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November 7, 1925

Motion Picture News

Reg. U. S. Patent Office

YOU ARE
ABOUT TO PLAY
THE MERRY WIDOW

One of the truly great among pictures.
A credit to the industry.
A credit to your theatre.
It's yours to get behind.
It's yours to cash in on.
One of the many that make Metro-Goldwyn-Mayer

THE TALK
OF THE INDUSTRY

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

Vol. XXXII No. 19

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Published Weekly—$2.00 a year

PRICE, 20 CENTS

Albany — Los Angeles — New York — Chicago

Detroit's *Magnificent* GRAND RIVIERA THEATRE *features the* ROBERT MORTON *UNIT ORGAN*

In this most interesting, magnificent and unusual theatre, made possible by the vision and ability of Chas. W. Munz, where Mr. Eberson, the architect genius, has created a veritable storehouse of artistic treasures, a Robert Morton *is the permanent* Music Feature. *Distinctly different from all other organs, its unapproached value as a Box Office Attraction makes the Robert Morton the choice of* foremost exhibitors *everywhere.*

Robert Morton Organ Co.

New York
1560 Broadw'y

Chicago
845 So. Wabash

Los Angeles
935 So. Olive

San Francisco
168 Golden Gate



Greek Temple – Interior Grand Riviera Theatre

THE PONY EXPRESS

HERE'S a wire from Francis M. Kadow, Mikadow Theatre, Manitowoc, Wisc.: "Thanks for 'The Pony Express'. 'The Covered Wagon' held the record. 'The Ten Commandments' topped the 'Wagon'. Now 'The Pony Express' tops everything. Eureka!"

This wire is typical. In scores of cities and towns "The Pony Express" is smashing theatre records every week. It's the biggest film bargain on the market today—a $2 road show that comes to you as one of the Greater Forty group. Get it. Play it to sure-fire, more-than-capacity business!

THE GREATEST of the GREATER FORTY are still to come!

A Paramount Picture

A JAMES CRUZE PRODUCTION

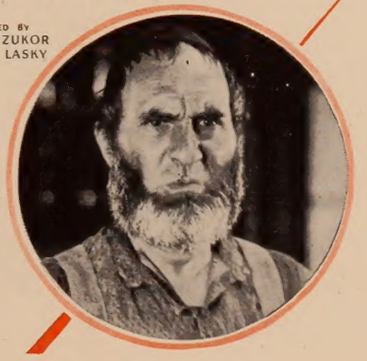
By HENRY JAMES FORMAN *and* WALTER WOODS

Betty Compson *Ricardo Cortez* *Ernest Torrence* *Wallace Beery*

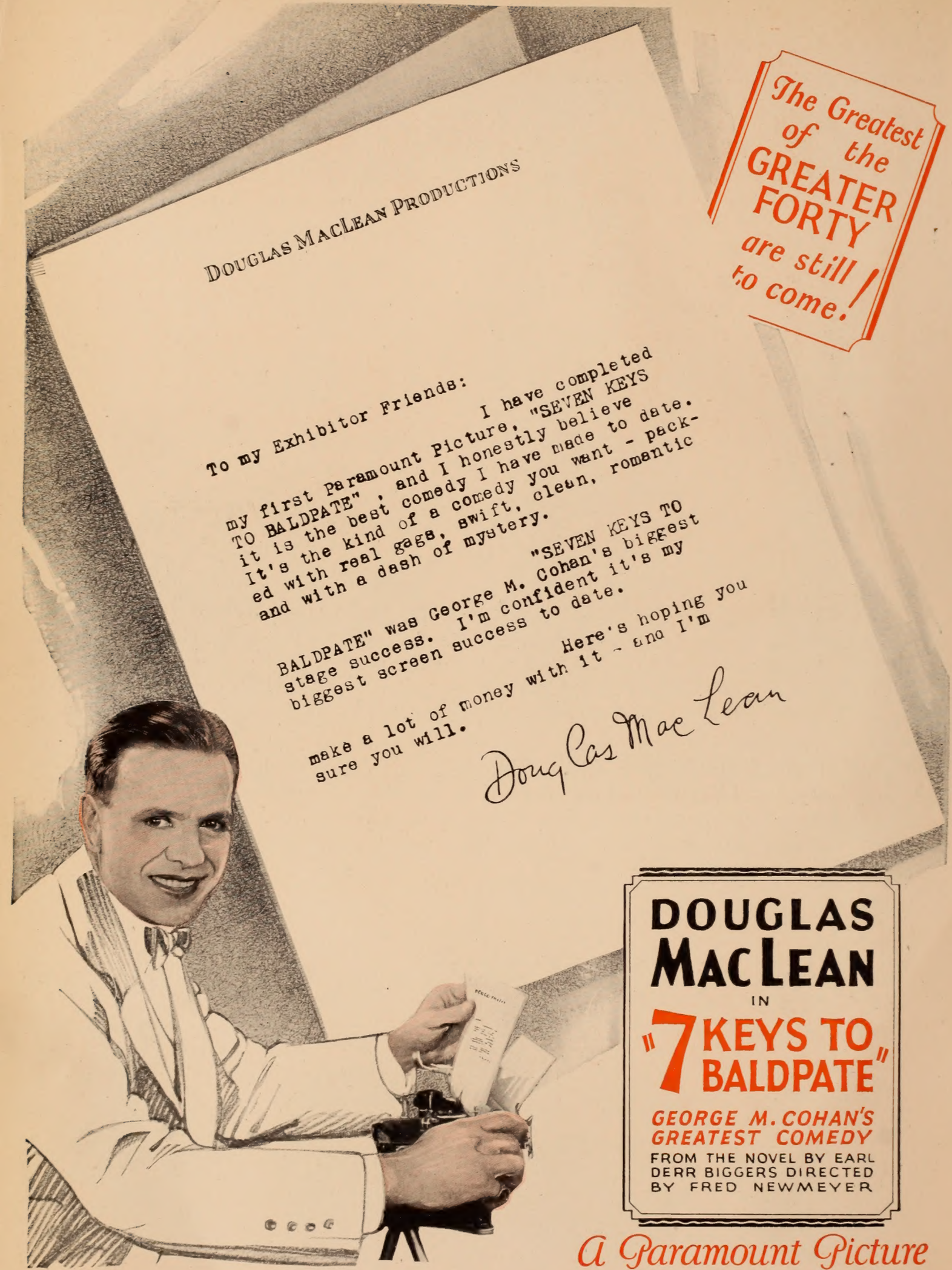




PRESENTED BY
ADOLPH ZUKOR
JESSE L. LASKY






DOUGLAS MACLEAN PRODUCTIONS
To my Exhibitor Friends:
I have completed my first Paramount Picture, "SEVEN KEYS TO BALDPATE", and I honestly believe it is the best comedy I have made to date. It's the kind of a comedy you want - packed with real gags, swift, clean, romantic and with a dash of mystery.
"SEVEN KEYS TO BALDPATE" was George M. Cohan's biggest stage success. I'm confident it's my biggest screen success to date.
Here's hoping you make a lot of money with it - and I'm sure you will.
Douglas MacLean
The Greatest of the GREATER FORTY are still to come!
DOUGLAS MACLEAN
IN
"7 KEYS TO BALDPATE"
GEORGE M. COHAN'S GREATEST COMEDY
FROM THE NOVEL BY EARL DERR BIGGERS DIRECTED BY FRED NEWMEYER
A Paramount Picture

POLA NEGRI

IN

"Flower of Night"

by JOSEPH HERGESHEIMER

SCREEN PLAY BY WILLIS GOLDBECK
DIRECTED BY PAUL BERN

PRESENTED BY ADOLPH ZUKOR AND JESSE L. LASKY

A Paramount Picture

Again the gorgeous empress of emotions—incomparable Pola!



The most exotic personalities in the world of entertainment—Pola Negri and Hergesheimer—united!



THE GREATEST of the GREATER FORTY are still to come!

In the Society Swim!

THE Rolls-Royce of all Jazz Comedies. From the stage hit that took New York and Chicago by storms of laughter. Swift, smooth, smart and snappy!

"THE BEST PEOPLE"

A SIDNEY OLCOTT Production

WITH

WARNER BAXTER, ESTHER RALSTON, KATHLYN WILLIAMS

FROM THE PLAY BY DAVID GREY AND AVERY HOPWOOD

SCREEN PLAY BY BERNARD McCONVILLE

PRESENTED BY ADOLPH ZUKOR AND JESSE L. LASKY

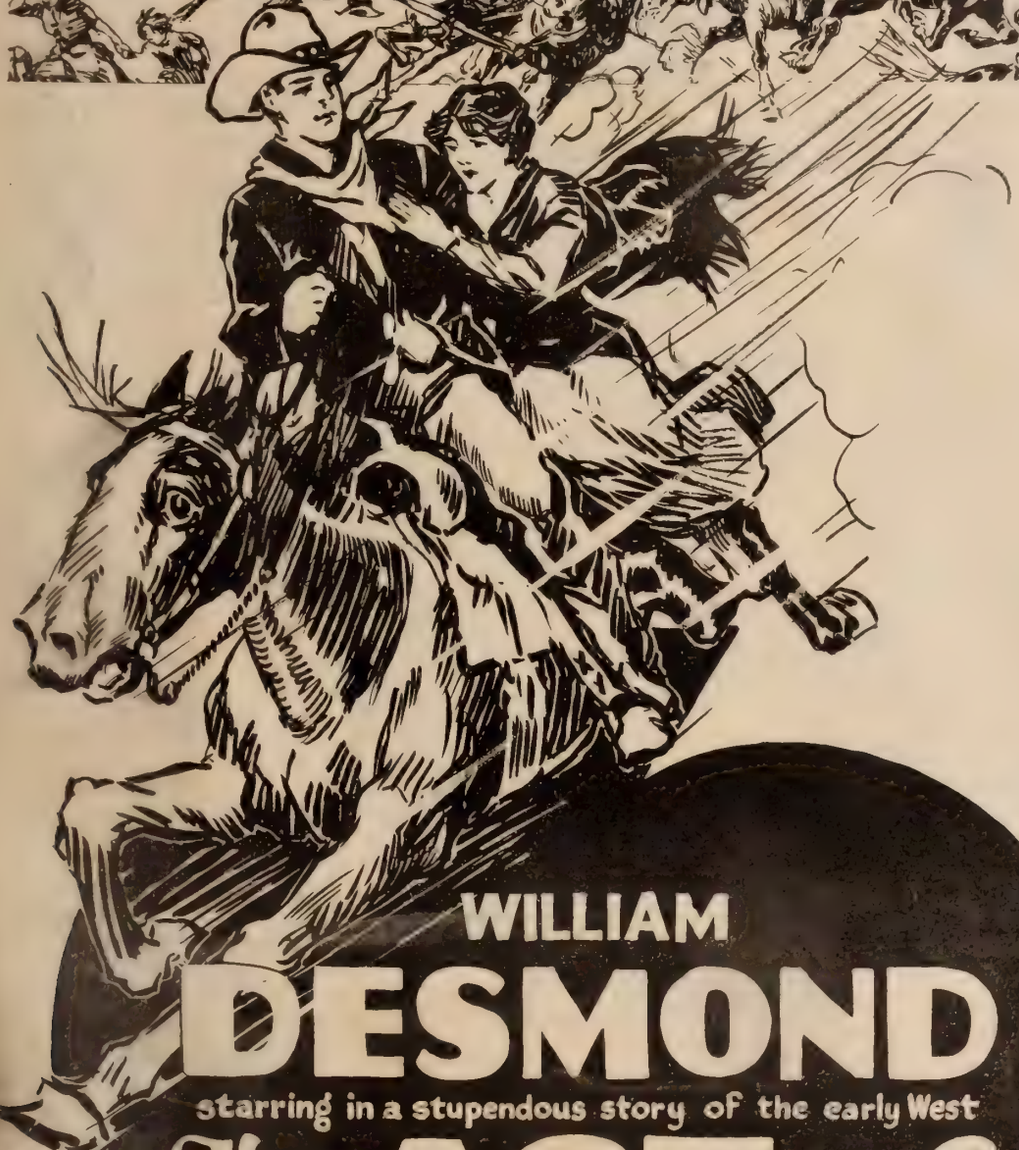
A Paramount Picture



Hey, Hey! Let's get gay.

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.





WILLIAM DESMOND

starring in a stupendous story of the early West

The ACE of SPADES

"A Banquet of Speedy Movement, Exciting Situations and Heroism"

"A corking good choice for any theatre. Should score a big hit with serial fans."

Motion Picture News.

SEE thousands of men, women and children in their mad rush for free land

SEE the swirling mob of horses, cattle and covered wagons in the march across the prairies

SEE the flaming balloon in its swift drop from the sky

SEE the runaway stage coach careening on the edge of the precipice

SEE the wild ride over the mountain trail and the thrilling rescue

SEE the most spectacularly impressive serial production ever screened!

With

MARY McALLISTER and AL SMITH

Directed by HENRY McRAE

ONE OF UNIVERSAL'S "LUCKY 6" ADVENTURE SERIALS

Use this 3 sheet cutout- it packs the box-office wallop!



"Best drawing power of any comedy subjects." Rialto Theatre — Jacksonville, Ills.

What a whale of a business-getting stunt you can make with it! It's built for attention value!

12 Great Two reel Hits!

GUMP COMEDIES

Samuel Van Ronkel Productions

RELEASED BY UNIVERSAL---!

KINOGRAMS

HAS JUST SIGNED THE BIGGEST CONTRACT FOR NEWS REEL PICTURES IN FILM HISTORY

Watch next week's announcement for details

Meanwhile

BOOK KINOGRAMS

The News Reel Built Like a Newspaper

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL
FILM EXCHANGES, Inc.

Member, Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President



AL CHRISTIE

comes through with another laugh riot

"Mad"

with

JULIAN ELTINGE & ANN PENNINGTON

LIONEL BELMORE · DAVID JAMES

TOM WILSON · EVELYN FRANCISCO

JACK DUFFY · STANHOPE WHEATCROFT

Directed by
SCOTT SIDNEY

Here's Another Box Office WOW!

"MADAM BEHAVE" comes from a money family—the Al Christie Comedy Specials — whose reputation for luring the dollar from the pocket of the patron to the cash register of the exhibitor is established by the marvelous records of **"Charley's Aunt"** and **"Seven Days."**

Made for Entertainment Purposes Only—that's **"Madam Behave."** Built around a sensationally successful French farce, and with two of the greatest stars of the day in the leading roles—Julian Eltinge and Ann Pennington—directed by Scott Sidney, who was responsible for **"Charley's Aunt,"** and carrying all the Christie sure-fire comedy gags, **"Madam Behave"** has all the elements of a **Riot.**

Julian Eltinge and Ann Pennington are two of the greatest box office assets on screen or stage today.

Miss Pennington is an outstanding star of Ziegfeld's Follies—and she's just as magnetic on the screen.

Julian Eltinge is the Greatest Woman Impersonator Ever Known to the Stage or Screen. Last year he toured the country from coast to coast, making personal appearances in first run houses.

In Twenty-five Out of Thirty-two Theatres, Eltinge Broke The House Record For Business With His Engagement!

Here is *proved* box-office drawing power.

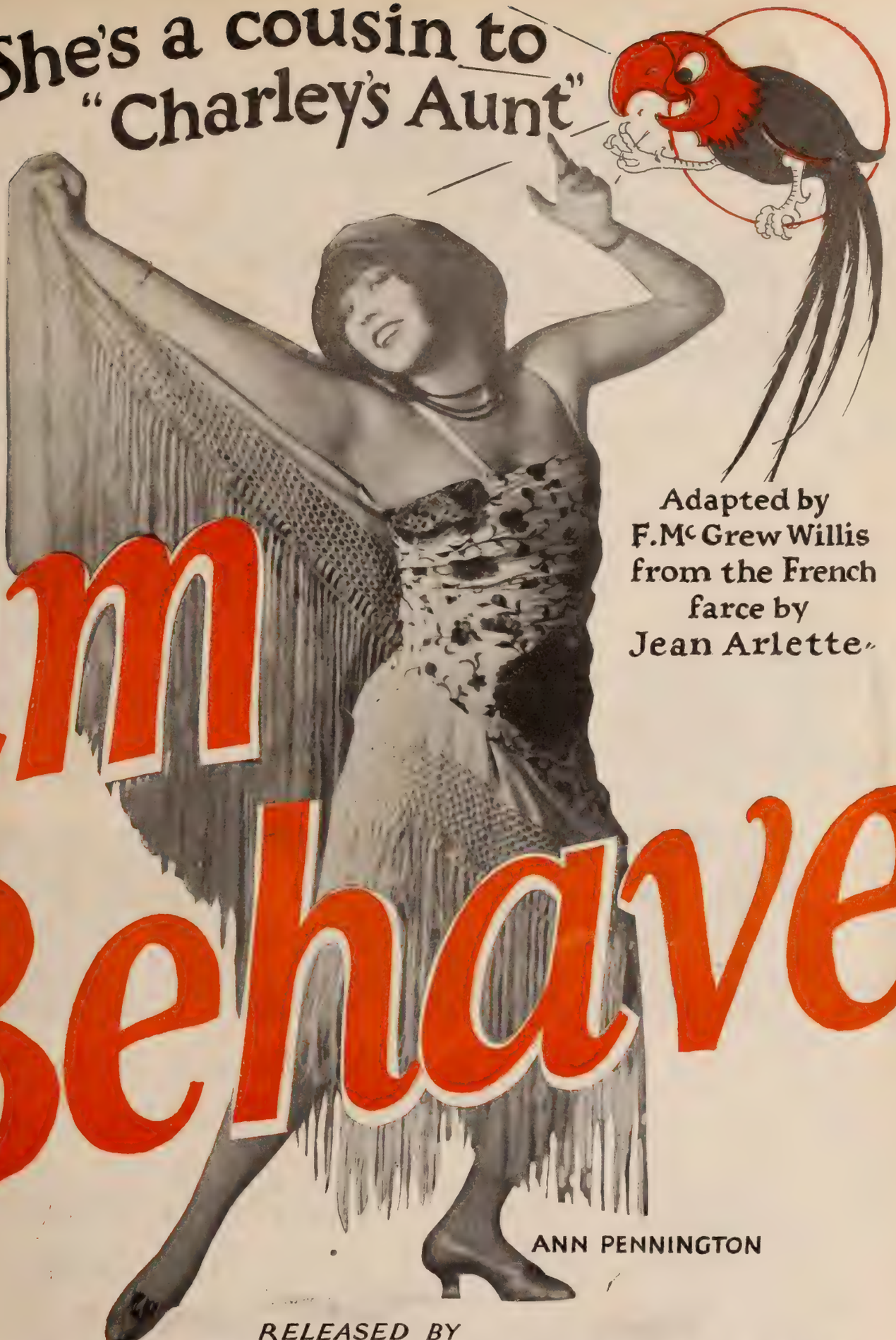
Cash in on this Special!



JULIAN ELTINGE *as*
"Madam Behave"

The Greatest Comedy Knock

She's a cousin to "Charley's Aunt"



Adapted by F. McGrew Willis from the French farce by Jean Arlette

am Behave"

ANN PENNINGTON

RELEASED BY

PRODUCERS DISTRIBUTING CORPORATION

F. C. MUNROE, President RAYMOND PAWLEY, Vice-President and Treasurer JOHN C. FLINN, Vice-President and General Manager
Member of Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President.

out Since "Charley's Aunt"!

Shades of Barnum! What a Clean-up!

Walk right in, you showmen, to every showman's Garden of Eden. Walk in to real money, to sweet profits! For here's a picture that will smear your records for a row of withered buttercups. It's a clean-up picture from a clean-up play. And it makes that exquisite old phrase "box office riot" seem a masterpiece of under-statement. P. T. would have hocked the circus for this one!

William Fox
Presents

LAZYBONES

Owen Davis' New York Stage Success
of a Lovable Idler's Triumph

with

MADGE BELLAMY - CHARLES (BUCK) JONES
ZASU PITTS - LESLIE FENTON - JANE NOVAK

Scenario by FRANCES MARION

FRANK BORZAGE *production*

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The happy surprise of the year!
For sure profits during the holiday season ~ BOOK IT NOW

The Ancient Mariner

A WILLIAM FOX *attraction founded on a classic of literature by —*
SAMUEL TAYLOR COLERIDGE

with
CLARA BOW
MARGARET LIVINGSTON
LESLIE FENTON
VIVIAN OAKLAND
EARLE WILLIAMS
PAUL PANZER
GLADYS BROCKWELL
NIGEL de BRULIER

A most elaborate production
Directed by
HENRY OTTO
and
CHESTER BENNETT

See Fox Branch Manager for your profit's sake!

Fox Film Corporation

It has **THRILLED THREE GENERATIONS**



ALMA RUBENS *in* **1925**

64 years

this grand old drama of passion, peril and enduring love has enjoyed continuous success — and now

A NEW AND MORE SPLENDID VERSION



as presented in **1865**

in **1895**



in **1910**

WILLIAM FOX
Presents

EAST LYNNE

with this supreme cast

EDMUND LOWE ~ ALMA RUBENS ~ LOU TELLEGEN ~ MARJORIE DAW
FRANK KEENAN ~ BELLE BENNETT ~ PAUL PANZER ~ LYDIA KNOTT
LESLIE FENTON ~ ERIC MAYNE ~ MARTHA MATTOX ~ HARRY SEYMOUR

From the Novel and Play by Mrs. Henry Wood ~ *Scenario by Lenore J. Coffee*

EMMETT FLYNN *Production*

Fox Film Corporation

The modern Buffalo Bill



One Best Bet in any
BOX OFFICE

WILLIAM FOX
presents

Tom Mix

in



The BEST BAD MAN

A gripping drama of the Southwestern plains from Max Brand's Great Novel "Senor Jingle Bells"

with

CLARA BOW ~ CYRIL CHADWICK
PAUL PANZER — JUDY KING
and **TONY,** *the wonder horse*

J. G. BLYSTONE *Production*

Fox Film Corporation

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

The Theatre of To-day

THE most enlightening, interesting and authentic story ever written on the modern theatre, profusely illustrated, will appear in THEATRE BUILDING & EQUIPMENT BUYERS GUIDE, a special supplement to the November 21st issue of MOTION PICTURE NEWS.

A complete **Buyers' Guide** for all types of theatre equipment and accessories will also appear in this supplement.

Watch for your copy — make use of the valuable material it contains. It will help you make your theatre the most up-to-date in your territory.

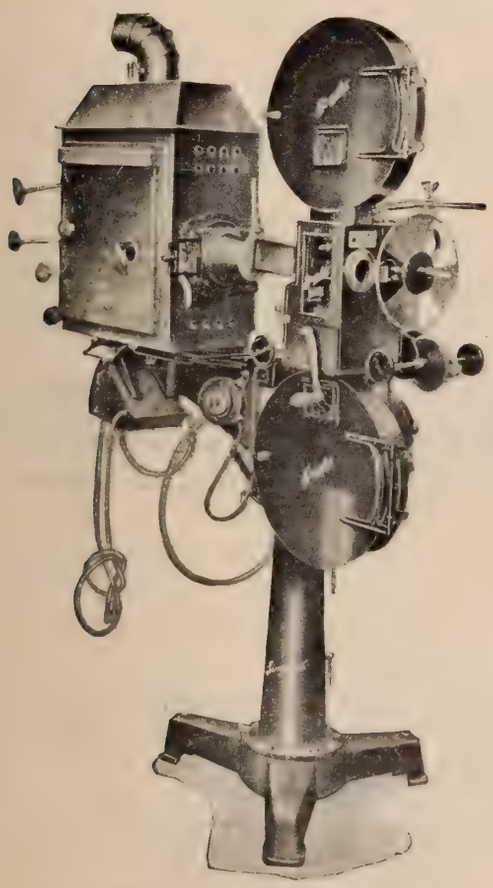
The New Idea

that Will bring more patronage to your theatre

A change is taking place in theatre business practice. The old idea that a good picture would make up for deficiencies in projection is giving way to the new idea that good projection is just as important as good pictures.

As a result efficient projection equipment is replacing faulty equipment in hundreds of theatres everywhere; projection rooms of new theatres are being outfitted with as much care as lobbies or auditoriums; the general standard of motion picture projection is being raised, and many theatres that have formerly attracted little patronage are now enjoying a continually increasing popularity.

The general realization of the necessity and value of good projection has naturally brought an unprecedented demand for Simplex Projectors—chosen for the proven correctness of their design, the assurance of sturdy quality that the name Simplex guarantees and the projection service that is extended to every Simplex equipped theatre.



Send for Details

We have recently prepared a booklet for exhibitors which contains many valuable suggestions and outlines our free projection service to theatres.

Fill out and mail the attached coupon and a copy of this booklet will be sent to you promptly.

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Precision Machine Co., Inc.,
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New York.
Please send me without obligation a free copy of your projection booklet

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Theatre .....

Address .....

SMASHING

The Quality 52

GET wise to the most sensational money-maker of years. Look what's happened so far. Every day chalks up a new record with "Never The Twain Shall Meet." It's got a sure-fire audience draw that showmen are cashing in on everywhere. Tamea, Passion Flower of the South Seas, will fill every seat in your house. It's time you had a new record on the books. "Never The Twain" will do it!

Maurice Tourneur, *director.* *From the novel by* Peter B. Kyne. *Adapted by* Eugene Mullin. *Settings by* Josef Urban.



A Cosmopolitan Production

A Metro-

N

RECORDS!

Detroit, *Madison*	—3 weeks. Broke all previous records.
Boston, *Orpheum*	—Sensational business.
Los Angeles, *State*	—Broke all records by over $5,000. Forced to run extra performance daily.
Cincinnati, *Strand*	—Standing room only during run.
Cleveland, *State*	—Biggest gross of months.
Pittsburgh, *Aldine*	—Shattered existing box-office figures.
Toledo, *Valentine*	—Remarkable business.
Los Angeles, *Criterion*	—Tremendous.
St. Louis, *State*	—Broke records.
Indianapolis, *Apollo*	—Smashing business.
Milwaukee, *Merrill*	—Unprecedented receipts.
Seattle, *Heilig*	—2 weeks of record-breaking business.
Washington, *Palace*	—Receipts sensational.
San Francisco, *Warfield*	—House records crashed.
Chicago, *Chicago*	—Exceptional totals.
Philadelphia, *Stanley*	—Very big.

and $63,118.25 at New York Capitol, and in July, too!

Goldwyn-Mayer PICTURE

EVER THE TWAIN SHALL MEET

with Anita Stewart, Bert Lytell, Huntley Gordon and All Star Cast



The Underwriters Laboratories extended their label service to the American Film-Safe after exhaustive tests had proved the value of this safe as an eliminator of film fire storage hazards. Many Insurance Rating Organizations have already made big allowances wherever American Film-Safes are installed.

Now the Film Fire Storage Hazard *Is Conquered!*

You can now keep your films in a convenient cabinet in your studio or projection room in absolute safety against any fire hazard.

The American Film-Safe, perfected after eight years of experimentation and development, effectively solves the film storage problem. It has been listed as standard and labelled by the Underwriters' Laboratories and is *the only film receptacle of its kind that has ever been given this label.*

Insurance Rating Organizations will make reductions in insurance charges for places where American Film-Safes are installed. Many have already made big allowances in favor of the installation of this equipment. In some sections of the country these allowances will pay for a safe in one year.

The American Film-Safe will, therefore, give you fire-proof protection for your films—a sturdy and convenient cabinet for housing films—and it will bring into effect such a material reduction in the cost of your insurance that it will pay you an actual cash profit on your investment.

American Film-Safes may be purchased on the deferred payment plan.

Full description sent on request. Mail the coupon.

Some Features of the Film-Safe

The FILM-SAFE is a highly developed and efficient receptacle that not only protects the films within it, but also protects surrounding property.

FILM-SAFES have the valuable feature of extracting abnormal heat from films and maintaining them at normal temperature. They also keep films at normal humidity. Thus they preserve and insure the life of films.

FILM-SAFES form an ideal system for storing purposes. They are not only fire-proof but are as convenient as file cabinets. Each film is contained in a separate compartment on a film carriage that automatically moves forward when the door to the compartment is opened, making each film readily accessible for handling.

FILM-SAFES have an attractive appearance. They are made of sheet steel and in construction are the equal of the highest grade metal furniture. The exterior surface is beautifully finished in baked enamel. Standard colors are olive green with bronze hardware, but they may also be had in mahogany, oak, American Walnut or Circassian Walnut.

FILM-SAFES are of Unit Contruction so that when once installed they can be added to or rearranged at will.

They are made in two sizes: Style 1100 has five compartments for five 1000 foot reels of film and is used principally in exchanges, studios, laboratories, etc. Style 1200 has five compartments for five 2000 foot reels of film. This style is installed principally in theatre projection booths.

Send for descriptive literature.

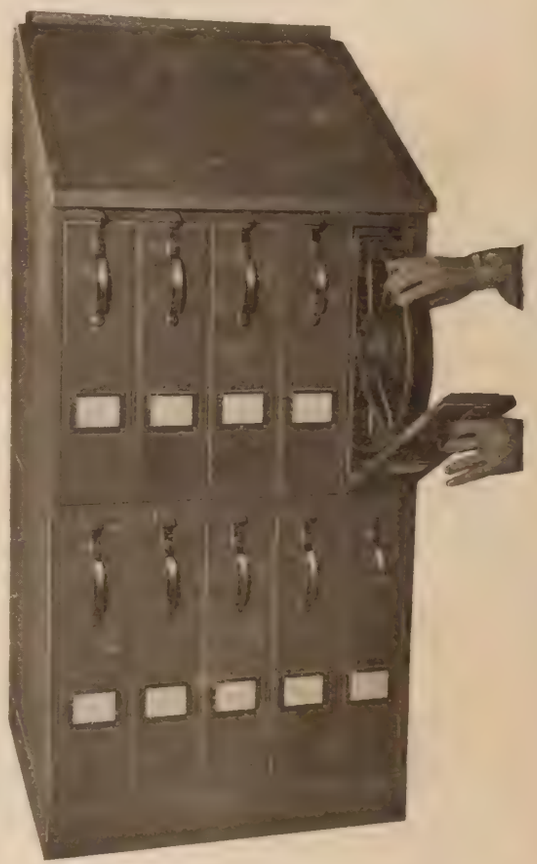
American Film-Safe Corporation,
1800 Washington Blvd.,
Baltimore, Md.

Please send me folder describing fully the American Film-Safe.

Name .....

Theatre .....

Address .....



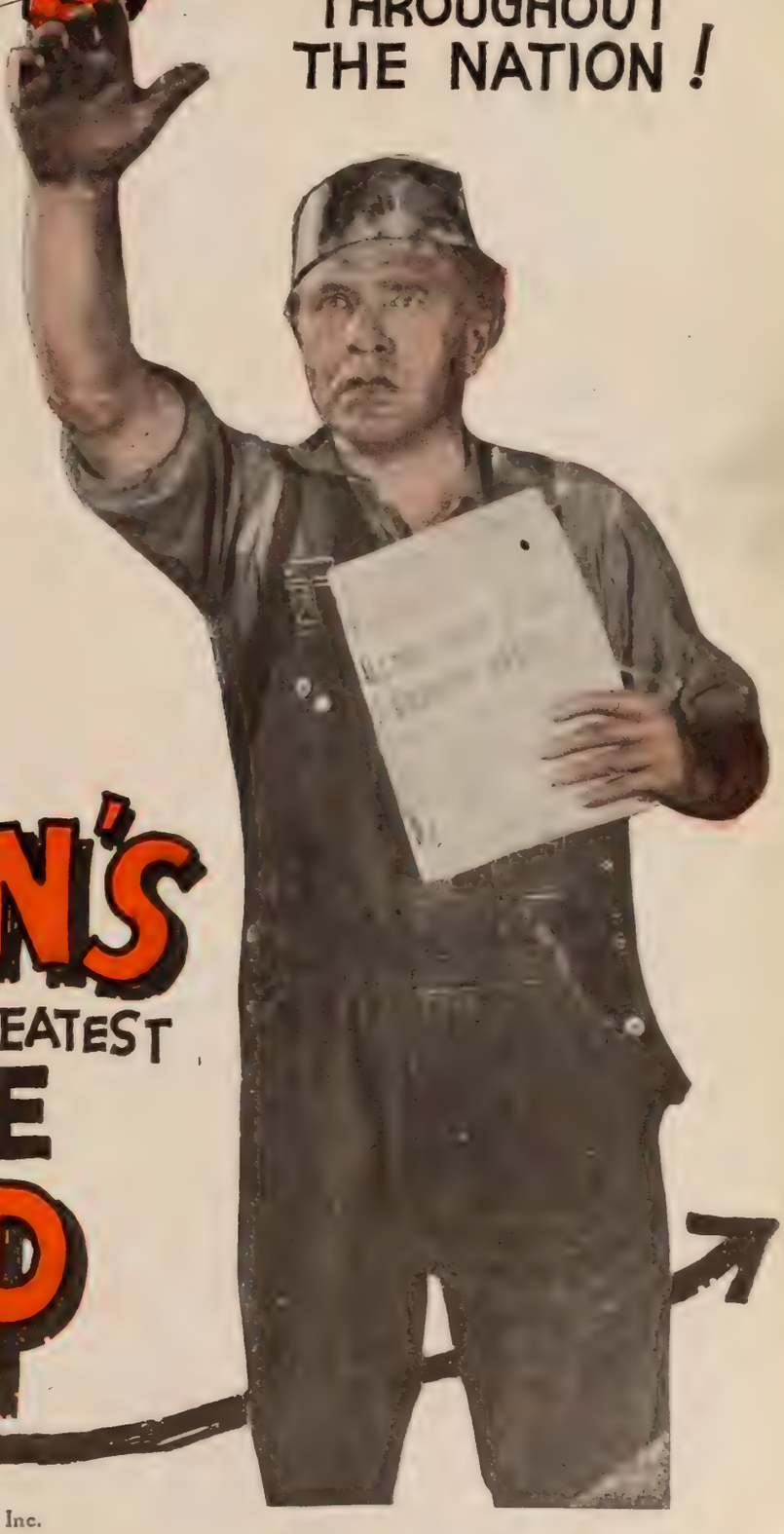
A typical installation of two units (two thousand foot size)

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TO PACK THOUSANDS OF THEATRES THROUGHOUT THE NATION!



EMORY JOHNSON'S

LATEST AND, BY FAR, GREATEST

BOX-OFFICE MOP-UP

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723 Seventh Avenue, New York, N. Y.
Exchanges Everywhere



THE LA
EDI

STARRING
THE GREAT

RALPH LEWIS

The Season's Outstanding

BACKED BY F.B.O.'s HIGH

AST TION"



AND A BIG CAST

Mop-up that has everything

POWERED EXPLOITATION

Check This List

Here is a large block of the important theatre circuits. Check indisputable fact that MOTION PICTURE NEWS circuits but every single theatre

Chain Theatres Subscribe to Motion Picture News

The larger the circuit the greater the prestige of MOTION PICTURE NEWS and the greater our percentage of individual subscribers.

We could name a dozen big chains where the NEWS is sold solid—one for every house—and two and three for the home office.

They take the NEWS and use it every day in the week. And we can prove it.

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Alger & Ramsey
Alleman, P. D.
Allender, J. W. & Neil
Angell & Codd
Appell, Nathan
Arkush, Eillis
Ascher Bros.
Balaban & Katz Midwest
Bennethum, Geo. W.
Bernstein, Wm. Theatres
Bishop Cass Theatre Co.
Bishop & Lamont
Bijou Theatrical Ent. Co.
Black Hills Amusement Co.
Blank, A. H.
Bloom, Myron
Boise Theatre Co.
Boas, L. M.
Bornstein & Osterman
Bowery & Chas. Theatrical Co.
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Brecher, Leo
Brewerton, Geo. H.
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Brown, Jack
Brylawski, A. J.
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Central Ent. Inc.
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Clinton & Meyers
Cohen, Geo.
Cohen, Sydney
Comerford Amusement Co.
Consolidated Amusement Co.
Cosco, Joe
Crandall's Amuse. Co.
Crescent Amusement Co.
Cumberland Theatrical Co.
Danz, John
Davis, Harry Ent. Co.
Delft Thea. Inc.
Dickerson, Glen
D. & R.
Durkee, Frank H.
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Emery Amusement Co.
Fabian, Jacob
Famous Players
Feigley & Sharnas
Finklestein & Ruben
Fischers Paramount Theatre
Fisher, Lew
Fitton, D. E.
Fitzpatrick & McElroy
Foy's Neighborhood Theatres
Frankel Enterprises
Frisina Co.
Gary Theatres Co.
Geddes, Donald
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Giles, Geo. & Co.
Goodside, A.
Greater Amusement Co.
Green & Altman
Greenfield, Louis R. Theatres
Gregory, S. J. & Co.
Grob & Knoble
Gumbiner Bros.
Handle & Rooner
Haring & Blumenthal
Harris Amuse. Co.
Heights Theatres Inc.
Hecht, Gold & Hennessey
Hoffman & Kaleher
Homestead Theatre Co.
Hornbeck Amuse. Co.
Horowitz, M. B. (Wash. Circuit)
Hunt, Geo. A. & Co. Inc.
Hunt's Theatres
International Amusement Co.
International Theatres, Inc.
Jefferson Amusement Co.
Jensen & Von Herberg
Kallett, J.
Keeney, F. Circuit

ASK THESE MEN WHICH

of Circuit Theatres

them. Then call at the office and we will show you the reaches not only the home office of each of these where a manager is in charge.

K. & F. Amusement Co.
Kenmore Amusement Co.
Kinema Consolidated Theatres
Koppin Amusement Co.
Kunsky Theatrical Ent., John H.
Lefkowitz, Max
Libson Amuse. Co.
Loew's Inc.
Loew's, E. M. Theatres
Lourie, Jacob
Lynch Theatres
Lyric Amusement Co.
Manas Amusement Co.
Mann & Frisk
Manning & Wink
Marion Thea. Co.
Marlow, John
Mark, Mitchell H. Theat. Ent.
Miller, L. M. Theatrical Ent.
McNaughton Realty Co.
National Theatres Inc.
National Theatre Syndicate
New England Theatres
New Park Amusement Co.
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Ohio Amusement Co.
Ohio Theatres Co.
Palace Theatre Co.
Pastime Amusement Co.
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Phoenix Amuse. Co. Phoenix, Ariz.
Piedmont Amusement Co.
Pinkleman & Corey
Pirtle Circuit
Poli Circuit
Proctors Theat. Ent.
Premier Circuit
Quimby, W. C.
Ramsdell Bros.
Reade, Walter
Reid Yemm & Hayes Theatres
Rembush, F. J. Ent.
Rickards & Nace Amusement Ent.
Robb & Rawley
Robbins Ent.
Rosen Bros. & J. Salkin
Rosezwerg & Katz.
Rowland & Clark
S. A. Amusement Co.
Saenger Amusement Co.
Saxe Amusement Co.
Schwartz, A. H.
Scoville, Essick & Reiff
Sears, Chas. T.
Silliman, J.
Silverman Bros.
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Skouras Bros.
Small Strasburg
Smalley, Wm.
Stammis, Gus
Stanley Co.
Stern, Jos. Theatrical Co.
Stifel, Sam Amusement Ent.
Stinnett, Ray
Suchman Bros.
Switou Theatrical Co.
T & D Jr. Enterprises
Tri State Amusement Co.
Ungerfield, Jack
United Theatres of America
United Theatre Ent.
Universal Pictures
Vilas, James & C. G.
Warner Bros.
Wehrenberg, Fred
Wering & Shrod
West Coast Theatres Inc.
Western N. Y. Theat. Ent.
Wilkerson, Louis & Adler Lyons
Willer & Boshoven
Wills Amusement Company
Wise, Marvin, Theat. Co.
Yale Theatre Co.
Yamis, Nathan
Yost, Wm.

And Here is Something of Even Greater Importance.

If you could call at these theatres, you would find that, in every instance, MOTION PICTURE NEWS is the preferred paper. If you doubt this statement, it is suggested that you take the obvious methods of finding out. Ask any really big man of the industry what paper he reads, and see if his answer isn't MOTION PICTURE NEWS.

PAPER THEY READ?

An Acknowledged Hit!



"A red hot comedy. Warners will have to install a one-way traffic signal outside the theatre this week."

—*New York Evening Journal*

"There is real entertainment awaiting you at Warners Theatre this week. 'Red Hot Tires,' the feature picture, is a gay little comedy full of action and laughs. The story is refreshing and original; Monte Blue and Patsy Ruth Miller, about whom the tale revolves, are both at their very best. A zippy farce, this 'Red Hot Tires'."

—*New York Morning Telegraph*

"Mr. Blue finds in this vehicle and character something quite suited to him.

—*New York Times*

"If you enjoy swift moving comedies put 'Red Hot Tires' down on your list of things to see."

—*New York Herald Tribune*

"RED HOT TIRES"

with Monte Blue
Patsy Ruth Miller

Directed by Erle C. Kenton



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Classics of the Screen

Everybody likes MYSTERY-COMEDY!

You can't go wrong with fast, clean-cut comedy. You can't go wrong with absorbing, thrilling mystery. "Seven Sinners" combines the two. It's a crook drama matching laughs with thrills. It's a battle of wits for the possession of the family jewels. It's a mix up of thievery, mirth and romance. In short, it's a picture any audience will enjoy.

"Seven Sinners"

with

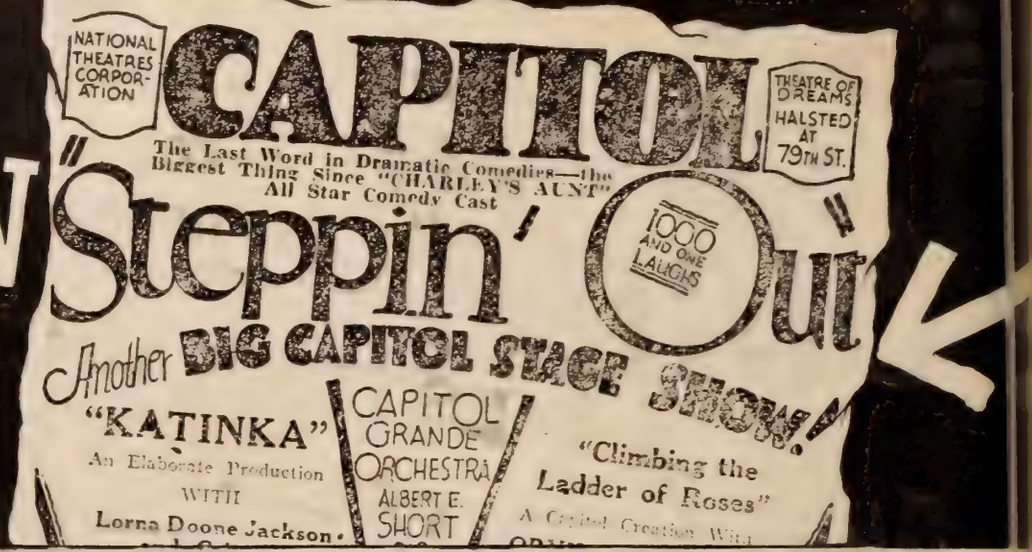
MARIE PREVOST
CLIVE BROOK
John Patrick
Claude Gillingwater
Charles Conklin



WARNER BROS.
Classics of the Screen

Directed by Lewis Milestone
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Presented by First National Pictures Inc.

Adapted from "THE LADY WHO PLAYED FIDELE" by GERALD BEAUMONT

With MARY ASTOR

and LLOYD HUGHES

Directed by . . . . GEORGE ARCHAINBAUD

Produced under the Supervision of EARL HUDSON

Scenario by EUGENE CLIFFORD and JACK JUNGMEYER
Photographed by . . . . . GEORGE FOLSET
Art Director . . . . . MILTON MENASCO
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First National Pictures

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Members of Motion Picture Producers and Distributors of America Inc.—Will Hays President

Motion Picture News

Vol. XXXII ALBANY, N. Y., AND NEW YORK CITY, NOVEMBER 7, 1925 No. 19

Compulsion Not the Answer

N. L. NATHANSON, head of a large circuit of theatres in Canada, gave an interview to a Toronto newspaper upon his return, recently, from Europe.

His remarks strike us as eminently sensible. He says that the best American pictures are the best in the world; that our poor pictures are no worse—and better in technique—than Europe's poor pictures (he might have added that they also have the very large box-office advantage of well known players). He would like to book English pictures; obviously that is so, since Canadian sentiment greatly favors a British trade-mark. He would like them to balance his bookings of American pictures: but the prospects of getting British pictures are not rosy. He says that the British producing forces need organization. A subsidy is needed.

* * *

The Kinematograph Weekly of London cites the above interview in an editorial entitled "Subsidies and Soft Soap." The editorial ends as follows:

"In one way or another the American producer has certainly shown that he will voluntarily do nothing for the British film. There are various remedies and even a subsidy may be of temporary assistance.

"But the real remedy is compulsion, and it is not surprising that in France as well as in England the Kontingent looms even larger in trade discussion. The blatant insincerity of American protestations may, in fact, force the very remedy they have most reason to fear.

* * *

"And they do fear—badly—being compelled to do what they would have us believe they would love to do."

As to this matter of compulsion—compelling the American distributor to take British films:

Would it not be wise, in this respect, indeed in the whole discussion of British films in America and American films in Great Britain, to consider those who ultimately pay for them—namely, the public; and also to consider those who buy the films for public consumption, namely the exhibitors? In all the articles in the British trade press on the subject we find reference mostly to producers and distributors. But the producers and distributors, here and in Great Britain, do not, of course, control their respective amusement publics. Nor, of course, do the makers and jobbers of any goods control the public taste for them.

The British public is not "compelled" to pay to see American films; nor do we know of any way to "compel" the American public to pay to see British films.

Here in fact seems to be, and simply enough, the crux of the entire matter. If our distributors are "compelled" to take British films, just how will they "compel" the American public to pay to see them? There seems good opportunity here for discussion. We invite the British trade press to take it up, and suggest the business ways and means.

* * *

To make this discussion concrete, we suggest getting right down to the essentials: in every point throughout the length and breadth of the United States today where two theatres are in competition let us say that one is showing an American bill and the other has a program of British pictures. The American bill in all probability is founded upon well advertised stage plays, books, magazine stories, cartoons, topical events or taste, etc.; the British bill is not so founded (and here we speak from a fairly good knowledge of British

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Speaking Editorially

CHARLIE PETTIJOHN, of the Hays organization, appearing before the House Ways and Means Committee in behalf of admission tax repeal, decried foolish publicity on star salaries. Incidentally, he pointed out that the amounts alleged to be paid were greatly exaggerated. Will we never learn in this industry that the film business is big enough and important enough to stand on its merits without indulging in ballyhoo statements that only turn out to be boomerangs in the end?

* * *

THE retirement of Dr. Hugo Riesenfeld from the managing directorship of the Paramount theatres on Broadway is an event of great interest in more ways than one. It foreshadows, if we read the situation correctly, other important developments in the management and operation of large chains of theatres. An interview with Dr. Riesenfeld elsewhere in this issue sets forth his own views on several topics.

* * *

SALES strategy—and we use "strategy" in the best sense—is highly developed, these days. Perhaps organization would be a better word. Certainly a man like E. A. Eschmann of First National would prefer it—and he is a skilled sales organizer, with the intimate details of local situations throughout the country at his command. Mr. Eschmann is a very wise observer of box-office values. He sizes up pictures as they come along—and always from the viewpoint of the public, for that is what governs the sales barometer. The answer to successful selling of pictures is two-fold: first, good pictures and second, real organization. It is an open secret that Mr. Eschmann has built a very fine organization at First National. The results prove it.

* * *

IN an era of big pictures here and coming—— "The Big Parade," "Ben Hur," "Stella Dallas," "The Black Pirate," "The Dark Angel," "The Vanishing American," and others—reserve space for Sam Rork's "Clothes Make the Pirate." A most ingenious story, built on the universal theme of the hen-pecked husband with a complex to be a bold, bad hero. A remarkable cast is headed by the inimitable Leon Errol, who is screamingly funny when he is turned from a little, browbeaten tailor in New England village before the Revolution into a roaring pirate chieftain—who does not roar, however, until he has been through a series of adventures in which he becomes the picture of helplessness. Then there are Dorothy Gish, Nita Naldi, James Rennie, Tully Marshall, and others of equal calibre. Production values are first-rate. There are big scenes, notably of the fights at sea. Altogether, a fine picture of which Sam may well be proud.



Nick Altrock, irrepressible comedian and coach of the Washington Senators, turned cameraman at the first game of the World's series in Pittsburgh and "shot" Governor Gifford Pinchot with his Pathex.

* * *

FOX comes along this week with the announcement of the purchase of a large amount of outstanding material—"What Price Glory?" and six Belasco plays, in particular. This is significant because, for one thing, it extends still further William Fox's policy of big specials, which was signalized by the alliance with John Golden some months ago. It indicates also that we shall have another group of very promising pictures to look forward to from this very progressive organization.

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Britain Must Face the Facts, Rowland Declares

If British Pictures Are to Find Market Here



Richard A. Rowland, General Manager of First National Pictures, Inc.

By William A. Johnston.

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"YES, they can make pictures for this market. Certainly. But they've got to open their eyes, see things just as they are, and proceed accordingly."

R. A. Rowland, General Manager of First National, just returned from Europe, gave the above summary when asked by Motion Picture News to comment upon the present moot subject of British films for America.

"I'll tell you," said he, "just what I told some of the leaders of the British trade.

"We want foreign pictures in our theatres—British, French, German, Italian pictures. Now that may be construed, coming from an American, as so much bunk. All right. But I mean it, and every sensible man knows it's true. Our theatres count most over here—more than American distribution, more than American production. We've got to keep an increasing hold upon the public with our theatres, or some other amusement will take place of the picture—and then, up goes the whole business, here and everywhere. So we want novelty, all the time, from every possible source of supply.

Analyzing the Situation

"Now, about British production and this market.

"Let's analyze the situation. Call a spade a spade. Get down to the facts.

"American pictures have the hold today. Why? Because of the capital invested, the personalities built up, the showmanship back of them, the studio technique acquired. These are the big essentials.

"So if British pictures are to compete with American pictures, British producers must acquire these very same essentials. Nothing else will do, nor will any skimping do.

"Put them down in order:

What Britain Needs

"Money: it will take a lot. In my opinion a government subsidy is the only thing. They've got to go right into the open market and compete for our stars and featured players. You know what that means. Maybe they will need a national distributing system here; maybe theatres, too, here and elsewhere. Then they've got to be prepared to pay, and pay well for the big plays, books, stories.

"Stars: stars bring the people to the box-office, no question about that. The bulk of our theatre-going public is the youth of the land, and the young people are talking stars all the time. How can you attract them without these well-known names?

"Showmanship: showmen have got to step to the front in British production—men of practical and broad experience, of proven success; men who know the peoples and tastes of the world, not merely of Great Britain.

"Studio technique: that can be had, with money expended in materials and men. But again they've got to compete for the best technicians, just as we do here.

(Continued on next page)

Compulsion Not the Answer

(Continued from page 2121)

pictures offered to the market). The American bill contains, in all probability, personalities whose names are household words in our homes; the British bill presents utter strangers. Laying aside all points, but saying that the theatre advertising is equal in each case—which bill will attract the public? And if the British bill loses money, who is to pay the loss? It would seem to us that the British picture—as it stands today—will have to receive a subsidy from this market.

Let us also, in fairness, consider Mr. Nathanson's predicament. We know, first hand, that Canada today is far from being a country of easy motion picture profits. A land of great distances and sparse settlement. distribution is highly expensive there. Censorship is bad. Local ordinances are restrictive. Theatre attendance is low per capita. But, without this information, the recent balance sheet of the Famous Players Canadian Corporation indicates clearly enough to us that only through the benefits of circuit management does this group of theatres pay at all. Would *The Kinematograph* suggest to Mr. Nathanson that he undertake the marketing to his public of a new line of untried goods to the end of fostering British production? If so, how should he go about it and still pay dividends on his capitalization?

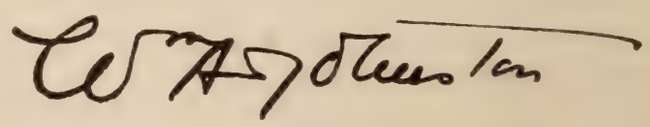
American theatres and British theatres alike must buy pictures which the public wants. Otherwise they will go out of business. If goods are forced under compulsion upon the motion picture public—anywhere, in Great Britain, France, Germany, America—the whole motion picture industry will go out of business.

There is no royal road to profits in any business under the sun. To short cut economic processes, to substitute compulsion for the natural give and take of supply and demand is to invite disaster. This is beyond argument.

We do not argue here against "compulsion" simply because the American trade does not want it, or fears it, etc. Nor are we at all blind to the fact that the American manufacturer leans heavily today on the foreign market, has geared his cost up to it, and must have its income.

We are opposed to "compulsion" because it is utterly uneconomic. It invites disaster to the whole trade. It takes no cognizance of public demand and therefore of the exhibitor's interests, British and American exhibitors alike.

It is highly desirable, and obviously so, that reciprocal film relations between Europe and America be brought about—desirable in the interests of the European trade and the American trade, and in the interests of the motion picture and its continuing hold upon the public fancy. But the fundamental remedies must be economic ones. They involve capital, manufacturing ingenuity, market knowledge, sales, advertising—all the essentials of modern business progress, and development.



Britain Must Face Facts, Rowland Declares

By WILLIAM A. JOHNSTON

(Continued from preceeding page)

"So there you are. The thing to do is to look the facts squarely in the face. If the public everywhere prefers American pictures, then the thing to do is to give the public the kind of goods it is buying. And to do that the thing to do is to stand up head and shoulders with American producing resources. Just so much as any foreign producer fails to do that, just so much will the public fail to respond to his efforts as against the American made picture.

"The British public would much rather have British pictures. But when people go seeking amusement they follow their whims, not their flag. They always will. The amusement business isn't a matter of patriotism, nor of theory. It is a plain matter of giving the people what they evidently want. If the public anywhere wants American pictures they will go to see them or else quit going. So I simply say give them the quality of entertainment—all of it, which the American producer provides."

PICTURES AND PEOPLE



Norma Talmadge, on her arrival at the Hotel Ambassador in New York City, was welcomed by this basket of seven varieties of orchids from Hiram Abrams, United Artists chief.



Florence Allen, Chicago winner in Universal's See America First contest, is greeted by Mary Philbin, also once a Chicago contest winner, on her arrival on the Coast.



Flora Mae Moore and Robert Le Blue, winners in a "Bandit's Baby" contest at Pantages, Los Angeles, snapped with Fred Thomson, F. B. O. star, in whose next picture they will appear.

FOUR FAVORED FEATURES

ALL of the shining asterisks distributed this week by the National Board of Review go to productions of feature length, and all of them seem thoroughly deserved. The first is awarded to "The King on Main Street," and the second goes to another Paramount picture, "Lord Jim," the screen version of what many think was Conrad's greatest novel. First National draws one with Bob Kane's "The New Commandment," and the fourth goes to Metro-Goldwyn-Mayer for the latest Buster Keaton laughter special, "Go West," the story of a serious minded youth and a flock of contrary minded steers.

Since the Board did not see fit to award one, here is our own little asterisk (*) for Mr. and Mrs. Lou C. Hutt's "Wild Beasts of Borneo," released by Educational, and certainly an exceptional subject of its kind.

SURPRISE!

WHEN A. M. Botsford, soon to be advertising and publicity chief of the Famous Players theatres, and Russell Holman, his successor as Paramount advertising manager, set out to attend a Paramount cabinet meeting at the Hotel Roosevelt last Thursday evening, they little knew what was in store for them. For when they entered the hotel they found some seventy of their associates awaiting them, to say nothing of a surprise dinner, speeches and an elaborate program of entertainment.

The speakers included Adolph Zukor, Jesse L. Lasky, Sam Katz, Harold B. Franklin, Charles E. McCarthy, Phil Reisman, Vincent Trotta, and the two "victims." An elaborate program of specialties was arranged by Ed Olmstead of the Rialto and Rivoli theatre publicity department.

THE BIG EVENT

THRILLS of anticipation and excitement are running up and down the backbone of Broadway (whatever that is!) this week, prior to the third annual Loew-Metro-Goldwyn-Mayer ball which takes place at the Hotel Astor on Saturday evening, October 31. This has come to be one of the real events of the year and preparations this year are more elaborate than ever. Numbers from Broadway shows will include "Holka Polka," "No, No, Nanette," and "When You Smile," in addition to which there will be selections from other musical comedies and performers from the leading night clubs. The dance music will be furnished by Vincent Lopez and his two orchestras. The list of stars who have already promised to be on hand includes nearly everyone in the East.

WINNING WITH TOLSTOI

AS announced last week, Mrs. Hazel Marie Bergh, the MOTION PICTURE NEWS' correspondent in Omaha, is winner of the $500 prize in First National's contest for story suggestions. According to a clipping from an Omaha daily, her winning suggestion was that one of Leo Tolstoi's novels be filmed.

Pretty heavy stuff, Tolstoi, but full of the sort of dramatic "meat" that should make great pictures if sympathetically and painstakingly adapted and filmed.



Director Sam Wood coaches Walter Goss and Josephine Dunn, students at the Paramount Picture School, in a love scene. (Let's do that lesson over, teacher!)



One of the most charming of the "new faces" of which we are hearing so much is Gwen Lee, a pleasing addition to the cast of Norma Shearer's "Free Lips" (Metro-Goldwyn-Mayer).



Both in pictures since the old Biograph days, Mary Pickford and C. Gardner Sullivan had never met until she commissioned him to assist with "Scraps" (United Artists).



F. Wynne-Jones, American representative, Major Alexander Grau, managing director of the educational and scientific department, Mrs. Grau, and Dr. Nicholas Kaufman, co-director of "Strength and Beauty," all with Ufa, leading German film concern, and photographed on their arrival here. (Underwood & Underwood photo).

PRAISE FROM SIR HUBERT

PEGGY HOPKINS JOYCE, who makes her debut as a film star in the much discussed Associated Exhibitors special, "The Sky Rocket," has received the stamp of approval of one who knows, and in no uncertain terms—Marshall Neilan, who is a keen judge of talent and doubly qualified to speak in this instance since he directed Miss Joyce in the picture in question.

Speaking of her work in this picture, which only a few persons have seen, Neilan said:

"When I commenced work on 'The Sky Rocket' several months ago it was with no idea that I was to have the surprise of my life and that Peggy Hopkins Joyce was to afford me that surprise.

"I found Miss Joyce to be a good actress—but to be perfectly honest she did not impress me as anything more than 'good' until we had gotten well under weigh.

"Perhaps it was due to the fact that I was so intensely absorbed in following the script that my first impression of Miss Joyce did not change until later. But when it commenced to change, it literally soared until I realized I had on my lot a true 'find'—a screen diamond of the purest water. As our work advanced and I became so familiar with the continuity that I could see the lines with my eyes closed, I began to watch very closely every movement made by Miss Joyce before the camera. It was then that I realized Associated Exhibitors had a 'find.' She has that definite something which lures and holds. Intelligence, kindly understanding, wit, charm and versatility, together with physical beauty make up that 'lure' of Peggy Hopkins Joyce."



Peggy Hopkins Joyce, star of the Associated Exhibitors special, "The Sky Rocket," snapped on the Bois du Boulogne in Paris, where she is taking a short rest before returning to this country to commence work on her next feature.

Another boost for Miss Joyce is contained in an article in the current issue of *Photoplay Magazine*, under the heading: "What is the Lure of Peggy Hopkins Joyce?" To quote one or two small portions:

"Peggy has that thin, frail, blonde breakableness of Lillian Gish. Wait till you see her on the screen. She photographs softly. And she has a charm that is reminiscent of Ethel Clayton when at her best.

"And above all, above everything, she is so feminine! She not only understands all the daintiness which allures a man more than anything in the world, but she understands that strange art of being a woman, which the females of today are parting with hourly. She breathes soft, sweet femininity. Nothing of the loud, wise-cracking, cigarette-smoking, cocktail-drinking flapper of today about Peggy Hopkins Joyce."

THAT PARAMOUNT SCHOOL

TALKING the other day with Jesse L. Lasky, after a visit to the Paramount Long Island studio and watching the Junior Stars at work, it was interesting to note the tremendous personal enthusiasm which Mr. Lasky has for the Paramount Picture School of acting, on the basis of results to date. He has unlimited confidence in the outcome and expresses the greatest satisfaction with the progress of the students.

"I may say," he went on, "that the first term of the school has been so satisfactory that we are already preparing for the second group, and have decided to make the school a permanent feature, gradually expanding its activities. Eventually, no doubt, we shall be able to teach all the branches of the craft, such as cinematography, continuity writing, setting and costume design, and so on, but that is, of course, in the future.

"We are getting splendid co-operation in preparing for the second group of students. Some persons were skeptical at first, but now they have seen that it is a bona fide, legitimate venture, and we are receiving every possible aid.

"We have engaged Sam Wood to direct the picture in which the students will appear and for the past few weeks he has been working with them, studying each carefully so as to bring the most out of them for this picture. I am confident that this will be one of the most interesting pictures of the year, since the students have shown so much promise, and will put so much sincerity and enthusiasm into this picture."

In watching the students at the Long Island studio put through their paces by Sam Wood, Mr. Lasky's statements were more than borne out. Having seen them shortly after they entered the school, one could not fail to note the remarkable improvement—the poise and self-confidence which they had acquired. Patiently various groups of them went through a scene on a set used by one of the units—lighted and photographed just as carefully as if it had been a regular production—and the following day they would see their "rushes" and study their own work on the screen. It will be surprising indeed if two or three of the students, at least, do not turn out brilliantly, for they give every promise of it now.

JUST BORN

NEWEST of the film publications, the first issue of the weekly fan paper published by Lichtbild-Buehne, Berlin, has just reached this desk. Called "Der Filmspiegel" (The Film Mirror), the first copy promises well for the future. The cover bears an attractive portrait of Lil Dagover, one of Germany's most popular, beautiful and talented feminine players, and the contents are divided between American and German productions. A translation of the fiction version of "The Sea Hawk" is started, and the center spread features equally photos of "Goldrausch" (none other than "The Gold Rush!"), and "Der Rosenkavalier," a Viennese picturization of the Strauss opera. Several highly readable feature articles are also included. Photos from American companies will be handled by Wolff M. Henius, New York representative of the publishing firm, who is located in the Candler building.

AMPAS HIGH JINKS

THE A. M. P. A. is giving its Western brother, the Wampas, strong competition these days, socially as well as professionally. Last week's meeting proved one of the best to date, with a program of entertainment that included Milt Gross, the fastest rising humorist on the comedy horizon (wonder why somebody doesn't get him to title a suitable picture in his unique vernacular?), Harry Hirschfield, cartoonist and president of the Cheese club, Hal Shubert, playing in "Abie's Irish Rose" (flops may come and flops may go, but this goes on forever!), and Wade Booth, a Keith vaudeville songster.

This week's meeting promises to be an unusual one. It is to be one of a series of twelve presided over by the men selected as the leaders of the industry, the first being Adolph Zukor. Mr. Zukor's talk promises to be an interesting event.

Under the leadership of Glen Allvine, the A. M. P. A. is doing very nicely. Of course, as Harry Wilson remarked this week, the Wampas has one big advantage over the Manhattan chapter of the Read Men (pretty bad, that one!), in that it can hold its meetings evenings at the Writers' club, which permits of more extended affairs than the noontime luncheons of the A. M. P. A. with everyone keeping one eye on the clock and the other on the appointment list. However, Harry is becoming more of a native son every day, and his enthusiasm for all things that grow under the California sun can be readily understood, if not so readily forgiven. Perhaps a long distance checker tournament would be in order, to decide the relative merits of the two thriving organizations—and may the best clan win!

OPPORTUNITY? YES!

MACK SENNETT, the comedy producer, takes a healthy swing this week at the pessimistic individuals who say that the studio door is closed to newcomers and that the field is overcrowded.

"If you think the field is overcrowded, just try casting a picture," advises the comedy veteran. "The other day we interviewed a hundred girls to find one of the type we wanted—something on the order of Alice Day. I was astonished to find what a scarcity there is of this type of girl. Nine out of ten today look alike. They have their hair cut in the same fashion; their clothes are similar in style and color; they even carry themselves in some manner that is strangely standardized.

"Out of the hundred girls, only one answered our requirements. This was a little girl of whom I had never heard, who has youth, vivacity, refinement and a natural talent for acting—Ruth Taylor. Naturally, we signed her to a contract at once.

"The field for new faces in pictures is wide open, but there are too many rubber-stamps and too few real personalities."

Evidently, then, the formula for screen success is to "be yourself." At that, the past year has seen a remarkable number of new faces on the screen, of various individual types, bearing out Mr. Sennett's contention.

THRESHING IT OUT

TEN years ago Roy Carpenter was chauffeur to a threshing machine in the wheat fields of Kansas. This week First National appointed him head cameraman for "Men of Steel." A decade ago, when he tired of separating the wheat from the chaff, he went to Hollywood, where he decided that the life of a cinematographer was much to be preferred. So he became an assistant and finally a full fledged cameraman. Earl Hudson brought him to New York, where he has photographed three Sills pictures.

You wouldn't imagine that a threshing machine was the best training school for a future cinematographer, but if you've seen Carpenter's photography in the recent Sills vehicles, you may decide otherwise.

ARRIVING AND DEPARTING

TOM MOORE, after finishing the title role in "The Song and Dance Man," sailed for Europe on Wednesday of this week. Bessie Love, of the same cast, sailed last Saturday, also for a brief vacation. Meanwhile, Alice Joyce has arrived in New York to prepare for the leading role in "Dancing Mothers," following Conway Tearle and Betty Bronson, who preceded her for the same cast.



Some of the members of the large First National party which arrived in New York from the Coast last week; left to right: Mrs. E. M. Asher, Mr. Asher, producer of the Corinne Griffith vehicles, Anna Q. Nilsson, John E. McCormick, general manager of production on the West Coast, Mrs. M. C. Levee and Mr. Levee, head of the United Studios.

"STELLA" ARRIVES

BELLE BENNETT, selected by Samuel Goldwyn for the title role of "Stella Dallas" after tests had been made of 72 other candidates, arrived in New York on Thursday of this week to appear in a picture and to be present at the premiere of the Henry King production when it opens at the Apollo theatre, Monday, November 16.

It is said by those who have seen the picture on the Coast that her performance is one of the outstanding characterizations of screen history. She appeared on the legitimate stage in New York, headed two successful stock companies, and played minor roles in "In Hollywood with Potash and Perlmutter" and "His Supreme Moment" before essaying "Stella Dallas."

AMONG THOSE PRESENT—

AN elaborate party in honor of the Talmadge sisters was given last week by Pearl Doles Bell, the novelist and screen writer, at the Lido-Venice. Among the guests were numbered many screen favorites, leading stage players and prominent society people. Later the party adjourned to the roof-garden apartment of Robert M. Catts for a late supper and dancing.



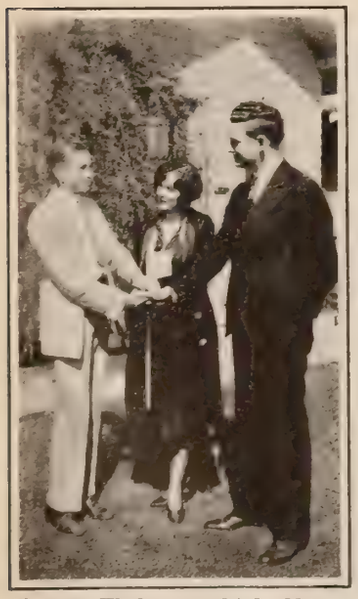
Al Boasberg of the home office of F. B. O. visits the West Coast studios; where he is snapped by the still man with Larry Kent and Kit Guard, two of the funmakers in "The Adventures of Mazie," now in production.



Vilma Banky, one of the newest screen luminaries, was met by Acting Mayor Edward Rainey when she went to San Francisco to appear with "The Dark Angel" (First Nat'l) at Loew's Warfield.



Ivene Whipple of Freeport, Maine, first prize winner in Pathe's "Sunken Silver" contest, who has been offered a chance to appear in a future Pathe serial.



Horace Wade, youthful Chicago reporter, meets charming Jacqueline Logan and her husband, Ralph Gillespie, at the William Fox West Coast studios

A VALUABLE VOLUME

ALTHOUGH this is not a book review department, mention should certainly be made of a volume received this week from the publishers in Paris, "Histoire du Cinematographe," or "History of the Motion Picture," which is certain to interest any of the more studious minded persons of the industry, even though they have only a slight knowledge of French. Containing some 650 pages and 133 illustrations, it sets forth the history of the motion picture more completely than has ever been done here.

The first section is devoted to the various early devices which foreshadowed the motion picture. The second part sets forth the actual invention and development of the camera and projector. The third deals with the French industry as organized today, while the fourth covers the applications of the motion picture to education, and the like.

An interesting section of the book deals with the Edison-Armat-Jenkins-Lumiere controversy as to just who did actually invent the motion picture projector as we have it today. A considerable mass of documentary evidence is set forth bearing on this, and while one may not agree with the conclusion drawn—to wit, that the Lumiere Brothers deserve the lion's share of the glory—the data presented is valuable and not a little bit convincing.

It would seem that this controversy should be settled, if at all possible, while most of the men concerned are still living. It is only fair that posterity should place the credit where it belongs, and it will be much more difficult for another generation to determine this. The Society of Motion Picture Engineers, in this country, has obtained statements from Jenkins, from Edison and from George Eastman bearing on this, and if all the data were carefully sifted some of the apparent contradiction, at least, might be removed.

RESEARCH BY U. S.

DIRECTED by Victor Schertzinger; assisted by Billy Tummel; story by Peter B. Kyne; research by the United States Government—is the way the credit titles may (or might) appear on "The Golden Strain," the Fox film version of "Thoroughbreds."

Before starting actual work, the director and his assistant visited old Fort Huachuca in Arizona, where they conferred with Colonel J. H. Rhea, in charge, and with many Indian chiefs.

Then, upon returning to Hollywood, they wired the War Department at Washington, asking for data on the uniforms, insignia, rifles, revolvers and salutes of the period covered by the Kyne story. The result was more than gratifying, for the government responded with a generous collection of documents, old army manuals, and the like, covering every possible point in connection with the troops of that day.

And, at that, some critic who never saw a mess-kit will probably rise up and assert that the uniforms are wrong, that soldiers never saluted in that fashion, and that the colonel is wearing sergeant's insignia—but Director Schertzinger will have the satisfaction of knowing that he is right and that the picture is right.

PARAMOUNT'S BIGGEST

FILMING Paramount's largest and most expensive production is the task assigned William Steiner of the Long Island Studio camera staff—a production to be 18 months in the making and which will cost $13,600,000.

Just a moment, please—don't shoot! It's really true. Every morning Steiner goes to the roof of the Criterion theatre and cranks off 25 or 30 feet of film of the work being done on the site of the Putnam building, which will make way for the Paramount building. He will continue this right through the entire construction, and when it is completed the assembled film will show in a few minutes the work of a score of months.

ANOTHER FOREIGN VISITOR

PHILIPP BRAND, treasurer of Althoff & Co., of Berlin, is an addition to the considerable group of European producers and distributors who have visited here recently. He is here to study conditions and to open an office in New York. He has brought with him "Wallenstein," an elaborate historical production, and his company expects to bring three others to these shores.



An alluring pose of Natalie Joyce, one of the reasons why Christie comedies, released by Educational, are mighty easy on the eyes.



Capt. Roald Amundsen, the distinguished Norwegian explorer, as he appears in "The Amundsen Polar Flight," to be released by Pathe.



Charles Ray, signed to a long-term contract by Metro-Goldwyn-Mayer, after his work in "A Little Bit of Broadway," recently filmed at the M-G-M studios.

Admission Tax Repeal Urged by Industry's Representatives

Pettijohn, Brylawski and Others Before Committee

By Clarence Linz

WASHINGTON, Oct. 24.—Box office psychology literally was the theme of the discussions before the House Ways and Means Committee by representatives of the motion picture, vaudeville and other amusement interests in their plea for the elimination of the admission tax prescribed by the revenue act of 1924. State Senator J. Henry Walters, of New York, representing the B. F. Keith interests; A. Julian Brylawski, of Washington, chairman of the M. P. T. O. A. Administrative Committee; Charles C. Pettijohn of New York, representing the Motion Picture Producers and Distributors of America; M. J. O'Toole, of Scranton, Pa.; and Charles J. Kaffler, of the "101 Ranch" circus. The delegation of theatre men was headed by Jack S. Connolly, Washington representative of the Hays organization.

Briefly outlined, it was declared that the tax on popular-priced amusement is a deterrent to business and that while the Government does secure more than $30,000,000 a year in the levies on admissions and dues, the incomes of the purveyors of amusement are curtailed so that losses are sustained by the Government in lowered payments under the surtax and normal tax provisions of the same law that imposes the admission tax. The amusement interests have resorted to the building of larger houses with a view to inducing greater patronage and thus to meet the ever-increasing costs of operation. The peak of prices has long since been reached and the impossibility of getting greater returns by increasing admissions realized. Repeal of the tax will be immediately followed by the cutting of prices in most instances slightly more than the amount of the tax relief, the Committee was assured.

Assurances by Mr. Connolly that the theatre men would make their statements as brief as possible and that they were willing to relinquish some of the time that had been allotted to them, met with the approval of the Committee and created an excellent impression. The theatre men stuck to their text, not engaging in any spread of oratory or flag waving in relating what the industry had done during the war. On the basis of today's situation governing the proposed reduction of taxes it would appear as though further relief would be afforded the amusement industry to the extent possibly that admissions of $1 and under would be exempt from the tax. This is not to be taken as a prediction of what finally may be the action of Congress for it is too early yet for any one to make a definite statement of prospects.

Admitting that there are certain economic questions that must be considered by the Ways and Means Committee before it can definitely arrive at a plan for equitably reducing the burden of taxation, Mr. Pettijohn expressed the hope that the question of the amusement tax would not be forgotten. He stressed the popular-priced amusements. These, he said, are closer to the people and represent a preserver of good order and a guarantee of public safety.

Mr. Pettijohn made no effort to go into statistics as to how much money would be lost to the Government through changes in the tax, pointing out that all such information naturally could be better obtained through the Treasury Department. Some consideration at this time should be given to the removal of the tax on popular amusement, including motion pictures, vaudeville, and baseball, he declared.

Asked by Representative Treadway, of Mass., if there has been any decrease in attendance because of the tax on admissions, Mr. Pettijohn replied that he had never seen any segregation of the admission tax figures and would not want to say there has been any appreciable decrease in attendance. He made the observation, however, that the payment of the admission tax is irksome to the taxpayer.

He explained that when he goes to theatre with his wife, when the admission is $1, ment for two tickets he has to lay down three bills before the ticket seller and receive the tickets and 80 cents in change.

"I feel that three bills have gone instead of two, and the matter of the tax is called to my attention every time I pay for admission to a place of amusement," he added. "And it is held up in front of the average man and woman several times each week. It is a small amount, generally, but aggravating and I believe that this form of tax should be eliminated as soon as some of the others that are being recommended for repeal."

Representative Garner, of Texas, suggested that this is one of the "nuisance taxes". Representative Treadway referred to the profits taken by the scalpers, but Mr. Pettijohn said he was not before the Committee upholding that class of ticket sellers.

The prepared statement of Mr. Pettijohn was as follows:

"Congress, at its last session, abolished the tax on admissions up to and including fifty cents. This was a tremendous relief to the theatre going public, and especially to the smaller theatre owners of the country. It saved hundreds of them going out of business. Careful canvass shows that when the tax was removed that more than 85 per cent of the exhibitors of the country reduced their admission prices. In other words, they gave their patrons the benefit of the reduction of the tax.

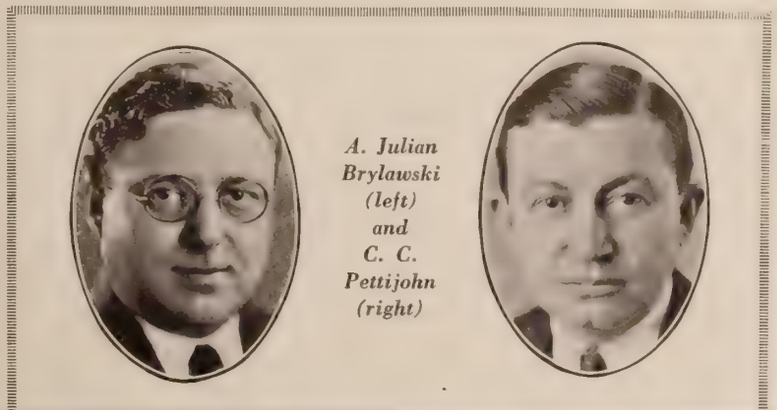
"While the tax collected on admissions to places of entertainment may be an amusement tax, it is far from being in any sense a luxury tax. Entertainment is recreation and wholesome recreation is a necessity, if tolerable living is considered something more than a mere drab, mechanical existence. The amusement tax is in a very real sense a tax on a necessity.

"Mankind must have something with which to fill in leisure hours and relieve the tension of civilized life if he is not to resort to injurious mischief. The amusement tax is, therefore, a tax on a preservative of good order and public safety.

"The amusement tax was excusable in the beginning only because it was an emergency war measure. The conditions which made it a necessity are now definitely things of the past and it ought to be abolished as soon as conditions will permit.

"While the greatest of our magazines boasts of circulation of 2,500,000, the movies reach 70,000,000 weekly. The motion picture theatre occupies a place in its community second only, if second, to the newspaper itself for the building of public opinion. Its power for good should not be hampered by excessive taxation.

"It may not be possible, at this time, to abolish all of the tax on admissions and it now becomes a question for your Committee to decide as to what



A. Julian Brylawski (left) and C. C. Pettijohn (right)

taxes can and should be removed. I do not want to suggest up to what amount taxes on admissions should be repealed because your Committee, in the last analysis, will have before you actual figures from the Treasury Department showing how much revenue would be lost to the Government in exemptions of 50 cents to $1.00, $1.00 to $1.50 and $1.50 to $2.00 and so on up. I firmly believe that this tax, which hits the great mass of the American Public from one to four times a week, should be repealed in its entirety. However, if this can not be done, this great burden should be lifted as much as possible in view of existing conditions in the Treasury."

The effect of the tax is felt at the box office of the theatre in many ways, according to Mr. Brylawski. He stated he appeared before the Committee here as Executive Chairman of the motion picture theatre owners of America and representing them in their appeal to this Committee and to Congress for the repeal on the present tax on theatre admissions.

"This tax was called from its very inception a 'War Tax' and as a 'War Tax' it still remains in the minds of the Public although we have been most careful to eliminate the words 'war' from our tickets and price lists," he said. "Now the first point that I wish to bring out in my statement which I can assure you will be very brief, is the *resentment* of the public to this tax—truly one of the so called 'nuisance taxes'. No body of men on earth are closer to the public than the theatre men— our box offices are a medium of contact sensitive in the extreme to every fluctuation of public taste and sentiment. This contact is a necessary, vital part of our business, without it we can not exist for in the amusement field 'The Public must be served'—so therefore I think we are well qualified to testify to the strenuous, unfavorable reaction that this tax has and is causing throughout the country. It is a burden that draws resentment from the purchaser of the ticket and a patron that feels resentment at the Box Office is not a good audience for us. So strong has this feeling been apparent that in many sections of the country theatre owners have taken what to them is the wiser course and have at their own expense absorbed the tax. This however is something that but few theatres can afford and so it has been worked out to the detriment of the average theatre whose earnings do not permit of this additional burden. But in the vast majority of cases the tax is passed on to the public as was intended and the public do not like it.

"Amusements today are as much a part of the life of a community as any other primary necessity. They are a necessity, not a luxury and are of the greatest value to the health, happiness and morale of the people. Like everything else, the cost of amusement is constantly advancing—I mean primarily the cost of production, actors, stage hands, musicians, stories, material, reach a new level each year. The cost of films, acts, plays are constantly on an upward trend. You will say that we pass these things on to the public and of course that is sometimes possible, but I call your attention to the constant level of theatre prices in the last three years. Theatre owners can not raise or lower prices at will—they are normally constant. The bureau of statistics of our organization whose duty it is to collect this data reports that the average price of theatre admissions throughout the country has advanced but 3⅓ per cent since 1922, this, despite vastly greater increased costs. The fact of the matter is that theatre admissions have reached a "high" that does not admit of profitable advance. By that I mean that a higher admission charge will not bring increased revenue at the box office, as the falling off in the number of admissions is directly relative to the increase in price. Of course I am not speaking of occasional, exceptional attractions, but of conditions everywhere on a general average.

"The only answer to increased cost of shows today with us is increased capacity—not higher prices but more admissions. This is the natural law that is building the great large capacity theatres of to day—with their appeal of bigger shows for the same money. But the great number of theatres throughout the country built in normal times and with relatively small capacities feel the burden of this tax keenly. To them the *increased cost* of the ticket by reason of this tax cuts down the number of admissions and the revenues. To the public the removal of this tax means lower theatre prices—to the theatre owner it means larger theatre audiences and I am sure gentlemen that if you can see your way to remove this burden from off our shoulders, we will all thank you from the bottom of our hearts."

The value of motion pictures as an educational medium was stressed by M. J. OToole, of Scranton, Pa., who spoke on the motion picture as the screen press, contending that the theatres should no more be assessed with an admission tax than the newspapers of the country should be taxed with a special levy. Mr. O'Toole referred to letters which he had received from the Secretaries of the Treasury, Agriculture and War and the Postmaster General setting forth what motion pictures have been doing to aid the government in its various activities. He referred also to statements made by President Coolidge as to the great value of the screen.

He was unaware of the fact that although Secretary Mellon and Undersecretary Winston had spoken most highly of the value of the motion picture screen, the former expressed his opposition to the repeal of the tax on the occasion of his opening address to the Ways and Means Committee. His brief remarks on the subject were read for the benefit of the Committee and the theatre men by Representative Garner.

"Admissions and dues brought in $31,000,000 last year, and are estimated to bring in $33,000,000 this year," said Mr. Mellon. "The tax applies only to admissions sold in excess of 50 cents. It does not seem that this tax is any particular burden and in the interests of the revenue it produces it ought to be retained."

Mr. O'Toole stated he was not aware that Mr. Mellon had changed his opinion expressed last year that the admission taxes should be repealed, but after discussing the matter briefly with Mr. Garner he expressed the thought that the Mellon suggestion does not necessarily bind the Committee and his point seemed well taken for it amused the Committee members.

The witness was asked by Representative Crowther, of New York, as to whether or not the "legitimate" theatre interests were satisfied with the existing tax inasmuch as there seemed to be no one present to represent them, but Mr. O'Toole stated he was without information on that score and that he would like to confine himself to the subject of motion pictures and popular priced vaudeville.



A. J. Kleist, New President of Motion Picture Theatre Owners of Michigan

Representative Kearns, of Ohio, wanted to know how much actually was paid the actors and actresses in the movies, intimating that if the salaries were lowered, the films would not cost so much and the troubles of the exhibitors would be lessened. Mr. O'Toole stated he would like to know the true figures himself, whereupon Mr. Connolly interposing, General Counsel Pettijohn was called into the argument.

Mr. Pettijohn assured the committee that the stars were not paid one-fifth or one-tenth of what the public was led to believe they received. He declared he never knew of one getting more than $2,500 a week.

"It is all publicity," he declared. "If I had my way, the publicity men who send out these wild statements of actors' and actresses' salaries would be sent down here to appear before your Committees of Congress. I believe those press statements are the most damaging things possible to the business."

Receiver Appointed For S. J. Gregory

Upon application of four Hammond banks and William Kleighe acting personally and as president of the Hammond Amusement Company, S. J. Gregory Theatrical company and the East Chicago Amusement company, a receiver was appointed for S. J. Gregory. Receiver Chas. L. Surprise, it is understood, has taken charge of Mr. Gregory's real estate, bank accounts, leases, etc. It was also claimed by Mr. Kleighe that there had been an overcharge of one hundred thousand dollars more than actually spent in the construction of the Parthenon theatre in Hammond.

Mr. Gregory has been a very prominent theatre man, having organized the Hammond Amusement, S. J. Gregory Theatrical and the East Chicago Amusement companies, which own and operate the Parthenon, Deluxe and Orpheum theatres in Hammond and the Forsythe and Lyric theatres in East Chicago. Other theatres in which Mr. Gregory is interested include the Parthenon, Berwyn; Lagrange at Lagrange, and the Crown point at Crown Point, Indiana, the latter three theatres not being involved in the present receivership action.

The application for receivership came shortly following a directors' meeting of the three companies operating the Hammond and East Chicago theatres in which Mr. Gregory was deposed as president and director and William Kleighe, who owns the majority of the stock in the companies, elected to fill his place. It is also understood that at this time Mr. Gregory was forced to return all stock which he held in these companies.

Circuit Expansion Continues Lively During Week

Mark-Robbins, Famous-B. & K.-Shea Deals Set

RECENT unprecedented expansion among leading theatre circuits continued unabated this week, with important deals consummated which enlarge the holdings of national distributors in the theatre field and others which mean a wider field of activity for leading circuits.

One of the outstanding deals of the week was closed when the Mitchell H. Mark Realty Corporation, operating theatres in New York City, Brooklyn, Buffalo, Albany, Troy and Syracuse, took over the Nathan Robbins chain of houses in Watertown, Utica and Syracuse. This gives the Mark company twenty large houses in New York State.

In Buffalo it was announced that Famous Players-Lasky and Balaban & Katz have closed a deal whereby they replace all outside interests, excepting Michael Shea, in the company operating the Shea theatres. Shea will continue to operate the houses. The deal also calls for an important new theatre in Buffalo.

Famous-B. & K. also purchased the Hi-Art theatre in Lockport, N. Y., this week, after extended negotiations. Famous was already operating the Palace theatre in the Lock City.

Announcement is anticipated momentarily in St. Louis of expansion plans of the St. Louis Amusement Company calling for the acquisition of some fifteen leading neighborhood and suburban theatres, further strengthening the Skouras chain.

Reports in Detroit indicated that the Kunsky-B. & K. interests would erect three large and costly neighborhood houses in Detroit, a site having been already obtained for the first, to seat 3,000, in the North Woodward section, it is said. Two second and third are to follow within two years.

The Mitchell H. Mark Realty corporation, operating theatres in Albany, New York, Brooklyn, Troy, Syracuse and Buffalo, took over the chain of houses this week that have been owned and operated by Nathan Robbins, of Utica, including theatres in Watertown, Utica and Syracuse. The deal will give the Mitchell H. Mark company twenty large motion picture theatres in New York State. Announcement of the deal made in Albany on Tuesday came as a distinct surprise although it has been known for sometime past that the company has been in the field for additional theatres. Sometime ago, an announcement was made to the effect that Robbins was negotiating with Famous Players-Lasky, but this deal fell through some weeks ago.

Robbins Becomes Officer

Robbins, who is one of the best known men in the motion picture business in central New York, will become one of the vice-presidents of the Mitchell H. Mark company, and in that capacity will be associated with Moe Mark, of New York; Walter Hays, of Buffalo; Eugene Falk, and others.

The Mitchell H. Mark company has been expanding rapidly of late in both Albany and Troy. Starting with the Mark Strand in Albany, as the original house in that part of the state, the company acquired the Albany and the Regent theatres from the Suckno estate about two months ago, and is operating these houses following a brief closing, during which considerable money was spent in improvements.

The same company is also erecting a quarter of a million dollar theatre in Albany which will be in readiness for opening early next spring. All four houses are located in the business center of Albany, with the Buckley theatres the only competing houses.

In the neighboring city of Troy the company operates the Troy theatre as well as the American and the Lincoln, all located in the downtown section. The Lincoln theatre was taken over several months ago from Symnasky brothers, and the American was acquired last spring but remained closed until a month or so ago.

In Watertown, the company now commands the situation with the Olympic as the largest of the group. In Syracuse, by acquiring the Eckel, a down-town house, the company also takes over a business block in which the theatre is located. The amount of the deal has not been made public.

Buffalo Deal

Famous Players-Lasky and Balaban & Katz have closed a deal with the McNaughton Realty company of Buffalo through which the former corporation takes the place of all outside interests in the Buffalo company, except Michael Shea who remains as heretofore. The deal also provides for the erection of a new theatre on the Root site at 622 Main street. Shea will continue to operate the houses involved, which include Shea's new Buffalo theatre, Shea's Hippodrome, Shea's North Park and Shea's Court street, the latter being the vaudeville house playing Keith attractions.

Negotiations have been underway for several weeks with meetings between the parties involved taking place in Buffalo, New York and Chicago. Harold B. Franklin, who graduated from the managing directorship of Shea's Hippodrome to the Paramount theatre department, took a leading part in consummating the deal. The new Shea Buffalo theatre is one of the finest houses in the country. It is expected to be ready for the public the middle of January. It will have a seating capacity of 4,000 and will be gorgeous in interior decoration and unusually complete in modern equipment.

The name of Shea has been synonomous with the best in entertainment in Buffalo for over a quarter century. Buffalonians have always responded to Shea's efforts to give them the best obtainable in motion pictures and vaudeville. Every house in the chain today is enjoying great prosperity.

With the new Comerford-Fox theatre at Main and Chippewa, the new Shea Buffalo a few steps away up the block, the new F. P.-L.-B. & K. house in between these two and the Hippodrome just below the trio, Buffalo will have four big theatres in a row. With Paramount interested in the Shea company, the city undoubtedly will get the attractions, pictures and prologues which will be sent over the circuit.

Skouras Expansion

Spyros Skouras, president of Skouras Brothers Enterprises and also of the St. Louis Amusement company is due back in St. Louis from New York City. It is anticipated that important official announcements affecting both of the companies will be made shortly upon his return to that city.

The deal involving the Missouri and new Ambassador theatre with Paramount was scheduled to go through the past week, and it is believed that Skouras will announce that the necessary papers have been signed.

It is also expected that another big deal will be consummated whereby some fifteen leading neighborhood and suburban theatres will pass under control of the St. Louis Amusement company. Preliminary steps toward this move have already been taken and but a few minor details remain to be straightened out.

A third deal involving the Skouras interests was the recording of the agreement with William Goldman affecting the Grand Central, West End Lyric, Lyric Skydome and the Kings Theatre and Garden.

As is known, that merger will not become effective until thirty days after the new ambassador has been completed and in operation. However, several weeks ago Skouras Brothers and Goldman perfected a booking arrangement whereby the Kings has played day and date with Skouras houses on several big pictures. That arrangement also included the Rivoli, Sixth street near Olive, operated by Goldman.

(*Continued on next page*)



PARAMOUNT SIGNS SCHULBERG

Goes to Production Department

B. P. SCHULBERG has joined the production department of Famous Players-Lasky under a long term contract, according to announcement by Jesse L. Lasky. By the arrangement Famous also takes over four players and one director whom Schulberg had under contract. The four players who will be added to the Paramount Stock company are Clara Bow, Donald Keith, Alyce Mills and Gilbert Rowland. The director is William Wellman.

In announcing the signing of Schulberg, Jesse Lasky said:

"In embarking on the greatest production program in our history, it gives me great pleasure to announce the addition of Mr. Schulberg to our producing forces. Mr. Schulberg will produce pictures in the Lasky studio and we expect that his coming will be of immense help in the ambitious program we have prepared for ourselves.

"I wish to emphasize that Mr. Schulberg's coming to the Lasky studio is an addition to our forces and does not mean in any sense that there will be any change in the producing personnel of the production department. By adding Mr. Schulberg to our forces we will be able to devote even greater care and attention to each individual picture. We have just finished our schedule of Fall releases—the Greater Forty. Great as these pictures have been it is our purpose to make our Spring product even bigger in individual production values. I know Mr. Schulberg will be of material assistance to us in this direction."

FamousLtd.'sFinancial Report

Net Profits for Fiscal Year Amount to $413,168; Company's Assets are $15,416,063

LARGER net profits, an increase in the number of theatres controlled, a greater net surplus brought forward, dividends paid on first preference stock and other highly favorable features were noted in the annual financial statement of Famous Players Canadian Corporation, Limited, Toronto, for the fiscal year ending August 29, 1925, which has just been released from the Toronto head office.

Net profits for the 12 months amounted to $413,168, before providing for income taxes for 1925, as compared with $304,362 for the preceding fiscal year. The surplus brought forward from August 29, not providing for the 1925 income ta es, was $243,-325, while the net surplus at the same date one year before was $187,146. It is pointed out that the 1924 income taxes amounted to $33,182.

The company's total assets are shown at $15,416,063. Dividends paid on the first preference stock totalled $332,000. Theatre properties are carried on the books at a net valuation of $5,237,205 and investments in various affiliated companies are recorded at $449,685. Advances to affiliated companies secured by mortgages amounted to $216,612. Cash in the banks and on hand amounted to $264,672 and the accounts receivable are shown at $156,401.

Interest paid on bonds and mortgages reached the total of $90,369. The proportion of deferred charges met during the year was $47,069 and property depreciation was placed at $180,000. Total deductions, including these several items, amounted to $317,438.

An increase of $120,000 was shown in the mortgages on theatre properties during the 12 months but this was due to a transaction at Ottawa, Ontario, in which a mortgage was assumed on a large downtown property adjacent to the site now being held for a theatre. Not including this property purchase, the outstanding mortgages on other theatre properties throughout Canada were reduced by $73,000 during the year.

Famous Players Canadian Corp. now controls more than 80 theatres in Canada, it is pointed out, the largest development during the year being the acquisition of the Trans-Canada Theatres, Limited, holdings.

The president of the Canadian Company is Adolph Zukor of New York City, N. L. Nathanson of Toronto is the managing director of the corporation and subsidiary companies.

Tax Appeals Board Decides for Central Amuse. Co.

The United States Board of Tax Appeals meeting at Washington, D. C., has reversed a decision of the Commissioner of Internal Revenue, levying additional taxes of $4,199 against the Central Amusement Company, operators of motion pictures and vaudeville theatres in Indianapolis.

The case arose out of the formation by the company of the Alhambra Realty Company for the purpose of purchasing the land upon which its Alhambra Theatre was located. The commissioner held that the two companies should be considered as separate entities for the entire year of 1920, whereas the Central Amusement Company claimed that they were affiliated during the first six months of the year. The board upheld the company's contention.

Circuit Expansion Lively During Week

(*Continued from preceding page*)

Skouras Brothers and Harry Koplar, who jointly control the St. Louis Amusement company, have also had a complete understanding on some points of controversy and that company is prepared to go through with a program of major construction of houses and acquisition of existing theatres.

The first step in this direction was the purchase of the Hamilton Airdome as the site for a $1,000,000 motion picture theatre and apartment and store building. This house will seat 3,000 and play day and date with the Grand Central and other Skouras first run houses on big pictures.

It is also known that plans are under consideration for a $1,000,000 house in the Gravois District and another big house for the southwestern section of the city. The Skouras Brothers are also interested in the new Cascade theatre at Southwest avenue and Edwards street.

The public response to the announcement of the agreement between Goldman and Skouras Brothers and also of the deal involving the Missouri and Ambassador has been spectacular. The stocks of the St. Louis Amusement company and Skouras Brothers A stock were two of the lively spots on the St. Louis stock exchange during the past week and sold at high prices throughout.

During the week the Board of Directors of Skouras Brothers Enterprises, Inc., declared a dividend of 75 cents a share on Class A stock and 30 cents per share on Class B stock, payable on November 2 to stockholders of record October 24th. The stock books were closed on October 24th and will not be re-opened until November 2.

The Goldman-Skouras agreement provides that a new corporation shall be formed to operate the Grand Central, West End Lyric, Lyric Skydome and Kings. Goldman and Spyros and Charles Skouras will manage the four houses. Goldman will be paid on annual salary of $12,500 and the Skouras Brothers $8,750 each. Skouras Brothers will hold 55 per cent of the stock of the new company and Goldman the balance. There will be 1,000 shares of no par value stock.

Skouras Brothers will receive $15,000 annual rent for the West End Lyric and $10,-000 for the Lyric Skydome plus 18 per cent of the gross receipts above $55,500. Goldman will be paid $20,000 annually for the Kings.

Famous Players Planning Short Subject Dept.

FAMOUS PLAYERS-LASKY has been considering the establishment of a Short Subject Department, according to authoritative information this week. It is said that plans have not yet been matured.

A published report that some of the subjects would be made by the Harold Lloyd corporation, but not starring Lloyd, was denied by William R. Fraser, executive of that company, in a telegram to MOTION PICTURE NEWS from Los Angeles. He branded the story as a wild rumor.

Riesenfeld Resigns Theatre Post

Sees Period of Sharp Competition Looming, With Individual Personalities Temporarily Submerged by Machine

CONSIDERABLE surprise was occasioned in Broadway film circles this week by the announcement that Dr. Hugo Riesenfeld had resigned his post as managing director of the Rialto, Rivoli and Criterion theatres, the Famous Players New York first run houses. This will take effect at the end of this year, at which time he will probably take a well earned rest before determining his future plans.

It is known that he is leaving the theatres on the friendliest of terms with Adolph Zukor and other Paramount officials, and the move does not constiute a "break" between Dr. Riesenfeld and Famous Players. Strongest of all, perhaps, is the fact that he has labored unceasingly for nearly ten years, with a steady growing burden of detail and routine, and, as he expresses it, wants to arrange a connection where he can find a little time to enjoy life.

"Of course I will be back on Broadway," he said, with a smile. "My life has become so closely bound up with motion pictures that I probably could not stay away if I wanted to. Just when and where this will be, I am not prepared to say at the moment, but I hope that I can arrange it so thatI can devote a little more time to my family, my friends, my books—all of the things which make life worth the living, and which I have had to neglect so sadly during these busy years."

Several Offers Made

It is understood that within an hour of the announcement of his withdrawal from the Rialto, Rivoli and Criterion, he received offers from several of the leading theatre firms. Conjectures along Broadway were to the effect that he might follow S. L. Rothafel's example in the construction of a theatre where he could give free expression to his own ideas of presentation and management. No statement has been made which would confirm this, but Dr. Riesenfeld has expressed the ambition to have a house of vast seating capacity, in one of the poorer neighborhoods, where the best music, pictures and presentations could be brought to the real "masses" at a popular price, the large seating capacity and lower real estate value making possible the low admission price. This, however, he has merely expressed as an ideal, and it may have no bearing on his present plans.

He expressed the belief, however, that New York theatre construction would have to follow the example of Chicago in the building of palatial neighborhood houses away from the present theatrical centre. The congestion of traffic, he pointed out, is becoming so great around Times Square that it handicaps a theatre located in that district. Suitable neighborhood houses, he believes, will keep people at home in their own districts, where they can reach the theatres more easily. The Martin Beck theatre, a legitimate house which opened last year, has a considerable advantage in that respect, in Dr. Riesenfeld's opinion, in that it is west of Eighth avenue and can be reached with much less annoyance and delay than those in the congested Broadway area.

As a well informed and intelligent observer of film conditions, Dr. Diesenfeld expressed some interesting views concerning the next period in the motion picture industry.



Dr. Hugo Riesenfeld.

Era of Competition

"The coming era, as I see it," he said, "will be a period of sharp competition and struggle—one big combination against another big combination—one group of banking interests against another powerful group of banking interests—circuit against circuit—machine against machine—and for the time being, the individual will probably be more or less lost sight of.

"We are living in the day of the machine. This is true not only of the picture industry but of life itself. The same thing applies in any line of business. The individual does not count greatly at the moment.

"But this will all change. It cannot go on indefinitely. However powerful the machine, it is the individual mind, the exceptional personality, that counts. You cannot do without the individual, and in the end, the individual will come into his rightful place."

Dr. Riesenfeld's first connection with motion pictures dates back a decade to the period when the old Triangle company engaged the Knickerbocker theatre as a Broadway first run house. Here he made important contributions to the then infant art of musical accompaniment to motion pictures. Prior to the Knickerbocker engagement, he was a composer and conductor here and in Europe, have written the score for two produced musical comedies, as well as a large number of overtures, symphonies, and other orchestral music.

He has been with the three Famous Players houses since their inception, his connection dating back some nine and a half years. He was a pioneer in the welding of the best music, the best photoplays and high class dance divertisements and vocal and instrumental specialties into a unified presentation, and he is one of the small group of men recognized as leaders in the field of artistic program building.

With F. P.-L. Ten Years

During his long term of service with Famous Players he has launched many of the outstanding productions which have made screen history, creating presentations for them and arranging music scores which have later played an important part in their success. His name has become virt. ally synonomous with the three Broadway houses under his direction, and news of his forthcoming plans will be awaited with interest.

Seattle Loses Another First Run House

Seattle, Washington, once a city of 300,000 with eight first run motion picture houses, is now a city of 400,000 with but five first run theatres to its credit. This was the situation that became effective the latter part of October, when the Heilig Theatre was suddenly bought by the Henry Duffy Stock Company of San Francisco and Los Angeles, thus eliminating what has been for the last year an active, although unsuccessful, first run picture theatre.

The Duffy Players, after appearing at the Metropolitan Theatre in Seattle for the summer, have just obtained a ten year lease on the Heilig, and will reopen it as a stock house under a new name the middle of November. The seating capacity of the house will be decreased from 1,900 to 1,300, and $50,000 worth of repairs and renovations will be made before the opening.

The purchase of the Heilig leaves several of the leading film producers "out in the cold" as far as their 1925-26 product is concerned.

Junior Movies Approved In N. Y. State

Junior movies at the Troy, New York, theatre last Saturday attracted a record breaking crowd that completely filled the theatre. The movies are being held under the auspices of the Parent-Teachers association of the city, with Boy Scouts assisting as ushers.

Mrs. Wilson A. Mark has suggested that the Parent-Teacher association of Batavia, N. Y., sponsor a juvenile motion picture project. A committee has been appointed to act on the project and to report at the next meeting. The idea is to support such performances as special Saturday morning shows for the children.

The Star theatre on William street, Buffalo, operated by James Cooban, is trying out five cent matinees for children on Saturdays. The proposition to date is a big success and all the kids in the neighborhood forego their ice cream cones that day and enjoy "de movies."

Scenes from the Warner Bros. feature comedy "The



F. B. O. SIGNS MRS. VALENTINO
Will Star in Gold Bond Special

F. B. O. has signed Mrs. Rudolph Valentino to star in an F. B. O. Gold Bond production, which will be one of the company's most pretentious offerings in the 1926-27 program. The deal was consummated by F. B. O. through Harry J. Cohen, manager of Mrs. Valentino. The picture is scheduled to go into production in the east about November 15th, with Harry O. Hoyt directing.

Mrs. Valentino is now in Paris busily engaged in the purchase of an extensive and gorgeous wardrobe for the production. She is scheduled to sail for America on the Steamship Leviathan on November 3rd.

The career of Mrs. Valentino as a professional is an interesting one. Her real name is Winifred Shaughnessy. Unusually talented as a designer and dancer, she became associated with Theodore Kosloff and taught in his dancing school in Los Angeles. There she met Mme. Nazimova and became associated with her as art director. She met her future husband on the "Camille" set, which she designed. Their subsequent marriage and separation is now screen history.

Mrs. Valentino joined the ranks of producers recently when she made, "What Price Beauty," which she personally produced and supervised.

Picture Producers Commended

Humane Association Lauds Industry For Preventing Cruelty to Animals

THE care used in motion picture studios in protecting animals from harm has won for motion pictures the friendship of one of America's strongest organizations.

The American Humane Association, which is the national body made up of important societies for the prevention of cruelty to animals, has extended high praise to the Association of Motion Picture Producers, Inc., and the Motion Picture Producers and Distributors of America, Inc., of which Will H. Hays is president, for the comprehensive work of the organization in preventing cruelty to animals.

The American Humane Association at its annual meeting in Toledo recently, held up the Hays Organization as "a guide and example to all other interests and organizations responsible for the care, safety and humane treatment of animals."

The resolution is as follows:

WHEREAS, The Association of Motion Picture Producers, Inc., and The Motion Picture Producers and Distributors of America, Inc., have voluntarily bound themselves by a series of comprehensive and stringent resolutions not to permit any effect to be sought or allowed in making motion pictures which depend in any way on cruelty to animals, and

WHEREAS, These associations representing 85% of the motion picture producers of this country have further pledged themselves that any specific and definite complaint filed by any accredited and responsible Humane officer, shall be promptly investigated and the findings supplied to the complaining officer, and

WHEREAS, this action by the national organizations of the motion picture industry indicates a desire to meet and defer to Humane public opinion in the treatment of animals, and a willingness to cooperate with accredited and responsible Humane societies, now, therefore,

BE IT RESOLVED, that the American Humane Association in annual meeting assembled does heartily commend and congratulate the producers in the motion picture industry who have taken this enlightened attitude which is strongly approved by all humanitarians and which should serve as a guide and example to other interests and organizations responsible for the care, safety, and humane treatment of animals.

Lasky Committee Chairman for Red Cross Drive

Jesse L. Lasky, first vice-president of Famous Players-Lasky, has been made chairman of the motion picture group in New York's ninth annual Red Cross Roll Call and is now organizing his band. Lasky, in a letter urging the cooperation of the film industry points out that the Red Cross "is really a branch of the federal government created for the purpose of meeting all requirements such as fire, flood and disaster."

Fewer Incorporations During This Week

Companies chartered during the past week and incorporating in the various branches of the motion picture business in New York state, included the following: Doran Theatre Corporation, capitalization not specified, Julius Joelson, Stella Price, Louis Melz, Brooklyn; Milray Amusement Company, Inc., $10,000, Sol Raives, Harold and Mildred Raives, New York city; Ariel Cinema Syndicate Incorporated, capitalization not specified, Enid Rankin, Hugh Weir, L. S. Dabo, New York City; Steinkritz Amusement Corporation, $5,000, Regina Steinkritz, Rose Mleneck, New York City; Kate Newman, Brooklyn.

Fire Destroys Two Theatres in Central New York

Two motion picture theatres in central New York, were destroyed by fire during the past week. The Star theatre in Mineville, owned and operated by Mrs. Jennie Anderson, was burned to the ground in a fire that started in an ice house in the rear of the theatre, and which destroyed a hotel as well as a private residence.

In Brookfield, the moving picture theatre of the village was totally destroyed together with three other buildings on October 21. The fire was thought to have started from a defective wire in the movie theatre. The place was well filled at the time, but the crowd escaped with little or no confusion.

Smalley Gets Sherburne Opera House

William Smalley, was in Albany during the past week, and gave out the news that on November 1, he would take over the Opera House in Sherburne, and transform it into an up-to-date motion picture theatre. Smalley already has a dozen houses.

Bostic Appointed Division Manager By Loew

Marcus Loew has appointed E. C. Bostick as division manager of a group of his theatres. Bostick's territory has not been definitely determined, but he will be in charge of one of the districts under the supervision of E. A. Schiller.

Rowland's Resignation from First National is Reported, But Not Confirmed

A REPORT was published in New York on Thursday morning that Richard A Rowland had tendered his resignation as general manager of First National Pictures, Inc., effective this week Saturday.

On Wednesday a representative of MOTION PICTURE NEWS interviewed Mr. Rowland on the foreign situation following his return from Europe. At that time, no mention was made of a withdrawal by Mr. Rowland from First National.

When the printed report of Mr. Rowland's alleged resignation appeared on Thursday morning, MOTION PICTURE NEWS at once got in touch with E. V. Richards, Jr., one of the most prominent members of the First National executive committee. Richards, in response to a query, said he had had no intimation of any such step by Mr. Rowland.

When the question was put direct to Mr. Rowland, he laughed and replied: "Well, I quit every Saturday, don't I? I will be here Saturday and probably for a good many Saturdays to come."

Fox Buys Rights to 'What Price Glory'

Acquisition Of Eight Belasco Plays, "Cradle Snatchers" And New Hutchinson Novel Also Announced By Company

SCREEN rights to "What Price Glory," written by Laurence Stallings and Maxwell Anderson and one of the outstanding successes among stage productions of recent seasons, have been acquired by Fox Film Corporation for presentation in photoplay form next season. The company this week also announced that six of the David Belasco stage successes, including "The Music Master," "The Auctioneer," "The Grand Army Man," in which David Warfield was starred; "The Lily" and "The Comedian," as well as "Cradle Snatchers," a current Broadway success. and "One Increasing Purpose," A. S. M. Hutchinson's latest novel, would be produced on the screen by Fox.

"What Price Glory," produced by Arthur Hopkins, ran for more than a year as the dramatic hit of Broadway. It closed recently, when four companies took the play out on tour. Because of its intense realism "What Price Glory" caused more controversy than any other production of the season. Louis Wolheim and William Boyd were the hardboiled captain and first sergeant whose battle for the affections of a pretty French girl formed the triangle of the play.

David Warfield's portrayal of "The Music Master" in 1901 established his reputation as a character actor of outstanding ability. The play ran for a record-breaking year in the old Belasco Theatre on 42nd Street, and then went on tour for two more years. It was revived successfully three times.

In 1904 came the production of "The Auctioneer," in 1907 came "The Grand Army Man," and in 1910 "The Return of Peter Grim," each of which brought Warfield new laurels. Each of the four plays ran for three years, one year on Broadway and two years on the road.

"The Lily" was produced on the stage with Nance O'Neill in the name role. Mr. Belasco wrote the English version of the play from the French of the original.

"The Comedian" is the story of a beautiful young girl who falls in love with a matinee idol. This role considerably enhanced the reputation of Lionel Atwill, who created the part.

"Cradle Snatchers," produced this season by Sam H. Harris with the assistance of Hazzard Short, is one of the reigning dramatic triumphs on Broadway. It is playing at the Music Box.

"One Increasing Purpose" is the third Hutchinson novel to be brought to the screen by Fox Films. "If Winter Comes" and "This Freedom" were presented with considerable success two seasons ago. This latest Hutchinson novel has just been published in the United States and has already attained wide popularity.

Roxy Theatre Financed and Contract Let

THE Roxy Theatre to be constructed at Seventh Avenue and 50th Street in New York has been financed and the construction contract let. The loan of $4,250,000 was underwritten by S. W. Straus & Company for the Roxy Theatres Corporation, Samuel L. Rothafel, president.

The construction contract for a 6000-seat house has been awarded by Walter W. W. Ahlschlager of Chicago, architect for the Roxy Theatres Corporation to the Chanin Construction Company. Roxy stated that the plans and specifications are ready and that the work of construction on the building will be started at once.

Supreme Court to Hear Eastman Case

Grants Petition of Federal Trade Commission For Review of the Decision of Circuit Court of Appeals

THE United States Supreme Court on October 26 granted the petition of the Federal Trade Commission for a writ of certiorari in the Eastman Kodak Case, and will review the decision of the Circuit Court of Appeals holding that the Federal Trade Commission act did not confer upon the commission the power to require a citizen to sell property acquired in the course of business; and that as the Eastman Company had the unquestioned right to equip itself to enter the laboratory business, no court could require the sale by the company of the laboratories.

The commission's investigation of the use of alleged methods of unfair competition by the Eastman Company led to the issuance of an order requiring the company to dissolve its agreement with independent laboratories under which the former would refrain from operating its three laboratories so long as the latter used only American-made film and also calling upon the company to dispose of the laboratories in question.

The Eastman Kodak Company carried the case to the courts, where a decision was rendered upholding that part of the commission's order requiring discontinuance of the agreement, but declaring invalid the requirement for disposition of the laboratories.

The commission appealed to the Supreme Court for a review of the decision, declaring that the law gave it authority to order the disposal of facilities which of themselves might become unfair methods of competition, and asserting that as long as the Eastman Company is permitted to continue to own the three laboratories the restraint upon interstate and foreign commerce will not be removed. "It was the threat of the operation of these laboratories which compelled the agreement on the part of the Eastman Company's customers not to use foreign made film," it is declared in the commission's brief. "This threat will be as potent to compel the laboratories to refrain from purchasing foreign film, regardless of the abrogation of the agreement, as it was to induce the agreement. Unless this court affirms that part of the commission's order which compels the sale of the laboratories by the Eastman Company the commission's order and the decree of the court below will be ineffective."

The three questions to be decided by the Supreme Court are: (1) Did the Eastman Company purchase the three laboratories for the express purpose of using them to compel its customers to refrain from purchasing foreign film, as found by the commission, or for the bona fide purpose of entering the business of making positive prints, as found by the courts; (2) was the commission's finding that the Eastman Company purchased the laboratories with the intention of using them to restrain trade and buttress its monopoly conclusive upon the court; and (3) does the Federal Trade Commission act confer upon the commission power, in a proper case, to require a corporation to dispose of property purchased for the purpose of using it to restrain trade and maintain a monopoly by closing the market to competitors.

Winnipeg Theatre Owners to Form Buying Combine

A BUYING combine is about to be formed among the Winnipeg theatre owners. They will organize along the lines of the Allied Theatres circuit headed by W. A. Steffes of Minneapolis. In fact Steffes was called in to advise the organizers.

Incidentally Steffes says his Allied Theatres circuit is not dead at all and lays the reports of its demise to the release of some of the members from their contract.

Kansas-Missouri Abandons Semi-Annual Session

At the meeting of the board of directors of the M.P.T.O.A. Kansas-Missouri it was agreed to call off the semi annual convention and to bend all effort upon making the annual meeting larger.

While this plan met with some dissent the majority of opinion was that one big annual meeting would amply fill the bill; that the semi-annual meetings never were as well attended nor as enthusiastic as the yearly affair. Supporters of the plan held there would be more genuine interest at an annual confab.

Zukor Brands Rumored Resignation of Lasky as Malicious Falsehood

THE published report that Jesse L. Lasky is to resign from the Famous Players-Lasky Corporation is a malicious falsehood, circulated for selfish reasons, it was declared by Adolph Zukor.

"I see no reason why anybody should circulate this report, or why any reputable newspaper should publish it," said Mr. Zukor. "No doubt somebody who would profit by Mr. Lasky's departure from this company is busy spreading this story, which is a lie made of whole cloth. Mr. Lasky has no intention of leaving this company."

"I would call the story of my resignation a joke," said Mr. Lasky, "if it had not been given much widespread publication in the last few days. Let me say this, once and for all. I have no intention of leaving Famous Players. I have been here for years and I intend to remain. The report that I am about to resign is false, utterly and absolutely."

Petitions Ask Carnival Ban

East Penn., So. New Jersey Urge Many Reforms at Their Monthly Meeting

CONCERTED action on the part of the M. P. T. O. of Eastern Pennsylvania and Southern New Jersey against carnivals, bazaars, block parties and street fairs was taken at the October meeting of the organization, when petitions were placed in the hands of the members for signatures to be secured through the agency of neighborhood stores. The meeting took the form of a dinner and rally in the Hotel Vendig.

President H. J. Schad, of Reading, was in the chair.

The organization also endorsed the use of Welfare reels during the Federation Drive in Philadelphia, but left the matter of collections and speeches to the discretion of the individual exhibitors.

Geo. P. Aarons, Secretary of the M. P. T. O. A. requested that the meeting go on record as desiring that the Film Board of Trade supply the Secretary of the Exhibitors' League with a copy of complaints filed by exchanges against exhibitors which are to be heard before the Arbitration Board. Mr. Aarons said that as counsel for the League, he could see no reason why the F. B. T. should not supply him with this information.

The body also went on record for the seventh time as being strenuously opposed to signing percentage contracts and several speeches were made in this connection. One of the officers stated that the playing of double features being introduced in some sections of the city is detrimental to the best interests of the industry and urged that the organization pass a resolution for the abolishment of double features. Such a resolution was presented and unanimously passed.

A report submitted by the secretary showed that the organization is in a flourishing financial condition, with more than $2,000 in the treasury.

J. Epstein, of the Bell Theatre, and Nathan Appell, of the Appell Amusement Enterprises, operating theatres in York, Lebanon and upstate cities, were admitted to membership in the M. P. T. O.

Famous Won't Arbitrate Case

Refuses Re-hearing In Minneapolis Case And Files Complaint In Federal Court

FAMOUS PLAYERS has refused to be a party to further proceedings in arbitration before the Minneapolis Board in the complaint brought against the company by George Legeros, a warded a decision of the $2,667.60, and has filed a complaint in the district court to set aside the decision of the Arbitration Board and asking "such relief as the court may deem just."

In the complaint Legeros alleged that Famous failed to furnish him pictures for which he had contracted for use in a ball park at Watertown, Minn., on a 50-50 basis. Legeros claimed that Representative Tucker induced him to rent the park. Tucker, who furnished the projection machine, was to receive a one-third interest in the enterprise.

The case was heard by the Arbitration Board in Minneapolis and a decision rendered in favor of Legeros. Famous asked for a re-hearing. The petition was granted, and when the case came before the board for a re-hearing Famous revoked submission to arbitration in the case and took the court action. It is alleged that the company attempted to settle with Legeros out of court, offering, it is said, the sum of $1,000 as the settlement basis.

Harwood Elected President Of Cleveland Association

The following officers of the Cleveland Motion Picture Exhibitors Association were chosen at a meeting of the organization held October 20 at Hotel Statler: J. J. Harwood, president; Charles Burton, vice president; Ben Z. Levine, treasurer, and William J. Banks, secretary. Harwood, who succeeds Paul Gusdanovic to the presidency of the association, is a member of the executive committee of the M. P. T. O. of Ohio and has been active in all movements for the betterment of exhibitor conditions.

Jans Establishes Real Estate Department

Due to the many requests for advice and assistance, in the buying and selling of theatres, from exhibitors and exchangemen, Herman F. Jans, who, through his activities as theatre owner, exchange operator and producer, has acquired an intimate knowledge of theatre values, has installed a real estate department in his offices in charge of C. H. Wrensch, an experienced broker in the theatre field.

The real estate department in no way affects Jans Productions, Inc., as the two branches are entirely apart, the new venture operating as Jans Enterprises. The production of pictures will continue and the real estate business will simply make available a means of bringing together the buyer and seller of theatres.

"Ermine and Rhinestones," the latest Jans production, is now being cut and titled and will be ready next week.

Circuit Court of Missouri Upholds Sunday Fine

J. W. Cotter, owner-manager of the Fourth Street Theatre, Moberly, Mo., was fined $50 and costs in the Randolph County Circuit Court when convicted of a charge of operating his theatre on Sunday.

The action of the court sustained the Moberly City Court which previously had fined Cotter. He appealed the case to the Circuit Court to test the city ordinance under which he was arrested. He plans to carry the case to the Missouri Supreme Court.

Circuit Judge Walker ruled that the City Council had full authority to regulate or suppress many lines of business including shows.

Atlanta Film Trade Board Names Directors

The Atlanta Film Board of Trade held a meeting last week at which the following were elected to the Board of Directors: George R. Allison, James W. Hanlon, C. R. Beacham, James H. Butner and Ira P. Stone. Officers and committees will be selected at the next meeting of the board.

Pettijohn to Attend Texas Theatre Owners' Meeting

A. C. PETTIJOHN of the Will Hays organization will attend the meeting of the Motion Picture Theatre Owners of Texas at Dallas, November 17 and 18, it was announced this week. In announcing his acceptance of the invitation, he expressed particular satisfaction with the splendid relations which have been built up in the Southwest between the Film Boards of Trade and the exhibitor body.

The secretaries of four Film Boards of Trade will also attend the Dallas meeting. These are: Don Douglas, secretary of the Dallas board, Mrs. Julia Heine of New Orleans, and Alma Walton, of Memphis and Little Rock.

Mutual problems will be discussed at the meeting, after which the secretaries will take back to their respective boards any suggestions or plans which may be worked out for the progressive betterment of conditions.

Increased Studio Efficiency Seen

John E. McCormick, Western General Production Manager for First National, Says Cutting is Done on Script

DESPITE continued advance in the cost of practically everything entering into film production, costs are being held at substantially the same level as last year by the First National units on the West Coast through increased production efficiency and the application of greater advance preparation to the script, according to John E. McCormick, general manager of production for First National on the West Coast.

McCormick arrived in New York on Thursday of last week with a party of First National producers, stars and special representatives, and returned to the Coast on Wednesday. While here he conferred with executives and officials of the organization in regard to production, stories and plays.

He hinted at some important announcements which may be forthcoming shortly from the West Coast in regard to possible new units and an interesting new procedure in production technique. This latter, however, is still in a rather nebulous stage.

"The big thing," he said, "is that business methods are being applied to production. The most important accomplishment is the limiting of 'over-shooting' through more lengthy and practical planning in advance. We are trying to keep our schedule lined up so that eight weeks of advance preparation can be put on each picture. As far as possible, we try to have at least two weeks between the completion of the script and the commencement of actual shooting.

Less Waste Footage

"Results have proved that this works out in actual practice, and that it pays. It has been no uncommon thing for the rough assembly of a feature to total 14,000 feet or thereabouts. On 'We Moderns,' just completed, the first assembly of the work print was only some 10,000 feet. That means a great saving, for under the old system whole sequences had to be cut—sequences which should never had been shot.

"Any competent production executive can look at a script and guage within reasonable limits the footage it will fill when filmed. In the past, production managers have known that a certain script would run twelve or fifteen thousand feet, but they lacked the confidence in their judgment to cut it out until they saw it on the screen.. Sets were built and actors engaged for costly sequences which could never, in the nature of things, appear on the screen.

"If a continuity writer is really creative, it is easy and natural for them to overstep the limits of length. If they start out to write a script with 400 scenes, they become inspired with new ideas and enthusiasm and deliver one with 620. That is perfectly natural and not to be blamed. But right there, before filming starts, the production department should bring it down to the amount of material which will actually go into the finished picture—and that is just what we are doing.

"It is not easy. Everyone concerned has some pet sequence, and they are willing that anything should be cut—except that. But with co-operation all around, it can be done, as we have proved. By this means, we are largely offsetting the gradual and steady rise in the cost of every item. By spending more time in advance, the actual time of filming, cost of set construction, payroll, and so on, can and are being held down materially."



John E. McCormick, Western General Production Manager for First National.

Referance was also made by Mr. McCormick to the announcement this week that Frank Lloyd, producer-director for First National, was leaving for a five months' vacation in the Orient before starting any further production.

Lloyd's Illness

"Mr. Lloyd has been working unceasingly for some three years without a rest," he explained, "and the strain has been great." Recently, following an illness, he started work before completely convalescing, and this, too, has told on him.

"Also, there is the very pressing problem of story material. After 'The Sea Hawk' and such pictures, it would be unwise and ridiculous for Lloyd to film anything but the very biggest type of story. The public expects a certain sort of thing from him, and it is not easy to find such stories. He is taking a number of stories with him to read during his vacation, and will undoubtedly have some interesting plans to announce upon his return."

Substantially the same information was contained in an announcement from the office of Frank Lloyd Productions in Hollywood.

Other members of the First National which came east included: E. M. Asher, producer of the Corinne Griffith pictures; M. C. Levee, president of the United Studios; Barney Lubin of Sawyer-Lubin; Anna Q. Nilsson, here to make a picture; Cleve Moore, brother of Colleen; Arthur Bernstein, general manager for Jackie Coogan; Harry Lichtig, personal representative for stars and producers; Larry Weingarten, Coogan's press representative; Joseph Hubbell of International News; and Harry D. Wilson, publicity director for First National West Coast Productions. Mrs. Levee, Mrs. Bernstein and Mrs. Asher were also members of the party. McCormick, Hubbell, Moore and Wilson returned together to the Coast on Wednesday of this week.

Long-Waited Seattle Tax Suit Under Way

After a long list of continuations and postponements on technicalities that have delayed action for more than a year, trial of the suit of Danz and Cohen, operating a string of second run downtown houses in Seattle, against Burns Poe, collector of Internal Revenue for the state of Washington, got actively under way in the federal courts in Tacoma last week. The action is to recover extra income taxes claimed by Danz and Cohen to have been paid during the period of the war.

Danz and Cohen are asking judgment to collect $6,871.89 from the department of Revenue. The United States Government, through Mr. Poe, denies having received the additional taxes represented, and also questions whether the Seattle company paid the full amount of income tax that it should have paid during the period involved.

Bullock Discusses Film Situation Abroad

Sam Bullock, just returned from a three months' trip to Great Britain and the continent, gave his impressions of the film situation abroad before the members of the motion picture committee of the Federation of Women's Clubs at the Hotel Statler, Cleveland, last Friday morning. Bullock spoke particularly of the feeling in Britain against what they term the effort of the American films to Americanize the world.

"American slang is heard all over England," Bullock stated. "The youngsters get it from the American films. The British fear that the modern breezy American film, distributed internationally, will break down the generations of old world culture, which is so fundamental in the life of the European." Mrs. Elmer G. Derr, chairman of the committee presided at the meeting.

Rochester to Make Peace With Musicians

An agreement is expected to be reached between the Rochester Musicians' Protective Association and the Rochester Theatre Managers' Association, following a meeting to be called in a few days by William A. Calihan, president of the latter organization. Under an offer of the theatre managers, which is in the nature of a compromise, the musicians would get a boost of $2 a week this year and another $1 raise next year. The music makers asked for an increase of $10 for a seven day week and a $6 raise for a six day week, to effect all theatre musicians in the city, outside the Eastman.

Report Mary Pickford and Douglas Fairbanks May Co-Star in Production

MARY PICKFORD and Douglas Fairbanks soon may co-star in a series of pictures to follow their 1926 feature releases.

This statement was made recently by Miss Pickford in discussing her plans for the future. She expects to follow her "Scraps," now in course of production, with a third, the first of the year having been "Little Annie Rooney, now having runs in many of the larger cities.

So the oft-repeated rumor that the two stars will combine their efforts may come true at last.

Miss Pickford, it is said, has not as yet decided on a story for her third production of this year, but is said to be considering several. In the meantime she is working in mud and ooze on the swamp at her Hollywood studio completing the "chase" scenes in "Scraps," in which she pilots a band of youngsters to safety through the bogs.

Cooperative Plan Is Arranged

Kansas-Missouri Body Will Divide December Receipts with Prod. Dist. Corp.

A FINE spirit of cooperation is being exhibited between the M. P. T. O. of Kansas and Missouri and the Producers Distributing Corporation for "Exhibitors Month," set for December. The exhibitors and the distributing company have entered into an agreement whereby the exhibitor body will receive a share of the receipts collected by Producers Distributing Corporation for December playing dates. The funds are to be used in the furtherance of the drive for members of the exhibitors association.

R. R. Biechele, President of the M. P. T. O. of Kansas and Missouri conceived the idea of securing the cooperation of Producers Distributing Corporation and concluded his arrangements with W. J. Morgan, sales manager of the distributing company. In discussing the agreement Morgan said:

"We are working with and for the M. P. T. O. of Kansas and Missouri in a desire to see their membership increased and their organization strengthened to maximum possibilities for the general good of the industry. This plan calls for a percentage on the receipts from each playing date in the Kansas and Missouri territory set by representatives of the M. P. T. O. for the month of December. The M. P. T. O. representatives are not out to secure contracts nor induce the booking of our releases, but in all instances where we have closed contracts for our pictures without playing dates, the M. P. T. O. representatives are at liberty to secure definite playing dates for the month of December and a percentage of these receipts will be turned over to the M. P. T. O."

The funds which will be turned over to the exhibitor body will be used to secure new members and to carry out the progressive plans of the organization which are now held in abeyance for lack of working capital.

First National Has Big Gain

Shows Net Gain of 35 Per Cent in Earnings for First Half of This Year

FIRST NATIONAL enjoyed a banner first half year for the first six months of 1925, when a gain of 35 per cent was made over the net earnings of the similar period of 1924. It is the most substantial increase made over a like period in the history of the company. Net profits after taxes, depreciation, amortization and all other deductions in the six months ending June 30th were $1,243.875, an increase of $327,780 over the $916,095 earned in the same period last year.

The holders of $2,500,000 in 8 per cent preferred stock are entitled to a participation amounting to 8 per cent of the amount by which net earnings exceed $1,500,000 and do not exceed $2,500,000. On the basis of anticipated results for the year ending December 31st, 1925, it is assumed First National will declare a participating dividend of $3 on April 1st. 1926, which would mean a return to stockholders at the rate of $11 a share.

On June 27 net current assets were $8,524,656, an increase of almost $3,000,000 since last December. Most of this gain has been from the sale of the $2,500,000 first preferredferred. Working capital is over $340 a share on the first preferred. ....

First National has also $1,577,320 7 per cent A and B second preferred and 60,000 shares of common. Public participation is confined to the first preferred. The volume of business was $23.500,000 in 1924 and is expected to be around $25,000,000.

Mrs. Georgia E. Moffett is New Cleveland Secretary

Mrs. Georgia E. Moffett, wife of Mark E. Moffett, who is an important figure in the financial department of the Firestone Tire company, has been made secretary of the cleveland Film Board of Trade, replacing Howard Christman.

This is in line with the policy now in force of putting married women of responsible position in the community in as secretaries of the film boards.

Zukor Committee Busy In Jewish Drive

With Adolph Zukor as Chairman, the campaign forces have been lined up for participation in the $4,000,000 drive for the Federation for the Support of Jewish Philanthropic Societies of New York. Through the courtesy of Mr. Zukor, Ernest Maas directed the production of "Human Dividends," a motion picture showing the work done by the ninety-one philanthropic agencies in the Federation. William J. Brandt is directing the distribution of the picture throughout the New York district.

Eighteen hundred workers in all trades and professions are carrying on the campaign activities. The associate chairman in the theatrical and picture end of the organization are H. M. Warner, Sydney Cohen, B. S. Moss, J. J. Schubert, Maurice Richmond, M. J. Mintz, J. L. Ryan, Morris Baumann, P. J. Morgan, Mortimer Norden, A. L. Libman, B. J. Knoppleman, Edgar Selwyn, J. P. Muller, Earl Gulick, Maurice Goodman, Joe Lablang and Eugene De Rosa.

Jacksonville To Have New Big Theatre

S. A. Lynch, formerly manager of Famous Players-Lasky Corporation interests in the south, and now a large real estate holder in Florida, is at the head of a building and theatre project in Jacksonville. It is understood Famous will control operation of the theatre.

The building is to be of nine stories and as soon as the new theatre is completed the attractions now being shown in the Duval theatre will be transferred to the new house, and the Duval will be converted into offices to correspond with the rest of the building of which it is now a part.

Warner District Heads in N. Y. Session

DISTRICT sales managers of Warner Brothers were called to a four day meeting in New York last week by Sam E. Morris, general manager of distribution for the company. The men were summoned for the purpose of getting a line on what might be expected from the various exchanges, and to see that the field organization was perfected so that the home office would be relieved of considerable detail with which it has been encumbered since the exchanges were taken over last Spring.

H. M. Warner told the managers that while this had been a growing year for the firm next season would find everything on an even keel and the organization functioning at top speed with new big plans in view. Sam Morris and Myer Lesser also talked to the visitors.

Attending the convention were, Harry Lustig, in charge of the west coast; Lloyd Willis representing Cleveland, Cincinnati, Pittsburg, Detroit and Indianapolis; Edwin Silverman, Chicago, Milwaukee and St. Louis; Herbert Elder, Charlotte, Atlanta, New Orleans, Dallas and Oklahoma City; E. J. Smith, Albany, Buffalo, Boston, Washington, Philadelphia and New Haven.

Foreign Reel Wins Riesenfeld Medal

"The Voice of the Nightingale," Released by Educational, Chosen by Judges in Competition

THE Riesenfeld Gold Medal, offered for the most novel short subject produced within the year ending September 1, 1925, has been awarded to L. Starevitch, a Pole, who made "The Voice of the Nightingale," the winning short subject, for Pathe Consortium of Paris and which is released through Educational Film Exchanges, Inc. Will Hays will make the presentation.

"The Voice of the Nightingale" received four first and one second vote from the exhibitor jury chosen to decide the winner. The jury consisted of Harold B. Franklin, of Famous Players-Lasky, Joseph Plunkett of the Strand theatre, New York, Jack Partington of the Rothschild houses, San Francisco, Frank L. Newman, who was located in Kansas City when asked to serve on the jury, but now of the Paramount houses in Los Angeles; Harry C. Arthur, formerly of West Coast Theatres, Inc., now with the Motion Picture Capital Corp., and Fred Meyer of the Palace theatre, Hamilton, Ohio.

Dr. Riesenfeld, who inaugurated the idea with, as he announced at the start, the hope of developing "a spirit of competition among the producers of short subjects which will result in the general welfare of the industry," declared he was more than satisfied with the choice of the judges. Though not generally known Riesenfeld was responsible for bringing "The Voice of the Nightingale" to this country. He saw it in a theatre in Paris several years ago, found that no one had the American rights, so secured it for his own houses and later arrangements were made for the picture's distribution through Educational.

Among other subjects also mentioned by the judges were "Evolution," a Red Seal release, shown, in some instances as a full length feature, and "Through Three Reigns," also distributed by Red Seal. Jack Partington declared himself in favor of the Stereoskopics series which he regarded as highly valuable as entertainment.

The jury, however, was almost unanimously in favor of "The Voice of the Nightingale" as the most excellent of the short subjects under consideration; also stating it as the most beautiful.

Fred Meyer, who represented the small-town exhibitors said: "It is the most unusual, beautiful and outstanding short subject of the current season. If ever a release was meritorious, this one is it."

Harold B. Franklin regards it as "a beautiful and unusual novelty" . . . "I think it is one of the most wonderful short subject reels that I have ever seen" was Frank Newman's comment.

Motion Picture News contributed its pæan of praise in a review of the subject contained in its issue of March 28, 1925. The review, by Chester J. Smith, of the editorial staff, says in part: "Here is a distinct novelty and one of the best short subjects that has been on display for a long, long time. . . . There is no theatre of any class at which this picture will not be thoroughly appreciated."

The daily newspapers devoted considerable space in praise of the subject, the Philadelphia Record in its editorial columns said: "It typifies what our idea of motion pictures for children ought to be. . . . We cheerfully contribute this much of free advertising to a picture that ought to succeed." The "this much" was quite a lengthy editorial.

The Dayton, Ohio, Herald also commented editorially on the Starevitch production, and the New York Evening World was profuse in its comment.

Starevitch is being looked up in Paris in an effort to ascertain his present employment.

Short Subject Association Is Being Formed

REPRESENTATIVES of companies handling short-subjects met on Wednesday, October 28th at the Hofbrau Haus, New York, and elected a board of temporary officers preliminary to the permanent organization of a short-subject association. The officers elected are as follows: P. A. Parsons (Pathe), chairman; Gordon White, (Educational), vice-chairman; and Julian Solomon (Davis), secretary.

A committee to draft a constitution was also appointed as follows: Julian Solomon (Davis), chairman; Paul Gulick (Universal) and Nat Rothstein (F. B. O.). Publicity committee: Henry Bate (Universal) and Ed Supple (Pathe).

The next meeting is to take place on Wednesday, November 4th at the Hofbrau Haus, when the Constitutional Committee will make its report to the general body.

Fall Production Booming on Coast

Leading Companies Announce Heavy Schedule of Production Activities for Immediate Future

THAT there will be no slump in Fall production is evidenced by the announcements of leading producing companies as their proposed activities for the next few months. Every leading company in Los Angeles declares an extensive program. Indications are that fourteen of the leading companies will start work at once on approximately sixty pictures, while nearly fifty others are in production at present.

Just what the value of these pictures will be is hard to figure, but it is conservatively estimated that it will be between $2,000,000 and $3,000,000, exclusive of "Ben Hur", which is still under production and which it is said will cost between $3,000,000 and $4,000,000.

Famous, Universal, Warners, Fox, Metro-Goldwyn-Mayer, F. B. O., and others are preparing to launch production on new features. Famous is busily engaged preparing a new series. Universal has lined up five productions that will go into work almost at once. Fox also has five which will be in production within the next few days. Cecil B. De Mille still has one to produce and Warners are going at full blast to complete the remaining fifteen on the 1925-1926 schedule, as well as six features scheduled for the 1926-1927 season.

Joseph M. Schenck is laying his plans to start two by November 1st and Metro-Goldwyn-Mayer announces eleven to go into production at once. Among others that are all set to start shooting are F.B.O. with six, Christie with three, Mack Sennett with one, and John Ince with one.

In addition to those about to be produced many others are in various stages of production. Lasky has eight in final preparation with two still being shot. Two are also under production at the Pickford- Fairbanks studio, six at Universal, three at Fox, three Metropolitans, one by Harold Lloyd, five by Hal Roach, three at Warners, five at Metro-Goldwyn-Mayer, three at Christies, three at Sennetts and eight at the California studios.

Famous Deal for Neilan, Stroheim Reported

ALTHOUGH no statements were forthcoming from either party, it was understood this week that negotiations were under way between P. A. Powers and Famous Players-Lasky for the release of the Marshall Neilan and Eric von Stroheim productions which Powers will make.

If it materializes, this will mark an important addition to the number of productions released by Famous Players and made by outside producers.

Von Stroheim is now under contract to Joseph M. Schenck to direct Constance Talmadge in "East of the Setting Sun," and Neilan has two still to turn over to Producers Distributing Corporation, one of which is nearly completed.

Schine May Take Over Two Dunkirk Houses

It is reported that Peterson & Woods of Jamestown, the Schine corporation and some private individual are dickering for the taking over of the Regent and Capitol theatres, owned by the Lally Brothers in Dunkirk, N. Y. It is understood that the Messrs. Lally want to devote their entire time to land holdings in Florida.



Some of the highlights from the new James Cruze production for Paramount, "The Pony Express."

Four From Warners This Month

List Includes First From Lowell Sherman; and One From Marie Prevost

WARNER BROTHERS will have four releases during November, each a different type of production. They are "Seven Sinners," "Satan in Sables," "Rose of the World," and "Clash of the Wolves."

"Seven Sinners," which will be released on November seventh, co-stars Marie Prevost and Clive Brook. It is an original story by Lewis Milestone and Darryl Francis Zanuck and was directed by Milestone. The supporting cast includes John Patrick, "Heinie" Conklin, Claude Gillingwater, Mathilde Brundage and Fred Kelsey.

November twenty-first will see the release of two features, Lowell Sherman's first production for Warner Bros., "Satan in Sables" and "Rose of the World," adapted from Kathleen Norris's novel. The first named is from Bradley King's story and was directed by James Flood. The cast supporting the star includes Pauline Garon, John Harron and Gertrude Atherton among others. "Rose of the World" was prepared for the screen by Julien Josephson and directed by Harry Beaumont. Patsy Ruth Miller is starred.

"Clash of the Wolves," an original story by Charles Logue on which he also did the adaptation will be released November twenty-eighth. Rin-Tin-Tin, is starred in this production. The leading human role is played by June Marlowe and others in the cast are Charles Farrell, "Heinie" Conklin, Will Walling and Pat Hartigan. It was directed by Noel Smith.

Start New Production In East

First National Studios Swing Back To Great Activity—Group Of Stars Arrive

WITH the arrival in the east of Anna Q. Nilsson, Lewis Stone, Dorothy Mackaill, Director John Francis Dillon, and others recently brought on to New York from California, First National's Eastern production activities were increased as another feature was put into work and preliminary plans completed for others.

The newest work to go into production at the New York plant of the company is the film version of Israel Zangwill's stage play "Too Much Money." The picture is being directed by John Francis Dillon with Miss Nilsson and Mr. Stone in the featured parts.

Other players who have joined the Earl Hudson units are George Fawcett, Claude Gillingwater, and Victor McLaglen, all of whom have been cast for important parts in "Men of Steel," the super production in which Milton Sills is to be starred.

Dorothy Mackaill is to appear in a principal role in a production which will be started in the near future.

"Too Much Money," the Zangwill play, deals with a man who has enormous wealth and a beautiful wife, who neglects him for the pursuit of ambitions to be a society leader. He conceives the idea of signing his money over to a friend temporarily and then facing his wife as a penniless man.

Paramount Signs Ziegfield Dancer to Contract

Famous has signed Louise Brooks to a long term contract for important roles in Paramount Pictures. Miss Brooks, eighteen years old, is a newcomer to the screen, but she has created a sensation as a dancer in the Ziegfeld Follies and "Louie the 14th." The contract is also said to be the result of her work in Frank Tuttle's forthcoming Paramount picture, "The American Venus," in which she played one of the principal roles.

Neilan Producing "Wild Oats Lane"

Marshall Neilan's first production through Producers Distributing Corporation will be George Broadhurst's successful stage play, "Wild Oats Lane", on which work has already been started with Viola Dana and Robert Agnew in the featured roles. Following the shooting of the Metropolitan sequences in New York City, Neilan has left for California, where the production will be completed at the Glendale studios. The original story was by Gerald Beaumont.

Paramount Changes "Behind the Front" Cast

Paramount has found it necessary to make a change in the cast of "Behind the Front," an adaptation from the Hugh Wiley war story. Mildred Davis is busy with a conflicting Paramount picture and Mary Brian will assume her role in "Behind the Front." The photoplay which will mark Miss Davis' return to the screen will go into production shortly but is still untitled.



Scenes from "His Buddy's Wife," an Associated Exhibitors release.

Mix and Jones Complete Pictures Same Day

Tom Mix and Buck Jones finished Fox pictures on the same day last week. Under the direction of J. G. Blystone, Mix completed "The Best Bad Man", while Jones concluded "Her Cowboy Prince". Both directors and their companies returned to Hollywood on the same day.

Mix was supported by Clara Bow in the leading feminine role, while others in the cast were Cyril Chadwick, Judy King, Buster Gardner, Tom Kennedy, Frank Beal, Paul Panzer and Tom Wilson.

Helena D'Algy has the leading feminine role in the Jones vehicle. Others in the

Borzage Starts Filming "First Year"

Frank Borzage who was responsible for the direction of "Lazybones" and "Wages for Wives" has started filming of Frank Craven's "The First Year," sixth of the John Golden Unit of Clean American Productions for Fox. Frances Marion made the adaptation from this famous stage success.

The cast for the picture has been carefully selected with leading roles in the hands of Matt Moore, secured from Warner Brothers; Kathryn Perry, J. Farrell MacDonald, John Patrick, Frank Cooley, Emily Fitzroy, Margaret Livingston and Carolynne Snowden.

Japanese Actor is Cast for "Golden Journey"

Sojin, well known Japanese actor has again been signed for a feature role in "The Golden Journey," which Raoul Walsh is directing for Paramount. It is the third successive picture directed by Walsh in which Sojin plays a prominent part.

de Mille Selects Release Title for Original

William de Mille has decided upon "The Splendid Crime" as the release title for his original story for Paramount made under the working title of "Magpie." Bebe Daniels and Neil Hamilton are the featured players in the production.

"New Commandment" Goes to N. Y. Rivoli

"The New Commandment," Robert T. Kane's initial production for First National release, has been booked by Famous Players for the Rivoli Theatre, New York, opening November 8th.

Tiffany-Truart Deny F. B. O. Deal

TIFFANY-TRUART Productions deny the rumor that their pictures are to be distributed by F. B. O. Exchanges in the territories that have not been sold. The statement of denial says all territories for the Tiffany and Truart productions have been sold so there is nothing for the F. B. O. to handle. It is also denied that Tiffany-Truart will retire from the producing field.

Columbia Completes All Eighteen Features

COLUMBIA PICTURES CORPORATION announces the completion of eighteen pictures, their entire program for the year, thus putting an end to the rumor that they were curtailing production. Negatives of the eighteen originally scheduled for this year's program are now in the laboratory undergoing the finishing process and will be ready for release before the date on which they are due.

The extensive national advertising and publicity campaign which was prepared early in the season for the exploitation of Columbia features will be continued on those which are still to be released. The next two releases will be "When Husbands Flirt" and "Lure of the Wild."

Loew Children's Matinees Prove Success

Loew's State Theatre in Cleveland presented the second of a series of Children's matinees last week under the auspices of the Cleveland Cinema Club, and as on the previous Saturday the event was a big success.

The second program consisted of "The Run Away Dog," a two-reel Fox comedy; "Get Rich Quick Edgar," a two-reel Metro-Goldwyn comedy; Johnny Hines in "Conductor 1492," and a special stage number by the Girl Scouts of Cleveland.

A change in admission prices was made the second week for both adults and children. A straight ten cents charge was made for both, whereas the previous week adults were charged fifteen cents.

First Arlen Assignment "Ace of Cads"

The first assignment given Michael Arlen at the Paramount West Coast studio will be the adaptation of his story, "The Ace of Cads," as a picture for Adolph Menjou. When he has mastered film technique, the author's first original story for the screen will be a starring vehicle for Pola Negri. Arlen has just arrived in Los Angeles and plans to begin the work of adapting "The Ace of Cads" at once.

F. B. O. Preparing "King of the Turf"

F.B.O. is preparing to put into production "The King of the Turf," formerly called "The Futurity Winner," a story by Louis Joseph Vance and John Brownell. It is a melodrama of the racing industry and will have in the cast a number of prominent racing men, jockeys and horses.

Director Seiler Starts New Imperial

Fox has started another Imperial comedy under the direction of Lou Seiler. It is titled "The Flying Fool" and has Marion Harlan and Sid Smith in the leading roles. This will be Director Seiler's eighteenth production for Fox. Supporting Smith and Miss Harlan are Harry Woods, William Cartwright and Harry Tenbrook.

New Houses Planned For Portland, Ore.

Announcement was made in Seattle last week of the plans for the construction of two new motion picture houses in the Portland territory, within the next few months.

John H. DeHoney, formerly of Seattle, has purchased a corner at Twenty-first Avenue and Washington Street for $100,000 where he will erect a modern theatre and apartment building. Construction work will start prior to December 1, it is reported.

The California-Oregon Amusement Company, operators of a number of houses in those states, have just announced the building of a new motion picture theatre at Thirtieth and Alberta Streets in Portland, and plans are now being drawn by Walter E. Kelly, well-known theatre architect of the Oregon territory.

In Washington, W. P. Armour of Montesano has announced the letting of contracts for the construction of his new motion picture theatre in that town. It will seat approximately 600, and will be ready for opening within a half year, according to present plans.

Fairbanks Building Ships for "Black Pirate"

For his production "The Black Pirate" Douglas Fairbanks is having built four ships of the type seen in the days of the Spanish Main. They are being fashioned after paintings by Carl Oscar Borg. Three of the ships range from one hundred to two hundred and twelve feet and the fourth, seventy-five feet long, will be propelled by a hundred oars. Construction is under supervision of P. H. L. Wilson who will also act as fleet captain. The construction crew, numbering three hundred and eighty men, is in charge of "Ted" Reed.

Portions of these vessels are being duplicated for close-up work in the studios, making possible shots which could not be obtained under the disadvantages of working at sea. These sections are being mounted on huge steel cradles with mechanical devices to rock them.

Paramount Story Editor Goes to Coast

Ralph Block, managing editor of Paramount's story department is in Hollywood for a series of conferences with production heads of the Lasky studio. He will discuss stories to be produced with Hector Turnbull, supervisor of production, and the directors who have been assigned to make some of the most important productions.

Hill New Scenario Editor At Fox Studios

EDWIN C. HILL, former newspaperman and executive with Fox has been elevated to the position of scenario editor with that company. For twenty years he was a reporter on the New York Sun, but has been with Fox for the past several years, first as editor of Fox News and then as an executive on the production staff.

In the post of scenario editor Hill is building a strong staff of scenarists. Among the well known writers already on the staff are Frances Marion, Eve Unsell, Edfrid Bingham, Bradley King, Lillie Hayward and Robert N. Lee.



Humorous moments from "Old Clothes" Jackie Coogan's latest feature for Metro-Goldwyn-Mayer release.

"Fifty-Fifty" Release Is Set

Last of Associated's First Group of Eight Goes to Exhibitors Nov. 15th

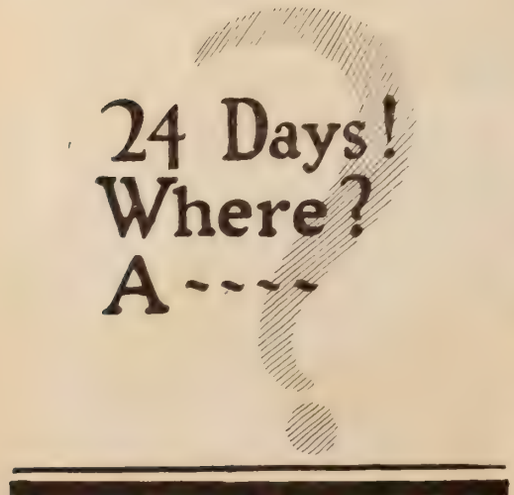
"FIFTY-FIFTY," the last of Associated Exhibitors first group of eight feature productions has been set for release on November 15th. It is a Henry Diamant Berger production and features Hope Hampton, Lionel Barrymore and Louise Glaum. The story is by Alan Dwan.

The preceding seven features include "Headlines," starring Alice Joyce and Malcolm MacGregor; "Never Weaken," with Harold Lloyd and Mildred Harris; "Keep Smiling," Monty Banks and Ann Cornwall; "Manhattan Madness," Jack Dempsey and Estelle Taylor; "His Buddy's Wife," Glenn Hunter and Edna Murphy; "Under the Rouge," Tom Moore and Eileen Percy; "Camille of the Barbary Coast," Mae Busch and Owen Moore.

Following these releases, announcement will be made shortly of the release date of Associated Exhibitors super-special, "The Sky Rocket," starring Peggy Hopkins Joyce.

For the purpose of getting these earlier releases well under way, John S. Woody, General Manager, is now visiting principal exchanges throughout the country. Woody is grooming exchanges on the merits of each picture and at the same time is practically doubling the big staff of Associated salesmen.

Oscar Price, President of Associated Exhibitors is confident that the first eight features on Associated's program will prove extremely popular with exhibitors.



Finis Fox Is Signed By Metropolitan

Metropolitan Pictures has signed Finis Fox, author, scenarist, director and former producer, as a member of the scenario staff. His recent scenarios for "My Son", and "The Bad Man" followed eight years of writing and directing for Frances X. Bushman, Charles Ray, Viola Dana and others.

Paramount School Students in Special Film

A 2,000 foot film showing activities of students of the Paramount Picture School, Inc., has been prepared and will be shown at the convention of branch and district managers of Paramount exchanges at Chicago the first week in November.

Warner Baxter Opposite Gilda Gray

Warner Baxter, and not Ricardo Cortez, will play the role of "Nuitane," the native lover of Gilda Gray in her first starring vehicle for Paramount, "Aloma of the South Seas," which Maurice Tourneur is directing. Cortez was obliged to forego the role because of illness which has kept him in California. Others prominent in the cast supporting Miss Gray are Percy Marmont, Willian Powell, Julanne Johnston, Harry Morey and Joseph Smiley.

Roche To Have Big Role in "Don Juan"

John Roche returns to the Warner Brothers studio next week after an absence of several weeks, to assume a featured role in "Don Juan," the forthcoming Barrymore starring vehicle, which Alan Crosland will direct for Warners. The script for "Don Juan" is now in its final stages and will be turned over to director Crosland soon.

Swickard and Johnson Join "Golden Journey" Cast

Joseph Swickard and Noble Johnson are recent additions to the cast of "The Golden Journey," which Raoul Walsh is producing for Paramount. Swickard will always be remembered for his role in "The Four Horsemen" and Johnson made a similar impression in "The Ten Commandments."



Action stills from "Madame Behave" a Producers Distributing Corp. release.

HAL ROACH

presents

CLYDE COOK

in

"Should Sailors Marry?"

He was a good sailor but not on matrimonial seas.

He was used to all waves save those which were permanently stormy.

He located a bride through a Matrimonial Agency, and when he had got hitched found that he was supposed to assume the alimony she was paying to her first husband; that the first husband was to be their boarder and proposed to personally see that the alimony was paid.

The fun in this one is side-splitting. The laughs come fast and furious. It is one of those pictures that your audience thank you for showing, even those with ribs fractured from laughing.

It would make a dog laugh.

F. Richard Jones, Supervising Director

Advertise it!



The Hardest Dollar *This Little Girl Ever Made* IS *Your* Easiest *If You Advertise*

"Our Gang"

"A little girl by the name of Katherine Bourg, 7 years old, who never misses an "Our Gang" comedy, won $1.00 from me. I bet her a dollar she could not see this comedy ("Shootin' Injuns") all the way through without a laugh or a smile. The joke cost me a dollar. She sat all the way through without laughing or smiling. Her parents sat with her, as well as my wife, to watch her, and they had ten dollars worth of fun trying to make her lose her dollar, but I had to come across. The rest of the house was roaring with laughter at the kiddies, while little Katherine sat serious and saw it through. Dr. Bourg, her father, claims this was the hardest dollar she ever made."

FAIRYLAND, WHITE CASTLE, IOWA.
(In the Exhibitors Herald.)

Directed by
ROBERT McGOWAN

Supervising Director
F. RICHARD JONES

Pathécomedy

TRADE MARK

"Our



HAL ROACH

presents

Gang"

in

"Better Movies"

HAL ROACH COMEDY

Two Reels

"There Goes the Bride"

A honeymoon with a toothache!

What bridegroom could be romantic and spoony with a swollen jaw and a yelling tooth?

Two crooks, one of them handsome and romantic; a sheriff who is a tough guy; a baby on which a $50,000.00 reward has been offered; a susceptible bride who wants to be petted, and can't see a toothache as an alibi; these are the conspirators who connive to drag from your audiences as much laughter as the law allows.

Hal Roach knows comedy like Ford knows flivvers. He has put into this picture Lucien Littlefield, Martha Sleeper, 'Husky Hanes"—the marvelous baby, Noah Young and others.

F. Richard Jones, Supervising Director

Advertise it!



Pathécomedy

TRADE MARK

Christie Will Produce "Nervous Wreck"

CHARLES and Al Christie have finally secured screen rights to Owen Davis's successful stage comedy, "The Nervous Wreck" and will produce it as an elaborate feature for release through Producers Distributing Corporation. The play for the past year has been presented by four road companies in all of the important cities in the United States. It ran for a solid year on Broadway and has also been produced with success in London.

"The Nervous Wreck" was first written as a novel by E. J. Rath. Following its dramatization by Owen Davis the story was republished by Grossett and Dunlap and its current sales have reached enormous figures.

Tom Tyler Starts Work On Second Feature

Tom Tyler, the new F. B. O. star in westerns has started work on his second feature, "The Wyoming Wildcat." Robert De Lacy, who collaborated in the direction of "Let's Go Gallagher," the first release of the new series, is handling the directorial megaphone. Additional stories for the new star are being lined up by the scenario department.

Hart's "Tumbleweeds" Is Completed

William S. Hart has completed "Tumbleweeds," his first production for United Artists Corporation release. The picture is now being assembled and titled. King Baggot directed and Barbara Bedford has the leading feminine role.



Scenes from Buster Keaton's latest for Metro-Goldwyn-Mayer titled "Go West."



Scenes from the Producers Distributing Corp. release titled "The Wedding Song."

Rork-Fairfax Have New Plan

Independent Producers Claim "Dual System" Eliminates Waste and Overhead

SAM RORK and Marion Fairfax, have hit upon a plan to cut production costs for two producers working together without impairing the quality of the picture. The plan, in brief, calls for sharing of a technical staff by the arrangement of a production schedule that will allow the one producer to utilize the organization in the preparation of productions while the other is cutting a picture or preparing for another. One technical organization permanently maintained serves for both producers.

In the case of the two producers mentioned this plan has already passed the experimental stage and proved feasible, say its sponsors. "By our dual production plan independent producers can carry a permanent technical organization which they could not afford individually, and by sharing the expense can engage the best brains and talent in the industry."

This arrangement was used in connection with Rork's latest comedy "Clothes Make the Pirate." This picture was produced in New York but the same production staff will accompany the producers to Hollywood where Miss Fairfax's first production "The Desert Healer" will be filmed.

This system, says Rork, is perfect for two producers, but would not work with a larger number without conflict. "Aftr seven years of struggling against the difficulties which independent producers must overcome, I believe I have found the solution in the dual plan," said Rork. "No picture is stronger or better than the organization behind it, and unless he is a Schenck or a Goldwyn making several pictures a year, an individual producer can hardly afford to carry along the organization he builds up for a single picture."

The dual system in no way impairs the individuality of the separate producers, according to Miss Fairfax.

"To my mind it is not a question of an independent producer having a large sum of money to spend on a picture. The whole question is having an organization that will make the most of the production appropriation and at the same time keep the expenditure down to a minimum. If a producer has to engage a new producing staff from picture to picture, there must be waste, both in money and efficiency.

"Of course there are some details yet to be worked out. In building up an organization it is necessary to have just the right man for the place, which means changes and eliminations. In filming 'Clothes Make the Pirate' we had with a few exceptions, the same staff that served for 'The Talker.' Changes will be made before we can say the organization is permanently arranged."

24 Days!
Where?
Away from the World!
A---n



Quintet of highlights from "Why Women Love" a First National release.

To Help "U" Pick N. Y. Beauty

Keith Theatres And Daily Mirror Join In "See America First" Competition

A TRIPLE tie-up in which the New York Daily Mirror, the Moss, Keith and Proctor theatres, and Universal will co-operate in selecting the "prettiest girl in New York," in conjunction with Universal's "See America First" mobile studio unit, was arranged this week. Under the arrangements elimination contests will be staged in eighteen Keith houses and the girl selected as the most beautiful in New York will be starred by Universal in a two-reel picture to be entitled "Peg of New York;" and receive a six months contract to act in pictures at Universal City.

The "See America First" caravan, which is touring from Los Angeles to New York, is in charge of C. E. Holah. Stops were made in cities enroute and contests similar to that which will be conducted in New York were held. Seven or eight of the contest winners are now at Universal City, studying for roles in pictures.

The "finals" of the New York contest will be held on the stage of the Hippodrome, where the winner will be selected by the judges. She will be offered a six months' contract at a salary of $50 a week and traveling expenses to the coast studios of Universal.

The Keith-Albee committee of the contest is headed by General Manager Murdock and includes the following managers: William Quaid of the Fifth Avenue Theatre, Charles McDonald of the Broadway, Clinton Lake of the Hippodrome, Leon Kelmer of the Prospect, C. C. Egan of the Fordham and Mr. Fotheringham of the Franklin.

24 Days A First Page Story in every newspaper in the world!
A---en

Change In Pathe Schedule Of Short Subjects

"There Goes the Bride," a Hal Roach two-reel comedy replaced "A Punch on the Nose" on the Pathe release schedule for October 25th. "A Punch on the Nose" will be released a little later on.

Lucien Littlefield and Martha Sleeper have the leading roles in "There Goes the Bride," while others in the cast are, Noah Young, E. Wayne Lamont, Husky Hanes and Walter Long. James W. Horne directed.

Two Gag Men Signed For Warner Staff

Two gag men have been added to the staff of Warner Brothers to provide comedy relief for various pictures. They are Scott Darling, supervisor of comedies at Universal City, and Jack Waggoner, formerly with Harry Langdon. Darling has been assigned to aid Chuck Reisner in the making of Syd Chaplin's picture, "Nightie, Night, Nurse" and Waggoner is aiding Lewis Milestone with "The Cave Man."

"Bright Lights" New Title for M-G-M Production

The Robert Z. Leonard production featuring Pauline Starke and Charles Ray which was filmed under the working title of "A Little Bit of Broadway" will be released as "Bright Lights." This Metro-Goldwyn-Mayer feature is based on a story by Richard Connell and was adapted to the screen by Jesse Burns and Lew Lipton.

It is a story of romantic love between a country youth, played by Ray, and a chorus girl, this role being taken care of by Miss Starke. Lilyan Tashman appears in a prominent part.

Sax Offers Awards for Best Exploitation

Sam Sax, President of Lumas Film Corporation, is offering inducements to the exhibitors who properly exploit "One of the Bravest," the Gotham fire picture, starring Ralph Lewis and due for release November 15th. To the owner or manager who puts over the most ingenious and complete exploitation campaign for this production, Sax will pay $100. He will also pay $100 for the most novel campaign on the picture. The awards will be given on the decision of exploitation editors of the various trade papers.

Patrick Signs Long Term Contract with Warner Bros.

According to an announcement issued this week by Jack Warner and Bennie Ziedman, studio executives for Warner Bros., John Patrick has been signed to a new long term contract. Patrick started in the extra ranks about two years ago but his "lamp shade" dance in "Flaming Youth" established him as a comedian of parts with the result that he has come forward steadily.



Man on the Box" starring Sidney Chaplin.

West Finishes Second Rayart Titled "Oh, Horace"

Filming on "Oh, Horace," the second five-reel feature Billy West has made for Rayart, has been completed. Jack Nelson directed this story in which West plays the lead and it was photographed by George Crocker. This production, which was shot at the Fine Arts studio will be released on the Rayart program.

Emily Fitzroy, Clara Horton, Yvonne Hughes, Bill Dyer, Stanton Heck, John J. Richardson, George Perriault, Joe Bonner, Lon Poff, Nelson McDowell and Dorothy Vernon make up the rest of the cast.

Niblo Taking Chariot Close-Ups for "Ben Hur"

Having staged the chariot race scenes for the production of "Ben Hur" recently, Director Fred Niblo is now making close-ups of Ramon Novarro driving his victorious chariot in the great Antioch Circus in which the races were staged. Upon completion of these shots the filming of this feature will be practically completed.

This production, which is produced through arrangement with Al Erlanger was adapted from Lew Wallace's novel by June Mathis.

Pearl Doles Bell Sells "Autocrat" Rights

Pearl Doles Bell has just sold the motion picture rights to "The Autocrat," which, it is said, will feature one of the greatest "finds" of the year.



Highlights from the First National production "What Fools Men."



Highlights from a current First National release titled "The Beautiful City" which stars Richard Barthelmess.

Paramount Rushes Production

Seven Units Making Features, with Three Others Preparing for Shooting

HAVING gone through one exceptionally busy production schedule early this Summer, Paramount is now launched on another that promises even more activity. Seven units are now busily engaged in making feature length pictures and three others are completing preparations to start shooting.

Pola Negri is working under the direction of Malcolm St. Clair in her next starring vehicle, "The Woman of Mystery." In the supporting cast are Charles Emmett Mack, Holmes Herbert, Blanche Mehaffey and Chester Conklin.

Clarence Badger is directing Raymond Griffith and a large company in "Hands Up." They are now in the Mojave Desert in California for the early scenes of the production.

William De Mille is well under way with the production of his original story, "The Splendid Crime," which features Bebe Daniels, Neil Hamilton, Anne Cornwall and Anthony Jowitt. Edward Sutherland is filming interior scenes for "Behind the Front," with a cast featuring Mildred Davis, Wallace Beery and Raymond Hatton.

Scenes for "Mannequin," Fannie Hurst's $50,000 prize magazine story, are being rapidly put into film by James Cruze with a featured cast headed by Alice Joyce, Warner Baxter, Zasu Pitts, Dolores Costello and Walter Pidgeon.

Raoul Walsh is producing "The Golden Journey" with a cast that features Ernest Torrence, William Collier, Jr., Greta Nissen and Louise Fazenda. "The Enchanted Hill," one of Peter B. Kyne's novels, is keeping an Irving Willat company busy. Jack Holt, Florence Vidor, Noah Beery, Mary Brian and Richard Arlen are featured.

The productions under preparation for filming are, "Miss Brewster's Millions," starring Bebe Daniels under the direction of Edward Sutherland; and "Sea Horses," which Alan Dwan will go to the west coast to produce.

"Phantom Express" Cast Is Increased

Royal Pictures have added George Siegmann, William Tooker, George Periollat and John Webb Dillon to the cast of "The Phantom Express," a Henry Ginsberg release now in production at the Banner studios in Hollywood.

What Did He Do To Dominate the World For 24 Days? Am~~~en

Henabery to Direct Banks in "Play Safe"

Joseph Henabery will direct Monty Banks in "Play Safe," the first of a series of comedy dramas to be presented by Howard Estabrook through Associated Exhibitors, Inc. "Play Safe" is a six reeler and will bring Henabery back to his earlier style of directing, when he handled such successes as, "Say, Young Fellow," "The Man From Painted Post" and "His Majesty," one of Douglas Fairbanks early starring vehicles.

Among the late Henabery pictures are 'The Pinch Hitter" and "The Clodhopper."



Ray Signs Long Term M-G-M Contract

METRO-GOLDWYN-MAYER have signed Charles Ray to a long term contract following the completion of his work in Robert Z. Leonard's "Bright Lights," in which he is featured opposite Pauline Starke.

Preparations on the story of the initial Ray picture in which he is to appear under his new contract will be started shortly. The producing company is making ambitious plans for Ray's screen future. "Bright Lights" is based on a story by Richard Connell adapted to the screen by Jessie Burns.

Farnham Completes Titling of "The Big Parade"

Joseph W. Farnham, title writer for Metro-Goldwyn-Mayer, has just finished the titles for "The Big Parade," a story by Laurence Stallings, which stars John Gilbert, this making the twentieth feature Farnham has titled since the start of his long term contract ten months ago. He wrote every title that appears in the picture even to the verses of the songs that appear on the screen.

Some of the productions Farnham has titled for M-G-M include "Proud Flesh," "The Midshipman," and "A Slave of Fashion."

Five Writers Engaged for Harry Langdon

Tim Whalen, Gerald Duffy, J. Frank Holliday, Hal Conklin and Frank Capra have been engaged to write the funny business for the Larry Langdon comedies according to an announcement made by William H. Jennor, business manager for the comedian. Whalen was formerly with Harold Lloyd as was Duffy. Holliday is a vaudeville writer, Capra was with Langdon during his picture work with Sennett and Conklin has served with Christie and Douglas McLean.

Langdon expects to get started on his first story for First National release about the middle of November. The staff is now housed in special quarters at First National's West Coast Studios.

M-G-M Signs Cody and Adoree for "Mocking Bird"

Metro-Goldwyn-Mayer have added Lew Cody and Renee Adoree to the cast of "The Mocking Bird," Lon Chaney's new starring vehicle, the original story for which was written by Tod Browning who is also directing it. The adaptation was made by Waldemar Young.

Chaney appears in a duel role in this production, that of a Bishop and as the underworld character named "The Mocking Bird."



Scenes from "The Eagle" Rudolph Valentino's first starring vehicle for release through United Artists.

Schofield to Adapt Story for Junior Stars

Paul Schofield has been selected by Jesse Lasky to adapt the original Byron Morgan story which will be used for the initial production the Paramount Junior stars, as the students of the Paramount Picture School are called, will make starting November 9. Schofield is now conferring with the author and Sam Wood, who will direct the production.

Claire McDowell Cast for "Free Lips"

Claire McDowell has been cast for the role of Mrs. Lawrence in "Free Lips," Norma Shearer's newest starring vehicle. This production is being made from the story by Carey Wilson, the adaptation for which was furnished by Louis Leighton and Hope Loring. Hobart Henley is handling the megaphone.

Conway to Direct "Brown of Harvard" for M-G-M

Announcement is made by Irving G. Thalberg, associate executive for Metro-Goldwyn-Mayer, that Jack Conway is to direct "Brown of Harvard." The Rida Johnson Young story will be filmed at Harvard University.

J. P. O'Loghlin Named Fox Canadian Dist. Manager

ACCORDING to an announcement by James R. Grainger, general sales manager of the Fox organization J. P. O'Loghlin, at present manager of Fox Film Corporation's Toronto office, has been promoted to the position of Canadian district manager, succeeding Ira H. Cohen, who has been assigned to the home office as special representative with supervision over the Detroit, Indianapolis and Cincinnati exchanges.

The change became effective on Monday, October 19. O'Loghlin will make his headquarters at Toronto and at the same time continue his management of the Ontario territory.

Guy Bolton is Author of "The Dark Angel"

IN a letter to Samuel Goldwyn, producer of "The Dark Angel," Guy Bolton states that he is the author of the stage play from which the photoplay was made. Bolton writes that he wrote the play under the pseudonym of H. B. Trevelyan "because it was a work of a very different character from that with which my name has been generally associated," quoting from his letter to the picture producer.

Kane Signs Belle Bennett for "Reckless Lady"

Belle Bennett has been signed for the title role in "The Reckless Lady" by Robert Kane and production will start immediately following "Bluebeard's Seven Wives." Howard Higgin will direct this best seller, written by Sir Phillips Gibbs, and, with Sada Cowan, will also make the screen adaptation. The supporting cast will include James Kirkwood, Lowell Sherman, and possibly Ben Lyon and Dorothy Sebastian. It will be a First National release.

First National to Film Fabian's "Sailor's Wives"

First National's eastern production unit will film Warner Fabian's "Sailor's Wives" this winter according to an announcement by Earl Hudson, supervisor of production for this unit. Joseph Poland of the Hudson scenario staff started work on the adaptation this week.

This is the second Fabian novel to be picturized by Hudson for First National as he made "Flaming Youth" while the present eastern units were located in Hollywood.

Cranfield and Clarke Move to New Quarters

Cranfield & Clarke, Inc. have moved into larger executive offices in 1476 Broadway at 42nd Street, New York City.

The Scenario Department, under Miss Cranfield, will be in Suite 823 in the same building.

Burr Shooting Exteriors for Hine's Next

The C. C. Burr unit, at present making "Rainbow Riley," an adaptation of Thompson Buchanan's stage play, at Delaware Water Gap, has just finished its fourth week filming exteriors with Johnny Hines starred and a supporting cast which includes Dan Mason, J. Barney Sherry, Bradley Barker and Brenda Bond. To insure this production the best photography possible, Burr is utilizing a complete technical force and a full layout of electrical equipment. More than six hundred exterior scenes have been shot for this, Hines' second starring vehicle for First National.

Warners Loan Gordon to Fox for Feature

Through an arrangement with Warner Brothers Huntly Gordon has been loaned to Fox to play Mr. Converse in "The Golden Butterfly," in which Alma Rubens and Bert Lytell are the other featured players. John Griffith Wray is directing.

Gordon will return to the Warner Bros. lot for another picture upon the completion of the Fox production.

100 to ONE!
Those were the chances against him. He took them, and returned after 24 days!
Amu···en



Trio of highlights from Gloria Swanson's latest Paramount production "Stage Struck."



Pola Negri in her newest Paramount picture, "Flower of Night."

Foreign And Domestic Sales

Harry Lande To Open Three Vital Exchanges; "U" Buys Foreign Rights to Ginsberg Product

INDEPENDENT distributors this week reported several important deals for territories on product for the current season. Included in the news of the week was the announcement that Harry Lande of Cleveland has purchased the distribution rights of pictures released by Vital Exchanges for Cleveland, Cincinnati and Indianapolis, and will open Vital Exchanges in these three cities at once. In Cleveland and Cincinnati the Vital Exchange will be combined with the Lande Distributing Company, although each distributing organization will maintain its separate and complete independence. In Indianapolis, Lande is arranging to open a new exchange. The output will include 63 features, 52 two-reel comedies, 26 single reel comedies, and two serials. Asked what his selling policy in this territory will be Lande answered, "to sell pictures at the right price, to release pictures on regular schedule of one a week, and to co-operate with the exhibitors." Lande will make his headquarters in Cleveland. Mark M. Horwitz has been appointed manager of the Cincinnati office of Vital Exchanges.

Universal Pictures purchased from the Henry Ginsberg Distributing Corporation, all the completed pictures of the Banner and Royal series, for distribution in Japan, New Zealand, Tasmania and Australia. The Banner productions included in this deal are "The Love Gamble," "Wreckage" and "Wandering Footsteps," and the Royals are "Before Midnight" and "Big Pal."

Jeffrey Bernerd handles the Ginsberg product in continental Europe and Great Britain.

The newest addition to the list of franchise holders of the twenty-four Golden Arrow first run features for 1925-26 is the Western Film Corporation, whose main office is in Seattle, D. C. Millward, General Manager. The territory handled by this organization is Oregon, Washington, Idaho, Montana and Alaska.

Contracts for distribution of the Arrow product for this territory was consummated by C. R. Seelye on his recent Western trip. The Western Film Corporation has an office, also, in Portland, Oregon, and in a few weeks will open a branch office in Butte, Montana.

Announcement is made from the New York home office of Lumas Film Corp., that the current program of twelve Gotham productions will be distributed in North and South Carolina, Georgia, Tennessee and Florida by the Eltabran Film Co. of Atlanta, Ga.

The contract was closed between Mr. Rogers for the Lumas Film Corporation and Mr. Thos. H. Branon of the Eltabran Film Co.

A Picture Record of Something No Man Ever Did Before! Imperishable in History; Boldness never surpassed. A thrill that aroused the world. A 24 Day Adventure with Amundsen

Barbara La Marr Recovering from Illness

Though ill from the strain of her work on her last picture "The Girl from Montmartre," a First National release, Barbara La Marr is fast regaining her health and advices from the coast state that the star will soon be ready to start on another production under the management of Sawyer-Lubin, the producing firm which has handled her pictures over a long period.

Pat Harmon to Play in Rex Beach's "The Barrier"

Pat Harmon has been signed for the role of the mate in "The Barrier," a Rex Beach story now in production at the Metro-Goldwyn-Mayer Culver City studios under the direction of George Hill. The company has left Culver City for Balboa Beach, where some exteriors will be shot. Harvey Gates adapted the Beach Novel to the screen.

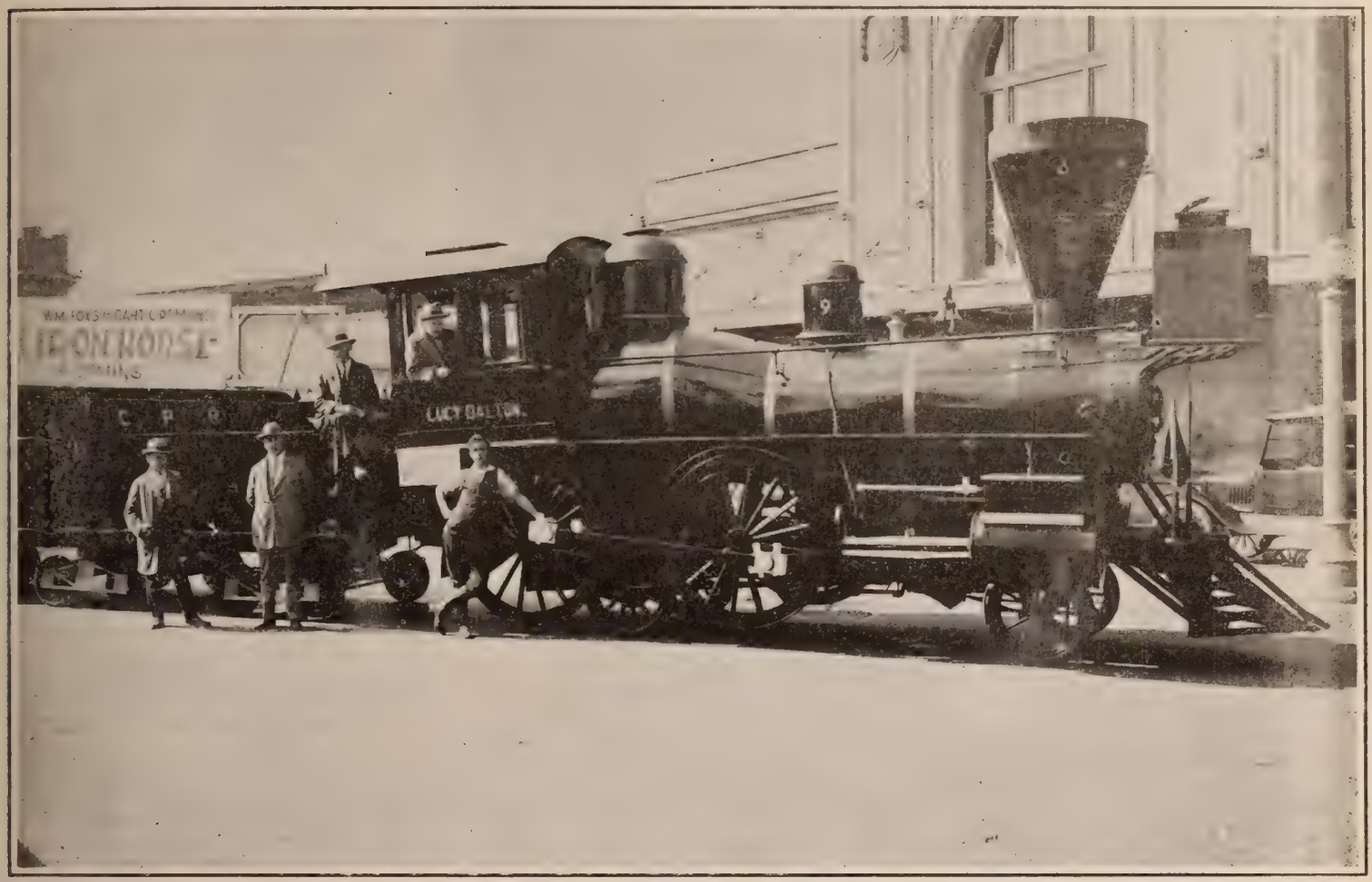
Forrest Stanley Cast for "When Husbands Flirt"

Forrest Stanley has been signed to play opposite Dorothy Revier, star of "When Husbands Flirt," a forthcoming Columbia comedy feature. The supporting cast includes Ethel Wales, Tom Ricketts, Maude Wayne, Irwin Connelly and Frank Weed.



Scenes from "The Midnight Flyer" an F. B. O. production.

Exhibitors Service Bureau



An exact replica of the "Lucy Dalton," the Canadian Pacific Railway's "iron horse," exploited by the William Fox production "The Iron Horse" in Toronto and other Canadian cities. The model is built to scale and differs only from the original in that the replica is mounted on a motor truck.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

Edward L. Hyman, Mark Strand theatre, Brooklyn.

Leo A. Landau, Lyceum theatre, Minneapolis.

C. C. Perry, Managing Director, Garrick theatre, Minneapolis.

E. R. Rogers, Managing Director, Tivoli theatre, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Metropolitan theatre, Atlanta.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Managing Director, Famous Players-Lasky theatres, Los Angeles.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

W. C. Quimby, Managing Director, Strand Palace and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Sidney Grauman, Grauman's theatres, Los Angeles.

: : THE CHECK-UP : :

Weekly Edition of Exhibitors' Box Office Reports

Productions listed are new pictures on which reports were not available previously.

For ratings on current and older releases see MOTION PICTURE NEWS—first issue of each month.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

TITLE	Poor	Fair	Good	Big	Value	Length
FAMOUS PLAYERS						
Rugged Waters	2	5	5	—	49	6,015 ft.
Trouble with Wives	—	4	6	—	70	6,489 ft.
FIRST NATIONAL						
Graustark	—	2	4	4	76	5,900 ft.
METRO-GOLDWYN						
Mystic, The	1	3	5	1	59	6,147 ft.
Never the Twain Shall Meet	—	5	4	3	65	8,143 ft.
PATHE						
Freshman, The	—	1	4	27	94	6 reels
UNIVERSAL						
Goose Woman, The	—	2	5	3	79	7,500 ft.

George E. Brown, Managing Director, Loew's Palace theatre, Memphis, Tenn.

Louis K. Sidney, Division Manager, Lowe's theatres, Pittsburgh, Pa.

Geo. Rotsky, Managing Director, Palace theatre, Montreal, Can.

Eddie Zorn, Managing Director, Broadway-Strand theatre, Detroit.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, Ohio.

Joseph Plunkett, Managing Director, Mark-Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, T. D. & L. theatre, Glendale, Calif.

Claire Meachime, Grand theatre, Westfield, N. Y.

Ace Berry, Managing Director, Circle theatre, Indianapolis.



Street demonstration for the Fox production of "The Iron Horse," used by the Colonial theatre, Indianapolis.

Prize "Charlie's Aunt" Drive

Frank Miller's Campaign Selected As Best Developed For Syd Chaplin Comedy

FRANK MILLER, manager of the Modjeska theatre, Augusta, Ga., has been awarded first prize for his "Charlie's Aunt" campaign in the contest conducted with that picture by Producers Distributing Corporation in conjunction with Famous Players Theatre Division. The prize was offered by Paul C. Mooney, vice president of Producers Distributing, for the most original campaign, obtaining the best results at the smallest possible cost, for the Syd Chaplin comedy. The prize consisted of a cigarette and match case valued at one hundred dollars, to which Pat Dowling, publicity director of the Christie company, producers of the picture, added a hand carved chest, and Mark Lickter, a Hollywood tobacconist, increased the value of the prize by contributing 100 initialed cigarettes to the award.

The judges were Harold Franklin and Lem Stewart. Warren Irvin of the Imperial, Charlotte, N. C., was second, Clifford B. Stiff, Imperial, Columbia, S. C., third, and Guy Kenimer, Arcade, Jacksonville, Fla., was awarded honorable mention.

The outstanding feature of Miller's campaign was a female impersonator, dressed as the "Aunt." He "worked" the town during the three days before the opening. "Charlie's Aunt" was seen in all of Augusta's stores, on the street, in school and "she" even crashed the gate at the local ball park, having "her" photo taken with the team. A comfortable rocking chair in the lobby served as "her" harbor each evening.

Black cat window displays were arranged. The unusual parts of these animals were their heads and tails. By means of an ingenious mechanical contrivance, these two parts of the anatomy were continually on the go.

The lobby was enclosed with just enough room for a single entrance in the center. Lettered across this opening was "Leave Behind All Your Troubles All Ye Who Enter Here." A shadow box with kitten cut-outs was on view in the lobby.

The building's front was used as a panel for two huge beaver-board cats. In the mouths of each, a magnavox loud speaker was placed. These were attached to Victrolas from which came the shrieks of a laughing record.

As a final touch, Miller procured a live black cat with six tiny kittens. These were placed out on the sidewalk each day and they blocked traffic. The little boy who kept them from harm carried a sign which read "I'm going to see 'Charlie's Aunt' at the Modjeska—Enough to make a cat laugh."



Uses Conservative Methods in "Graustark" Campaign

Walter Lindlar, exploitation representative, assigned to assist the American theatre, Salt Lake City, to put over the engagement of "Graustark," found that window tieups are still remarkably effective when done with leading stores on a dignified basis.

Eight of the principal stores of the city assigned windows to displays of stills and artistically mounted cutouts for two consecutive weeks, the week prior to the opening and concurrently with the engagement, the captions being changed each week.

Walker Brothers, a leading department store of Salt Lake City, capitalized Norma's reputation as one of the screen's best dressed women, by advertising in their newspaper announcements and in their windows the fact that their new Fall Opening contained apparel varied enough in beauty and style to have—"even supplied Norma Talmadge with her entire wardrobe were she in Salt Lake City."

All the windows were dressed with dignity and restraint. The theatre's advertising was done in the same key, including the house dressing of the lobby and the marquee. The deliberate abstinence from everything that savored of the usual methods heightened the importance of the attraction which was the effect that it was intended to achieve.

Crashes Comic Page With "Charley's Aunt" Stunt

A truck page tieup for "Charley's Aunt" having fallen down at the last moment, Manager E. R. Rogers of the Tivoli, Chattanooga, succeeded in getting into the Children's Coloring Contest page gratis. Generous space was allowed for a good sized theatre ad carrying clever comedy copy with title, star's name and playhouse. Cash prizes and Tivoli passes being awarded weekly, this page is a popular one with the kiddies and therefore proved an excellent advertising medium for the picture.

An unusual unit of the campaign was the placing of special banners featuring a large black laughing cat on prominent downtown buildings, and on lawns along the main residential streets.

The regular campaign was preceded by an advance teaser campaign in the newspapers and a special trailer on the screen of the Tivoli.

Movie Ball Chief Move in "Coast of Folly" Drive

In exploiting "The Coast of Folly," Manager E. B. Roberts of the Majestic, Austin, Texas, concentrated on a Movie Ball, which in co-operation with a well-known dance orchestra, was held on the roof garden of Austin's leading hotel. An impersonation contest of screen stars was a feature of the ball, the winners receiving cash prizes and theatre passes to see the current attraction.

The only expense incurred by theatre, was for advertising, the orchestra renting the ballroom. The Movie Ball, the first of its kind to be held in Austin, was given valuable advance publicity in the newspapers.

Manager Roberts also found it expedient to give a midnight matinee on the Sunday preceding picture's opening.

Camp Fire Prologue for "Wild Horse Mesa"

When showing "Wild Horse Mesa" at the Palace, Lockport, Manager Geo. T. Cruzen staged an atmospheric prologue which vividly expressed the spirit of the photoplay.

Setting occupied full stage, with wood drop as background. Small tent on upper right, tripod and fire on left center. Fire effect was obtained by constructing small logs and using jagged red silkalene tacked under each. Behind and beneath this three 10-watt lamps, two red and one white, were used, with small electric fan. Punk was used in kettle on fire to create steam and smoke effect. On backdrop a cloud and moon effect was produced with a stereopticon, blocking out all portions of the setting excepting the skyline of the drop down to the horizon. Logs and branches, strewn about the stage, gave a forest effect.

The scene opened with a cowboy sitting in front of a fire in a straw colored spot. Inside tent, with a light behind her, sat a girl dressed in western attire, her silhouette sharply outlined through the canvas. To the soft accompaniment of the organ, man sang "At Dawning." During his song lights were gradually brought up to "sunrise." At finish of song girl emerged from tent and sang "I Love You" with organ and violin accompaniment. Male singer then picked up third number "Down the Sunset Trail" in which he was joined by girl. During last number lights were brought up to soft white, and at finish gradually dimmed until stage was in darkness, after which screen was lowered and picture flashed.

Ties Up With Animal Shop to Exploit Jungle Film

A quite obvious tie-up was in sight for House Manager Cherry of the Victoria Theatre, Philadelphia, Pa., when he played the Educational film titled "Wild Beasts of Borneo." The co-operation of the Biddle Pet Shop, a dealer in pet animals of all kinds, was sought and obtained, with the result that the Victoria was presented with excellent material for a lobby display consisting of wild birds, chimpanzees, mandril monkeys, and other creatures all nicely caged and quite easily arranged into a striking attractor for the lobby of the theatre.

The stunt resulted in much publicity for the theatre and proved a profitable enterprise for a house whose manager did the unusual thing by giving proper prominence and exploitation to a short subject readily lending itself to stunt publicity.

Revives Venerable Hanger for "Not So Long Ago"

Illustrating that an old stunt can be revived and made to work like brand new, Manager Rodney Bush, of the Galax theatre, Birmingham, dug up the ancient "One piece coat hanger," consisting of a nail, and with it made quite a hit as exploitation for "Not So Long Ago."

The nails were distributed in envelopes on which the following was printed: This one piece combination coat hanger was used in New York "Not So Long Ago." See the Paramount picture with Betty Bronson & Ricardo Cortez.



The Clemmer theatre, Spokane, Wash., was the recipient of some excellent publicity as a result of the big window flash shown above, which was tied up with the Buster Brown Comedies, produced by Century and released by Universal. The display was based on the national tie-up which "U" has arranged with the manufacturers of "Buster Brown" shoes. An instance which proves that big exploitation can be worked out with short subject attractions.

City-Wide Drive for "Phantom"

Washington And Philadelphia Campaigns Featured By Extensive Use of Publicity

TWO recent campaigns for "The Phantom of the Opera" in Washington, D. C., and Philadelphia, covered the wide range of publicity stunts suggested in advance for this production and developed many practical exploitation measures which may be applicable elsewhere with this and other attractions.

The drives for the "Phantom" in these two cities are particularly notable for the thoroughness with which they were planned and executed. In Washington for example, the drive used a variety of ideas running from teaser advertising, started three weeks in advance of the opening at the Rialto, to window displays and exterior house decorations. One of the most important tie-ups was that which Manager J. V. Carney and his staff successfully negotiated with the Washington Herald. Under this arrangement the newspaper distributed 60,000 "Phantom" rotogravure heralds, prepared by Universal, to all their local readers the week-end before the opening. In addition a "Ghost Story Contest" was run by the paper. The "Phantom Red" vogue was used to induce merchants, including druggists, radio dealers, shoe shops, department stores and others, to furnish window displays which tied in with the advertising which was being conducted for "The Phantom."

One of the outstanding stunts in the Philadelphia drive, conducted by the Aldine Theatre, was the radio event in which an opera singer, billed as "The Phantom of the Opera" rendered the aria from "Faust" from the broadcasting station of WIP. This performer appeared several times on programs broadcast by the station and aroused keen curiosity and interest. The tie-up with the picture was obtained when the announcer, who gives regular talks about motion pictures, made repeated mention to the fact that "Phantom of the Opera" would soon open its Philadelphia engagement at the Aldine. A review of the picture was also broadcast from station WLIT. In addition to this radio publicity, the Aldine obtained a tie-up with the Philadelphia News on a dramatic critic's competition in which prizes were offered for the best articles written about "The Phantom of the Opera."

Man Pushing Baby Carriage Ballyhoos "Unholy Three"

A man dressed up as an old lady, pushing a baby carriage with a large doll in it and wearing a sign on his back announcing the showing of "The Unholy Three" at the Academy Theatre in Haverhill, Mass., recently attracted enormous attention. In addition to the sign on his back there was an announcement on the baby buggy bearing a still showing Lon Chaney made up as the old crone in "The Unholy Three" pushing the dwarf in a similar baby carriage.





An especially fine lobby display for Metro-Goldwyn-Mayer's "The Tower of Lies" was that, illustrated above, used by the Imperial theatre, Asheville. Manager Ernest Morrison used grass mats and some evergreen boughs as finishing touches to this tower, the windows of which were illustrated from within.

Newspaper "Classified" Tie-Up

Pictures Made Basis for Small "House Ads" in Classified Depts.

Exhibitors in several cities have obtained valuable publicity for their showings of "Classified" through tie ups with newspapers. The picture is made the basis for series of small "house ads" in the newspapers for their classified departments. In Indianapolis the stunt was used by the Circle theatre. It was arranged by Arthur Schmidt, assistant to Ace Berry, general manager of the house, with the Indianapolis News. It was in the form of a contest conducted for five days with tickets to the Circle as prizes for the best individual classified ads written for the News.

The News gave an advertisement over four columns on an inside page and a box on page one, calling attention to it. In addition to this the paper also carried a news story on the contest and scattered half a dozen ads through the classified section. E amples of these follow:

Take Advantage-Of the classified columns of The News and don't fail to see Corinne Griffith in "Classified," at the Circle next week.

Lloyd Whiting sold his garage and got a wife from one want adv in "Classified" at the Circle next week. These columns can't promise you a wife but will sell or rent your garage just as effectively.

An Hour and a Half-Of the best laughs you ever had in exchange for your time and one ticket to the Circle next week to see Corinne Griffith in "Classified."

St. Paul and Minneapolis newspapers set a record in newspaper cooperation in their handling of the tie-up engineered by First National on "Classified" a film story of the newspaper's want-ad office.

The Pioneer Press-Dispatch in St. Paul went into the thing big with a full campaign to boost the want-ad business. There was extra space on the dramatic page, display advertisements on the classified pages, rotogravure pictures of Corinne Griffith (the first dramatic pictures used on the Pioneer roto page), display ads on forty of the paper's trucks, several contests and 20,000 copies of a song named after the film.

The Minneapolis Journal did the thing up even better, using two full page ads, two 3 x 20 ads, a portrait on the Sunday classified page, display on the classified page, contests, 600 street car cards and 50,000 dummy newspapers.



Sights of the Town Related in Tieup With 'U' Feature

A new version of the "I'll Show You the Town," newspaper tie-up has been developed by F. Raoul Cleaver, exploitation man in Universal's Detroit Exchange, who arranged with the Holland, Mich., Sentinel to run a series of stories on Holland points of interest under the general head of "I'll Show You the Town."

This feature was introduced with a big spread and a contest for children up to the eighth grade for the 500 best essays on the subject. The prizes were tickets.

"Light of Western Stars" Given Encased Lobby

Lobby displays being a rare sight at the Imperial theatre, Charlotte, the one on "The Light of Western Stars," an artistic achievement of the theatre's staff artist, created a world of attention.

The entire lobby was encased with beaverboard painted to depict scenes from the photoplay. One side showed Jack Holt on horseback with Billie Dove in his arms, being chased by bandits. The other showed the heroine on horseback boldly outlined on a mountain top overlooking the valley below.

The colorful display arrested the attention of everyone who passed and not only drew the theatre's regular patrons, but the regular crowd of Western house devotees.

Throws Spot Light on Book Display for Grey Story

In his lobby display on "Light of the Western Stars," at the Galax, Birmingham, Manager Rodney Bush effectively conveyed the picture's adaptation by placing a specially constructed book in the center of the lobby.

The book stood upright and closed. Three stars were cut out of the front panel, in back of which were placed two stills and a cutout from the three-sheet. The interior of the display was lighted from above. the stills and cutout standing out in bold relief. In addition a light blue spot was thrown on the exhibit from under the marquee, while the entire lighting of the lobby was of like color, suggesting summer coolness.

Cameo, Atlanta, Inserts Heralds in Envelopes

Ten thousand envelopes captioned "Biggest Week in Atlanta" were recently distributed to people on the streets of Atlanta, Ga., and aroused much curiosity. They contained heralds exploiting a week's revival at the Cameo Theatre of "Zander the Great," "The White Sister," and "The Dixie Handicap." In return for a few passes, clerks of the leading hotels inserted these envelopes in the key boxes of the guests, who obtained them with their keys.

Old Timers Of Tows See "Not So Long Ago" Free

Carl McLean, manager of the Columbia theatre, St. Thomas, Ont., used the "Old Timers" stunt successfully in his own in connection with exploitation for "Not So Long Ago." McLean advertised that all those who had resided in St. Thomas for fifty years or more were invited to be guests of the management. The stunt, he says, met with response and in conjunction with other exploitation efforts, which included publication of several photographs of St. Thomas when it was a village, used in a window display, and a newspaper tie-up bringing a cooperative page, the campaign worked out with great satisfaction.

"10 Commandments" Herald Set Afloat on Beach

Bathers on the beach at Galveston recently were surprised to see small glass bottles floating on the surface of the water. Curious to learn their contents, they were quickly captured by the eager ones, and upon removing the cork found a herald inside carrying clever advertising copy on "The Ten Commandments," the attraction at the Queen theatre.

Manager E. E. Col'ins, who was father to the idea, had men in boats throw a thousand of these small vials overboard, the tide washing them ashore where they were picked up by the bathers. The stunt was pulled off on Labor Day when the beach was crowded with people so that its effects were far reaching.

An outstanding unit of the campaign was the picture puzzle contest conducted in conjunction with the half page cooperative spread of merchants' ads in the Galveston Tribune. In each of the six ads appearing on the half page there were one or more pieces of a picture from "The Ten Commandments," which had to be cut out and assembled properly.

Lobby presented a beautiful sight, theatre front on each side of entrance having specially built shadow-box of hand painted beaverboard. Dark drapes formed the background, in front of which were placed cutouts depicting scenes from the photoplay, one showing the chariot race, the other a tense moment from the modern part of the picture. Illuminated with colored globes, the effect was striking.

Antiquated Lobby Exploits "Not So Long Ago"

The most notewortby feature of Manager Bert Jordan's extensive and thorough campaign on "Not So Long Ago," for the Majestic Theatre in Memphis, was the cooperation he received from a local furniture company, who loaned the theatre various antiques for display in the Majestic lobby during the run of the photoplay.

Equally important was the borrowing of a 21 year old Reo car from the Reo Auto Company, which was placed on sidewalk directly in front of box-office. With a sweet old-fashioned girl posing in driver's seat, passersby stopped for a closer view.

A stunt which drew a world of attention, was an old-time victoria which was driven about town with a man in Colonial livery on the box and a young girl seated in carriage dressed in hoop skirts and a poke bonnet. Sides of vehicle carried banners advertising the attraction at the Majestic.

"Deeds" Used as Heralds for "Old Home Week"

A herald of novel character was the keynote of Manager H. C. Farley's campaign for "Old Home Week" at the Empire, Montgomery.

It was in the nature of a Certificate of Ownership with copy playing up the entertainment value of the photoplay, with special mention of the star, theatre, play dates, producers and prices. Because of its attractive appearance, the herald was of unusual merit.

Newspaper space was the same as usual, with regular quota of paper posted throughout city.



A flashy, pyrotechnical display for Pathe's "The Freshman" was employed by the Capitol theatre, Des Moines, when the Harold Lloyd comedy played that house.

'10 Commandments' Campaign

Civic Co-operation Lined Up for Run at Capitol Theatre, London, Ontario

An exploitation campaign, augmented by the whole-hearted cooperation of ministers, press, civic officials and fair executives, put "The Ten Commandments," "over the top" during its run at the Capitol theatre, London, Ont.

The campaign was directed by Tom Logan, manager of the house, and John E. McInerney, Paramount exploiteer in that territory.

Three weeks in advance of the opening, twenty 24-sheets, eighteen 61-sheets, ten 3-sheets and twenty 1-sheets were posted; three banners were hung, and 300 window cards, four sets of 11 x 14 photos and two sets 22 x 28 photos were placed in advantageous places. In addition, one special 40 foot banner and 150 special 1-sheets were used.

Increased newspaper advertising, including a series of teaser ads, also preceded the opening by three weeks. A trailer was screened at each performance beginning two weeks in advance of the run.

An effective stunt was the admission of the first 50 youngsters on the opening day who submitted neatly written copies of The Ten Commandments. This stunt got a news break, and jammed the lobby at the opening matinee.

The special 40 foot banner was hung directly opposite the main entrance to the London fair grounds. This was viewed by the thousands who attended the fair.

"The Ten Commandments of Public Safety for Fair Week" were issued by the police chief. These were picked up by the press and displayed prominently.

A special newspaper contest was conducted, with awards being made for the best sets of Ten Commandments on any subject which the entrants might select.

Many of the clergy supported the picture in their sermons, Dr. Beattle of the First United Church devoting his entire sermon to the attraction. The church, in its advertisement announcing its Sunday services, carried this reference: "At 7 p. m. Dr. Beattle will speak on the great film shown this week at the Capitol theatre, The Ten Commandments. Did this film arouse questions in your mind? Hear this sermon."

'Iron Horse' Indians Camp in Lobby of Fenway

In connection with the presentation of the special feature at Tremont Temple, Boston, of "The Iron Horse," a group of 14 Arapahoe Indians from the Wind River reservation in Wyoming pitched teepees in The Fenway, almost in the heart of the city, and camped there. There were 12 men led by Chief Goes-in-the-Ledge, two women, a girl about 12 and a papoose. The Indians live in the teepees, also cooking their food there. They appear daily in the prologue to the film feature.





Neat lobby stands combining cut-outs with scene stills, used for First National's "The Knockout," at the Knickerbocker theatre, Nashville, Tenn.

"Life's Thrills" Well Billed

Engagements in Los Angeles, Boston and Other Cities Heavily Advertised

Mounting evidence that short subjects of good box-office potentialities are being more generally exploited by the theatres is one of the encouraging signs of the present times. Figuring prominently in the advertising that has been done along these lines is the support which is being given "Life's Greatest Thrills," a special International Newsreel film.

Recently this picture has been campaigned in several cities, among them Los Angeles and Boston, in both of which special window displays and other exploitation is said to have recorded very satisfactory results.

The center piece of the Los Angeles window display was a moving picture camera. Another unusual feature of the display was the use of full page mats from the Los Angeles Examiner, the local Hearst newspaper. One of these mats showed the news pictures of the ZR-3 arriving in America. The other showed photos of dangerous aero flights over uncharted areas. These mats were obtained from the files of the Examiner and were inked so that they could be read. Lobby cards and a general announcement completed the display.

When "Life's Greatest Thrills" played Loew's State theatre, Boston, the theatre exploitation man made excellent use of newspaper clippings from various newspapers showing news stories and photo reproductions of the scenes shown in the two-reeler. In addition to news clippings of these events, clippings from the various Hearst newspapers boosting the two-reeler in other cities were used. In this way, page and half-page layouts were obtained from New York and Chicago papers, as well as the spreads used in the Hearst's Boston paper.

These clippings, together with stills from the picture and the newsy lobby cards put out by International for this special, were mounted on a large lobby frame and set up at the entrance to the theatre.



Memphis Public Library Ties Up With "Romola"

When "Romola" played recently at Loew's State Theatre in Memphis, Tenn., the public library for the first time consented to post stills and cards reading "Read 'Romola' and other works on the Italian Renaissance here, then see 'Romola' at Loew's State." Oil paintings were also accepted for display. This dignified tie-up aroused unusual interest in the picture. Innumerable calls were received at the theatre in advance concerning the picture, and it is reported additional copies of the George Eliot book on which the picture is based had to be purchased by the Librarian in order to meet the lively demand which set in.

Street Stunt for Denny Feature Makes Hit

To advertise his showing of "I'll Show You The Town," Manager H. C. Farley of the Empire theatre, Montgomery, used a street ballyhoo in which a man in full-dress paraded the streets carrying a megaphone, both sides printed with the picture title, through which he made frequent announcements to the effect that he would show anyone the town.

He also carried a sign on his back calling attention to the photoplay at the Empire. The stunt proved a hit.

Cops Drop Ban on Banners to Aid "O'Malley"

In exploiting "The Making of O'Malley," Roger Ferri, publicity manager of the Emery Majestic theatre, Providence, R. I., induced William F. O'Neil, superintendent of police, interested in the showing of Milton Sills' starring picture, to lend the cooperation of the Providence Police Department to the extent of suspending the ordinance prohibiting the display of a banner across the highways. As a consequence a flash was hung across Washington street, at Aborn street, from the roof of Emery's Majestic theatre to the Shrine Club, reading "Public cooperation with the police of Providence makes for 100 per cent efficiency. 'The Making of O'Malley' proves it. Help The Police Help You."

Superintendent of Police O'Neil also granted permission for the display of one-sheet cut-outs with the following reading: "Help your traffic officer, then see 'The Making of O'Malley' at Emery's Majestic theatre" at several traffic junctions.

With the cooperation of First National's Boston Exchange, Mr. Ferri was enabled to put on a special showing of "The Making of O'Malley" at Police Headquarters on the Friday in advance of the theatre presentation.

Apiary In Lobby Exploits "Keeper Of The Bees"

Two glass cases containing eight thousand live bees made a novel and arresting lobby display when used by the Strand Theatre, Canton, O., as advance advertising for "The Keeper of the Bees." The insects were obtained by Joseph Calla, manager of the house, and Louis Geiger, F. B. O. exchange manager, from a large apiary near Canton. The attractor proved so interesting to people passing the theatre that Calla retained the display for the following week, during which the "Keeper of the Bees" was the attraction.

Mr. Calla also secured the co-operation of all the women's clubs in Canton. The presidents of the Women's clubs in Canton arranged matinee parties for their members, and each afternoon during the run of the production at the Strand Theatre, various groups of clubwomen of the town made up the greater portion of the audience.

The school teachers, admirers of Gene Stratton-Porter, also did their share by advising their pupils to see the latest Porter opus, and made up parties for after-school-matinees of prize pupils. Notices of the showing were posted on the bulletin boards of the schools.

St. Louis Radio Dealers Boost "Black Cyclone"

Loew's State Theatre in St. Louis, recently held a radio week show during which full page ads were carried in the St. Louis Star with "Black Cyclone."

The page ads were bordered with uprights of a radio broadcasting station with an aerial across the top of the page. A cut and display of Rex from the Pathe press book dominated the copy being placed in the upper part of the page, four columns wide.

Broadcasting from the stage was a feature of the entertainment. Exploitation tie-ups were made with local radio dealers and "Black Cyclone" window cards and display commanded conspicuous spots in the radio shops.

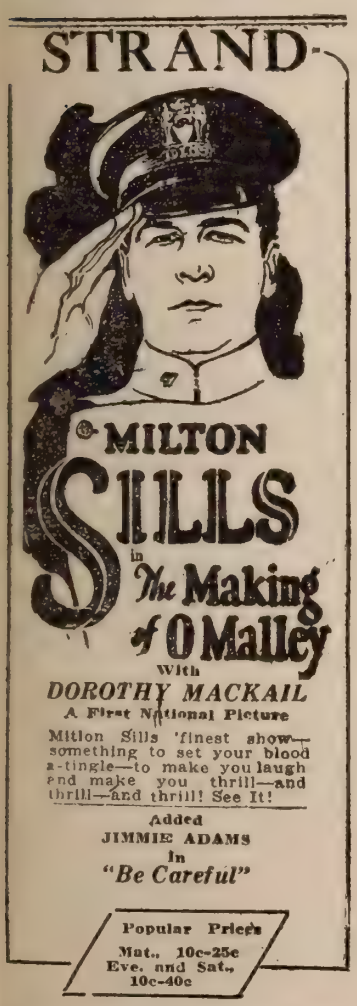
With First Run Theatres

NEW YORK CITY

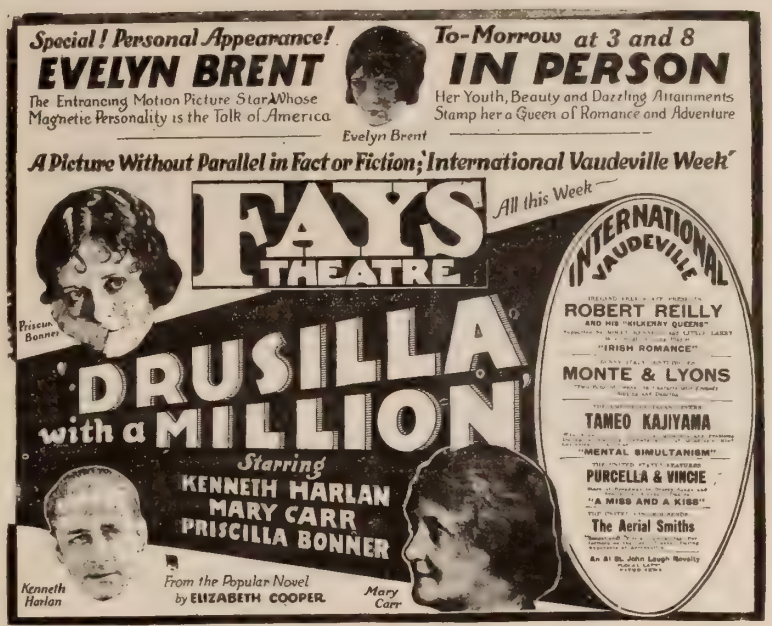
Capitol Theatre—
Film Numbers—Go West (Metro-Goldwyn Mayer) Heart of the Sky Mountains (Prizma), Capitol Magazine (Selected News), In Other Lands (Scenic).
Musical Program—"Tannhauser" (Overture), "Divertisements" (Hallowe'en Dance), (Kashmiri Song), (Japanese Dance), "Jocelyn" (Mixed quartette), "Blue Danube" (Piano Specialty), "Villanelle" (Solo), "Maid of the Mist" (Ballet corps), Organ solo.

Mark Strand Theatre—
Film Numbers—Little Annie Rooney (United Artists), continued.

Rivoli Theatre—
Film Numbers—King on Main Street, The (Paramount), Let's Go Fishing (Scenic), Rivoli Pictorial (Selected), Ko-Ko Packs Up (Cartoon).
Musical Program—"Morning, Noon and Night in Vienna" (Overture), "Hallowe'en Jazz" (Novelty), "Rivoli Divertisements" Adagio (Duet), "Rose of My Heart" (Baritone Solo), "The Rope Jumpers" (Novelty), Mixed quartette, Ensemble. "Remember" (Organ Novelty).



Simple arrangement sells star. Single column ad for "The Making of O'Malley" (First National), used by the Strand, Memphis, Tenn.



Vigorous display for F. B. O.'s "Drusilla With a Million" at Fay's Theatre, Providence, R. I.

Warner's Theatre—
Film Numbers—Compromise (Warner Bros.), Warner News Weekly (Selected), Sweet Pickles (Sennett Comedy).
Musical Program—"Mignon" (Overture), "Jazz that is in the Wind" (Novelty) Popular Melodies (Orchestra), Cymbalon Virtuoso, Violinist and Ensemble.

Cameo Theatre—
Film Numbers—The Keeper of the Bees (F. B. O.), Cameo Pictorial (Selected), Little Pills of Wisdom (Pathe Fable), Hold Tight (Comedy).
Musical Program—Selections from "Maytime" (Overture), Organ Solo.

Astor Theatre—
Film Numbers—Phantom of the Opera (Universal), Continued.

Criterion Theatre—
Film Numbers—The Vanishing American (Paramount), Continued.

Embassy Theatre—
Film Numbers—The Merry Widow (Metro-Goldwyn-Mayer), Continued.

Colony Theatre—
Film Numbers—The Freshman (Pathe), Continued.

Rialto Theatre—
Film Numbers—The Knockout (First National), Rialto Magazine (Selected), Baby Be Good (Comedy).
Musical Program—"A Halloween Nightmare" (Special Presentation), "Are You Sorry?" Organ Novelty.

SAN FRANCISCO

California Theatre—
Film Numbers—Lovers in Quarantine (Paramount), All Aboard (Fox), Pathe Review and International News.
Musical Program—"Dance of the Hours" (Overture), "Indian Love Call" (Violin), "Their Favorite Songs" (New Edition).

Loew's Warfield Theatre—
Film Numbers—Lights of Old Broadway (Metro-Goldwyn-Mayer), Waiting (Educational), International News and Kinograms.
Musical Program—"That Radio Gang" (Novelty Singing and Dancing), "Ave Maria" "Rhapsody Number Two" (Overture).

Granada Theatre—
Film Numbers—The Lucky Horseshoe (Fox), Watch Out (Educational), Pathe News.
Musical Program—"Grand Opera vs. Jazz" (Novely Overture), Neapolitan Quartette (Specialty).

Imperial Theatre—
Film Numbers—The Freshman (Pathe), Continued.

Cameo Theatre—
Film Numbers—The Bad Lands (Prod. Dist. Corp.), International News.
Musical Program—"The Human X-Ray" "Little Gray Home in the West" (Solo).

Golden Theatre—
Film Numbers—Wild Justice (United Artists), Say It With Flour (Fox), In a China Shop (Fox), Pathe News, Pathe Fable.
Musical Program—Vaudeville.

Union Square Theatre—
Film Numbers—Fighting Youth (S. R.), Deep Sea Panic (Fox), Screen Snap Shots (S. R.).
Musical Program—Vaudeville.

St. Francis Theatre—
Film Numbers—The Merry Widow (Metro-Goldwyn-Mayer), Sport Light (Pathe), Hodge Podge (Educational), Kinograms.
Musical Program—"The Merry Widow" (Selections).

ST. LOUIS

Missouri Theatre—
Film Numbers—Seven Keys to Baldpate (Paramount), Missouri Magazine (Selected).
Musical Program—Overture, The Clown Club Revue.

Loew's State Theatre—
Film Numbers—Exchange of Wives (Metro-Goldwyn-Mayer), News and Views.
Musical Program—Overture, "Melody Makers." Songs and Dances. (Solo).

Grand Central and West End Lyric—
Film Numbers—The Half Way Girl (First National), Kinogram News and Views.
Musical Program—"Jazz Minstrels," "Society Syncopators."

De'monte Theatre—
Film Numbers—Everyman's Wife (Fox), also revival of feature pictures of Cecil De Mille, including Manslaughter, Something to Think About, Fool's Paradise, Saturday Night, Old Wives for New, Forbidden Fruit and Why Change Your Wife.

Kings and Capitol—
Film Numbers—The Freshman (Pathe), News and Views.
Musical Program—Orchestral and vocal numbers.

MINNEAPOLIS

Aster Theatre—
Film Numbers—Thunder Mountain (Fox), Lame Brains (Fox), Fox News.
Musical Program—Organ Overture.

Garrick Theatre—
Film Numbers—Exchange of Wives (Metro Goldwyn), Comedy, News.
Musical Program—Lady Syncopators, Organist, Orchestra.

Lyric Theatre—
Film Numbers—The Live Wire (First National), Comedy, Kinograms.
Musical Program—Organ.

State Theatre—
Film Numbers—Graustark (First National), His New Mama



Two-column ad for "How Baxter Butted In" (Warner Bros.) used by the Rialto, Des Moines.

Mr. Exhibitor: Ask at the Film Exchanges for the



It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over

(Comedy), State Snickers, State News Digest.
Musical Program — Orchestra, Organ Novelty, "If I Had a Girl Like You," Dancing (Violin, saxaphone, cello, piano), (Novelty).

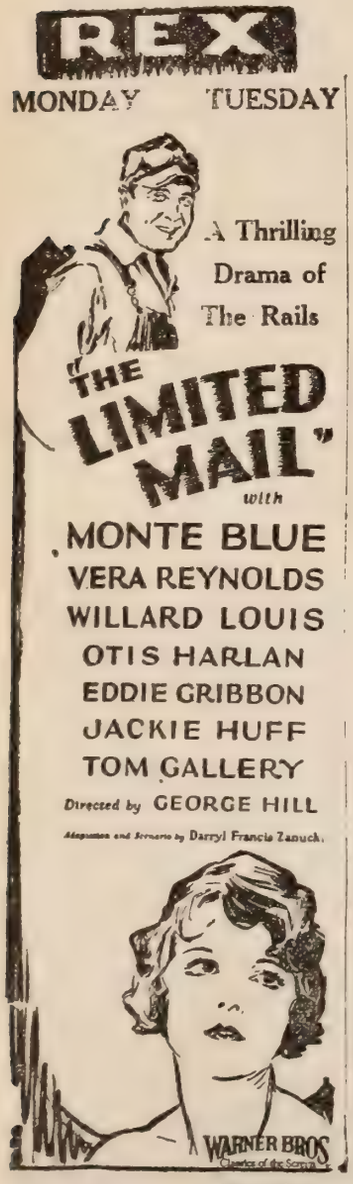
Strand Theatre—
Film Numbers— The Freshman, (Pathe), Strand News.
Musical Program—Orchestra.

ST. PAUL

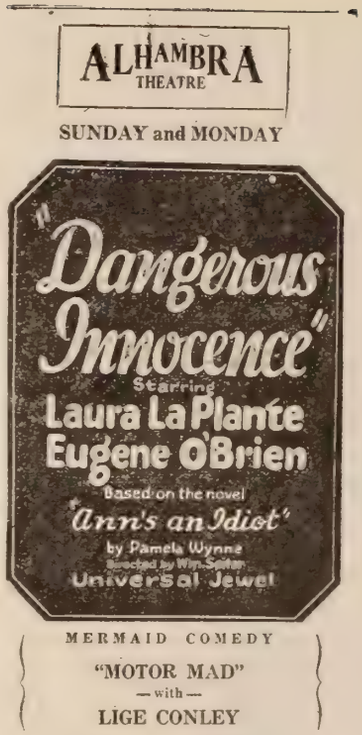
Astor Theatre—
Film Numbers — Fine Clothes (First National), The Caretaker's Daughter, News Events.
Musical Program—Organ Novelty, "Midnight Waltz," Charleston Jubilee.

Capitol Theatre—
Film Numbers—Where Was I? (Universal), Spotlight (Comedy), Capitol News Digest.
Musical Program—Symphony Orchestra, Organ Novelty, Singing Jazz Band.

Garrick Theatre—
Film Numbers—The Keeper of the Bees (F.B.O.), The Goofy Gob, Hodge Podge, News Reel.
Musical Program—E. M. Stolurow and his Garrick Seranaders. Organ Overture.



Drawing from a neat frame for copy in this single column ad of the Rex Theatre, St. Petersburg, Fla., for "The Limited Mail" (Warner Bros.)



Telling use of white space around a panel in reverse. Two-column ad shown above was used for Universal's "Dangerous Innocence" by the Alhambra, Shelbyville, Ind.

Princess Theatre—
Film Numbers—Below the Line (Warner), A Raining Knight (Pathe), News.
Musical Program—"Let Me Call You Sweetheart," (Solo).

Strand Theatre—
Film Numbers — The Rainbow Trail (Fox), Comedy, Kinograms.
Musical Program—Organ Overture.

Tower Theatre—
Film Numbers—The Circle (Metro), Our Gang (Pathe), Pathe News.
Musical Program—Special Orchestra. Organ.

LOS ANGELES

Criterion Theatre—
Film Numbers — Lights of Old Broadway (Metro-Goldwyn-Mayer), The Tourist (Educational), Fox News.
Musical Program — "St. Louis Blues," Old Fashioned Waltzes.

Forum Theatre—
Film Numbers—Simon the Jester (Producers Dist. Corp.), Slippery Feet (Educational), International News and Kinograms.
Musical Program — "Lizst Rhapsody" (Overture).

Hillstreet Theatre—
Film Numbers — The Bad Lands (Prod. Dist. Corp.), Adventures of Mazie (F. B. O.), Aesop Fable (Pathe), International News.
Musical Program—Vaudeville.

Loews State Theatre—
Film Numbers — The Knockout (First National), The Movies (Educational) Pictorial News.
Musical Program — "By the Waters of the Minnetonka" (Overture).

Metropolitan Theatre—
Film Numbers — Seven Keys to Baldpate (Paramount), Pathe News.
Musical Program—"Souvenir" (Novelty Overture).

Million Dollar Theatre—
Film Numbers—Little Annie Rooney (United Artists), Pathe News.
Musical Program "Little Annie Rooney" (Special Overture), Prologue to Feature.

Pantages Theatre—
Film Numbers—Overland Limited (Gotham), Aesop Fable (Pathe), Pathe News.
Musical Program—Vaudeville.

Rialto Theatre—
Film Numbers — Phantom of the Opera (Universal), continued.

SALT LAKE CITY

American Theatre—
Film Numbers—Her Sister From Paris (First National), Newspaper Fun (F. B. O.), International News.

Kinema Theatre—
Film Numbers — The Hunted Woman (Fox), Westward Ho (Pathe), Pathe Review and International News.

Pantages Theatre—
Film Numbers — The Merry Widow (Metro-Goldwyn-Mayer).

Paramount Empress Theatre— ..
Film Numbers—He's A Prince (Paramount), Motor Mad (Pathe), Pathe News.

Victory Theatre—
Film Numbers—Seven Keys to Baldpate (Paramount), Soup to Nuts (Educational), Pathe News.

SEATTLE

Blue Mouse Theatre—
Film Numbers—Red Hot Tires (Warner Bros.), Aesop Fable (Pathe), International News.
Musical Program—"In the Clock Store" (Overture), "On My Ukelele" (Orchestra Specialty).

Coliseum Theatre—
Film Numbers—Her Sister From Paris (First National). Felix (Cartoon), Kinograms and Pathe News.
Musical Program—"French Favorites" (Overture).



Interesting design achieved with rules. Two-column ad for "As No Man Has Loved" (Fox), by the Fulton Theatre, Jersey City.



Effective small ad for "Lovers In Quarantine" (Paramount), used by the Woodlawn theatre, Chicago.

Columbia Theatre—
Film Numbers—Phantom of the Opera (Universal), continued.

Liberty Theatre—
Film Numbers — The Freshman (Pathe), continued.

Pantages Theatre—
Film Numbers—Before Midnight (S. R.), Wings of Fleet (Pathe Fable), Pathe News.
Musical Program—Vaudeville.

Strand Theatre—
Film Numbers—Son of his Father, A (Paramount), Father (Cartoon), Fox News.
Musical Program—"Indian Dawn" (Overture).

ROCHESTER

Eastman Theatre—
Film Numbers — Phanton of the Opera (Universal), Bethlehem (Scenic), Eastman Current Events.
Musical Program—"Il Guarany" (Overture), "The Spectre in Red" (Prologue to Feature).

INDIANAPOLIS

The Circle Theatre—
Film Numbers — The Dark Angel (First National), Circle Animated News (Selected), Baby Be Good (Comedy).
Musical News — Music Master Overture, Dancing Novelty, Organ Solo.

CHICAGO

Chicago Theatre—
Film Numbers—The King On Main Street, (Paramount), Laughs of the Day, Cartoon, News and Views.
Musical Program—"Aida," opera tenor, solo (Overture), "A Miniature Organ Recital" (Organ Solo), "The Four Seasons," including Summer, "The Dance of Flowers;" Fall, "Orange and Scarlet;" Winter, "Silver & Frost;" Spring, "Fairyland;" Adolphus and Eastman. dancers (Spec.), "Italian Melodies," (Cornet Soloist).

Tivoli Theatre—
Film Numbers — Shore Leave (First National), Comedy (Selected), Laughs of the Day, International News.

Musical Program—"Melodies of the Moment," (Overture), "Mandolin Murmurs," (Specialty), "Alone at Last," and "Dizzy Fingers," (Organ Solos), "A Nocturne," (Specialty).

Uptown Theatre—
Film Numbers—The Best People (Paramount), Watch Out (Educational), Literary Digest, Laughs of the Day.
Musical Program—"A Southern Fantasy," (Overture), "Kiss Me Again," Solo. "Back Home In Charleston" (Presentation).

Roosevelt Theatre—
Film Numbers—The Merry Widow (Metro-Goldwyn).

Monroe Theatre—
Film Numbers—The Winding Stair (Fox).

Randolph Theatre—
Film Numbers—The Storm Breaker (Universal), International News (Universal).

Orpheum Theatre—
Film Numbers—The Gold Rush (United Artists).

CLEVELAND

Stillman Theatre—
Film Numbers—Don Q (United Artists), International News.
Musical Program—"Patria" (Overture), "La Paloma" (vocal), Tango Dance (specialty).

Allen Theatre—
Film Numbers—Tower of Lies (Metro-Goldwyn), Waiting (Educational), Pathe Review, Topics of the Day (Pathe), Pathe News.
Musical Program—"Finale to the New World Symphony" (overture), Popular Music Program: "Sometime," "You Told Me To Go," S. S. Leviathan orchestra (added attraction).

State Theatre—
Film Numbers—Why Women Love (First National), Andy's Lion Story (Universal), Navy Reel, Hook, Line and Sinker (Educational), Fun from the Press.
Musical Program—"Songs of Long Ago" (organ overture), Popular Hits, "Don's Cry Sweetheart" (Vocal), Vaudeville.



No conflict here—though the display shown above features the Balaban & Katz "circling plan," and Richard Barthelmess in First National's "Shore Leave." Ad used by the Chicago Theatre, Chicago.



Hand drawn, and slightly over-drawn for the best effect, ad for Pathe's "The Freshman." Used by the Colonial Theatre, Dayton, O.

Park Theatre—
Film Numbers—The Best People (Paramount), Dynamite Doggie (Educational), Topsy Turvy Travel (Educational), Topics of the Day (Pathe), Kinograms (Educational).
Musical Program—Excerpts from "Aida" (Overture), "I'll Give the World For You" (Vocal duet), Jazz Unit: "I Told You to Go," "Who Loves You Best of All," "If I Had a Girl Like You."

Reade's Hippodrome—
Film Numbers—Tessie (Arrow), Century comedy (Universal), Pathe News.
Musical Program—Popular Medley (Overture), Vaudeville.

Keith's East 105th St. Theatre—
Film Numbers—The Teaser (Universal), A Punch in the Nose (Pathe), Aesop's Fables (Pathe), Pathe News.
Musical Program—"The Student Prince" (Overture), Vaudeville.

Circle Theatre—
Film Numbers—Satan in Sables (Warner Bros.), The Iron Mule (Educational), Aesop's Fables (Pathe), Sportlight (Pathe), Pathe News.
Musical Program—"Dance of the Hours" (Overture), "Moonlight and Roses" (Vocal), Jazz: "Rememb'ring," "Who Loves You Best," "Hello Sandy," "Alone At Last," Dance Novelty (Specialty).

DETROIT

Adams Theatre—
Film Numbers — The Freshman (Pathe), Kinograms.
Musical Program—Orchestra and organ.

Capitol Theatre—
Film Numbers—Regular Fellow (Paramount), Aesop's Fable (Pathe), Detroit News and Pathe News.
Musical Program—Symphony orchestra and piano solos special presentation (Russian).

Madison Theatre—
Film Numbers—Son of His Father (Paramount), Detroit News and Pathe News.
Musical Program—Orchestra and organ. Girl musical act.

Broadway-Strand Theatre—
Film Numbers—Phantom of Opera (Universal), International Newsreel's Life's Greatest Thrills.
Musical Program—Organ.

Fox Washington Theatre—
Film Numbers — Iron Horse (Fox), Fox News.
Musical Program—Organ.

NEWARK

Mosque Theatre—
Film Numbers—King on Main Street (Paramount), Comedy (Educational), News (International), Autumn Days (Scenic).
Musical Program—"Second Hungarian Rhapsody" (Overture), "Goin' Home" (Trio), "Waters of Minnetonka" (Contralto and Soprano), "Genii and the Vase" (ballerina), Hallowe'en prologue with soloist, ballet and banjoists.

Capitol Theatre—
Film Numbers—Sally of the Sawdust (United Artists), continued.

Branford Theatre—
Film Numbers—A Regular Fellow (Paramount), News (Pathe), By the Fireside (Scenic), The Doctor, Famous Paintings.
Musical Program — "Cavalleria Rusticana" (Overture), "Save Your Sorrows" (Organ solo), "A Dream" (Soprano), "My Hour" (Baritone), "West of Great Divide" (duet), popular numbers, jazz band, dancers.

Rialto Theatre—
Film Numbers—The Scarlet West (First National), Marry Me (Paramount), World Visions (Kinograms).
Musical Program—Selections from "Il Trovatore" (Overture).

Fox Terminal—
Film Numbers — Iron Horse (Fox), continued.
Musical Program—"Greater Syncopation" popular melodies.

HOUSTON

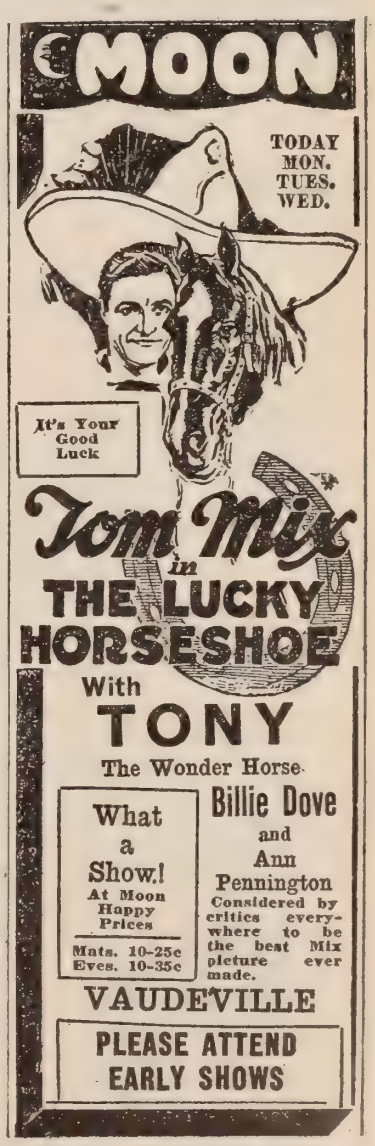
Film Numbers—The Gold Rush (United Artist), News (Pathe), Review (Local).
Musical Program—"Silver Head" (Overture), piano and organ, orchestra selection.

Isis Theatre—
Film Numbers—The Man on the Box (Warner), comedy (Mack Sennett), News (International).
Musical Program—"Dreaming" (Overture), Orchestra, Organ selections.

Capitol Theatre—
Film Numbers—Lovers in Quarantine (Paramount), Bobby Vernon comedy (Educational), News (Kinograms).
Musical Program—Popular numbers (Orchestra), selections by organ.

Majestic Theatre—
Film Numbers—I Do (Pathe, Aesops Fables (Pathe), News (Pathe).
Musical Program—Concert program by orchestra, organ selections, vaudeville.

Rialto Theatre—
Film Numbers—California Straight Ahead (Universal), comedy (Educational) news (Fox).



Tom Mix and Tony effectively featured in single column ad for "The Lucky Horseshoe," (Fox) used by the Moon Theatre, Omaha, Neb.

Musical Program—Organ and Piano selections.

Liberty Theatre—
Film Numbers—New Brooms (Paramount), comedy, (Fox), review (Pathe).
Musical Program—Organ and piano numbers.

BOSTON

Beacon Theatre—
Film Numbers—He's A Prince (Paramount), Parisian Nights (F. B. O.), Comedy (Educational), News (Universal).
Musical Program—Organ, overture.

Fenway Theatre—
Film Numbers—A Regular Fellow (Paramount), Parisian Nights (F. B. O.), Comedy (Pathe), News (Pathe).
Musical Program—Organ, overture.

Gordon's Washington St. Olympia Theatre—
Film Numbers—The Dark Angel (First National), Comedy (Pathe), News (Pathe).
Musical Program—Specialty, Banjo Land. Vaudeville.

Loew's State Theatre—
Film Numbers—The Gold Rush (United Artists), Aesop's Fables (Pathe), Comedy (Pathe), News (Pathe).
Musical Program—Orchestra overture. Specialty (Russian Dancing).

Metropolitan Theatre—
Film Numbers—The Freshman (Pathe).
Musical Program—Special Presentation Overture, "Madam Butterfly," orchestra.

Modern Theatre—
(Same Program as Beacon Theatre).

New Boston Theatre—
Film Numbers—Thunder Mountain (Fox), There Goes the Bride (Pathe) News (Pathe).
Musical Program—Overture. Five acts vaudeville.

KANSAS CITY

Newman Theatre—
Film Numbers—The Trouble With Wives (Paramount), Mirror of the World (Selected News).
Musical Progra—"Light Cavalry" (Overture), Organ Solos.



Layout making good use of white space, with cuts and copy well balanced. Three-column display for "Fine Clothes" (First National), used by Des Moines Theatre, Des Moines.

Liberty Theatre—
Film Numbers—Little Annie Rooney (United Artists), Aesop's Fables (Pathe), International News.
Musical Program—Orchestra selections, (Organ Solos).

Royal Theatre—
Film Numbers—The Pony Express (Paramount), Magazine (Selected News), Royal Current Events (Local).
Musical Program—Musical Specialty (Overture), (Organ Solos).

Mainstreet Theatre—
Film Numbers—The Live Wire (First National), Pathe News, Educational Comedy.
Musical Program—Popular Selections (Overture), Organ Solos.

Pantages Theatre—
Film Numbers—Parisian Nights (F. B. O.), Fox News and Fox Comedy.
Musical Program—Atmospheric Selections (Overture), Organ Solos.

DES MOINES

Capitol Theatre—
Film Numbers—Sally of the Sawdust (United Artists), Fox News, Toyland (Comedy).
Musical Program—Dancing number, orchestra.

Des Moines Theatre—
Film Numbers—Classified (First National), Tourists (Comedy), International News.
Musical Program—'Midnight Waltz', (special organ number) Dancing act.

Strand Theatre—
Film Numbers—Seven Keys to Balpate (F. B. O.), Love Ring (Comedy), Our Gang (Pathe), Kinograms.

Rialto Theatre—
Film Numbers—Drusilla with a Million (F. B. O.) Hodge Podge (Comedy), In Deep (Comedy).
Musical Program—Musical Specialty.

PHILADELPHIA

Stanley Theatre—
Film Numbers—Graustark (First National), News, (Selected), Maid in Morocco (Comedy).
Musical Program—Overture, "Capriccio Italienne" (Overture), "Concerto in D Major" (Violin solo), Baritone Solo "Puccinana" (Organ) "Ballet Salome" (Ballet Corps).

Fox Theatre—
Film Program—"Lightnin" (Fox), Fox News.
Musical Program—"Sweethearts" (Overture), Special chorus of 20 soloists.

Karlton Theatre—
Film Program—Lovers in Quarantine, (Paramount).

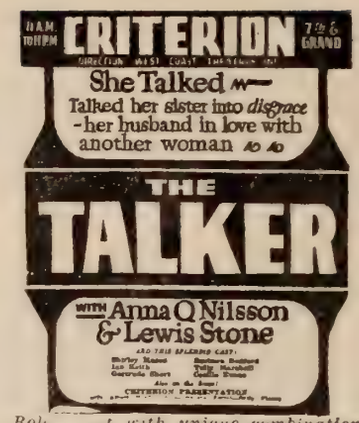
Palace Theatre—
Film Numbers—The Man Who Found Himself (Paramount).

Victoria Theatre—
Film Numbers—The Knockout (First National).

Capitol Theatre—
Film Numbers—Little Annie Rooney (United Artists).

Stanton Theatre—
Film Numbers—The Pony Express (Paramount).

Arcadia Theatre—
Film Numbers—The Circle (Metro-Goldwyn).



Bold cut with unique combination of black on white and reverse in ad used by the Criterion, Los Angeles, for "The Talker" (First National).

Aldine Theatre—
Film Numbers—The Phantom of the Opera (Universal).

CINCINNATI

Capitol Theatre—
Film Numbers—The Man Who Found Himsel (Paramount), Capitol News (Selected).

Strand Theatre—
Film Numbers—The Mystic (Metro-Goldwyn-Mayer), Below Zero (Comedy), Pathe News.

Walnut Theatre—
Film Numbers—The New Commandment (First National), Maid In Morocco (Comedy), Pathe News, Fables (Pathe).

Lyric Theatre—
Film Numbers—The Gold Rush (United Artists), Kinograms.

Gifts Theatre—
Film Numbers—The Unwritten Law (S. R.) "Buster Be Good" (Comedy), Kinograms.

Family Theatre—
Film Numbers—The Freshman (Pathe), Felix Finds Out (Comedy), Fox News.

ATLANTA

Howard Theatre—
Film Numbers—Sally of the Sawdust (United Artists), International News.
Musical Program—Overture, "A Novelty," "Humoreske" (Violin Solo); "A Happy Little Convict In A First Class Jail," (Organ novelty), "Circus Week," (Musical novelty).

Metropolitan Theatre—
Film Numbers—The Pace That Thrills (First National). Better Movies (Comedy), Fox News.
Musical Program—"The Dance of the Hours," (Overture), 'Sax-o-tette," (Musical Novelty).

Rialto Theatre—
Film Numbers—Lovers In Quarantine (Paramount), Below Zero (Comedy) Pathe News.

Loew's Grand Theatre—
Film Numbers—Exchange of Wives (Metro-Goldwyn), Sportlight, (Pathe); "Honor System" (Pathe), "Dynamite Doggie," (Educational).
Musical Program—Five acts of vaudeville.

Tudor Theatre—
Film Numbers—O. U. West (F. B. O.), Busting Through Comedy), Flood Gates (Western).

Alamo No. 2 Theatre—
Film Numbers—Ramshackle House, (Prod. Dist. Corp.), The Winning Pair, (comedy); Stroke of Three, (F. B. O.), Back To The Woods (Educational), Big Pal (Royal), Midnight Blues, (Educational).

BUFFALO

Sha's Hippodrome Theatre—
Film Numbers—The Pony Express (Paramount), (comedy), (Pathe and Fox News).
Musical Program—"Orpheus in the Underworld" (overture). (Dance specialty).

Loew's State Theatre—
Film Numbers—Lights of Old Broadway (Metro-Goldwyn), Our Gang comedy, Current Events (Pathe).
Musical Program—Selections from "No, No, Nanette" (overture). Five acts of vaudeville.

Lafayette Square Theatre—
Film Numbers—Exchange of Wives (Metro-Goldwyn), Moonlight and Noses (comedy), (Kinograms).
Musical Program—"Captain Jinks" (overture), Organ solo.

Shea's North Park Theatre—
Film Numbers—He's a Prince (Paramount), (Comedy), (Fox and Pathe News).
Musical Program—Hits from "Gig Boy" (overture).

Olympic Theatre—
Film Numbers—Siege (Universal), Wildfire (Vitagraph), (International Naws).
Musical Program—"Southern Rhapsody" (Organ).

BROOKLYN

Mark Strand Theatre—
Film Numbers—The Iron Horse (Fox), Mark Strand Topical Review (selected).
Musical Program—Atmospheric Prologue to "The Iron Horse"—"The Iron Horse March", "John Brown's Body" (male trio), "Silver Threads Among the Gold" (tenor solo), "Kingdom Coming" (baritone solo), and "Drill Ye Terriers Drill" (ensemble).

BALTIMORE

Century Theatre—
Film Numbers—Seven Keys to Baldpate (Paramount), News Weekly (Fox), All Aboard (Fox, Helen and Warren Comedy).
Musical Program—Popular Numbers (Overture), "Oriental Melody", "Caprice Basque", "Bird Flirtation", "Creole Serenade" (violin and cello), Organ recessional.

Garden Theatre—
Film Numbers—Lorraine of the Lions (Universal), The Heart Breaker (Fox Imperial Comedy), International News (Universal).
Musical Program—Five acts of vaudeville, Organ recessional.

Keith's Hippodrome—
Film Numbers—Drusilla With a Million (F. B. O.), Moonlight and Noses (Pathe Comedy), Aesop's Fable (Pathe), News Weekly (Pathe).
Musical Program—Five acts of vaudeville, Organ recessional.

Metropolitan Theatre—
Film Numbers—His Majesty Bunker Bean (Warner Brothers), The City of Half and Half (Pathe color), Air Cooled (Pathe Aesop Fable), News Weekly (Pathe), Never Weaken (Pathe Comedy).

Short Subjects and Serials

Pathe Gets Amundsen Polar Flight Film

PATHE has acquired screen rights to the authentic motion picture log of the Amundsen polar expedition and it will be released in three parts on or about November 10th. It will be a special attraction under the title, "The Amundsen Polar Flight."

The subject is said to be a most remarkable human screen document, photographed under the strangest conditions ever faced by a cameraman. He cranked his machine through all the perils of the Arctic air fight.

According to Pathe the film takes the spectators on a "personally conducted" trip with the daring explorers who trusted their lives to Providence and two super-airplanes. Each of the two planes carried a crew of two besides the leads. They reached within 134 miles of the pole and were given up for lost by the world for a period of twenty-four days.

Helen Foster Co-Starring With Cliff Bowes

Between Tuxedo Comedies, in which she is supporting Johnny Arthur, Helen Foster is co-starring with Cliff Bowes in Cameo Comedies under the direction of Jess Robbins.



A trio of scenes from "On The Links," a Standard Fat Men Comedy released by F. B. O.



Lupino Lane in scenes from "Maid in Morocco," the first offering in his comedy series for Educational.

Comedies Head Pathe Releases

Roach Two and One-Reelers Feature Schedule for Week of November 8th

A HAL ROACH two-reeler, and another single reeler by the same producer provide the comedy on the Pathe short subject release schedule for the week of November 8th. The two-reeler is titled "Should Sailors Marry" and is Clyde Cook's second starring vehicle under the Roach banner.

The one-reeler is titled, "Are Parents Pickles" and has Jobyna Ralston and Jimmie Parrott in the featured roles. It was directed by Gilbert Pratt.

"The Champion Cowboy" is the seventh chapter of the Pathe serial, "Wild West," which is also included in the week's program. The serial was staged on the 101 Ranch with the Miller Brothers' Wild West Show supporting the cast of screen players. One of the features of the chapter is a rodeo held to determine who is the champion cowboy of Oklahoma. Jack Mulhall and Helen Ferguson are the featured players in the serial, which was produced by C. W. Patton.

Pathe Review No. 45 shows a distinctive Pathe color series entitled "American Wild Flowers," featuring "The Thistle" in this issue. "'Our Gang' At Home" is the process-camera subject which shows the Hal Roach kiddies and their director Robert McGowan in strange stunts photographed by Alvin V. Knechtel. "Forest Food Supplies" completes the reel.

"The Honor System" is the release of "Aesop's Film Fables." "Topics of the Day" and two issues of Pathe News complete the schedule of Pathe for the week of November 8th.

Fourth Helen and Warren Comedy Completed

The fourth of the Helen and Warren comedy series, "Hold Everybody," has been completed at the Fox West Coast studios with Kathryn Perry and Hallam Cooley again in the title roles. It was directed by Albert Ray. In the supporting cast are Grace Darmond, Sidney Bracy and Frank Rice.

Latest Fox Imperial is Completed

"The Brainstorm," the latest Fox Imperial two-reel comedy has been completed with Sid Smith and Katherine Bennett in the leading roles. In the supporting cast are Larry Stears and Frank Weed. Robert Kerr directed.

"A Good Program Must Have Novelties"

729 7th Ave. RED SEAL PICTURES CORP. New York City

EDWIN MILES FADMAN, Pres.

Resume of Current News Weeklies

FOX NEWS, VOL. 7 NO. 8: Media, Pa.—Society throng watches Bear Hill steeplechase; Merrion, Ireland—A visit to the beautiful country home of John McCormack; Melbourne, N. S. W.—Gobs visiting in Australia go to Melbourne Zoo; Freeport, L. I.—Curious occupation—Miss Marion Fedden, a pretty girl of 20, runs a beauty shop for horses; Marseilles, France—Here is the celebrated Chateau d'If, the prison from which the Count of Monte Cristo escaped; Philadelphia—Irish Ladies' hockey stars arrive in U. S.; Florida—Thrilling alligator hunt in the Everglades; Charlestown, Mass—Nation observes 150th birthday of the Navy.

PATHE NEWS NO. 87: Navy celebrates 150th anniversary; Los Angeles, Cal.—Defies death in daring stunts on skyscraper 300 feet high; Fort Worth, Texas.—Political storm threatens Texas; Yokohama, Japan—Prince of Wales isn't the only rover in the royal family—his younger brother, Prince George, transfers from boat to train to be guest of Emperor in Tokio; Washington, D. C.—Amundsen calls at White House; Portsmouth, England—Britain's largest submarine on test trip; New York City (New York City only)—State Coal Commission prepares for anthracite famine; Havana, Cuba—Cuba's military units parade during national celebration; Lahaina, Hawaii—Champion wrestlers of Japan match their skill in methods centuries old; Postumia, Italy—Ride ten miles by train into bowels of the earth; Philadelphia, Pa. (Philadelphia and New York)—New York Mayoralty candidate inspects Philadelphia tube; Charlestown, Mass. (Boston only)—Unveil bronze tablet to "Old Ironsides".

PATHE NEWS NO. 88: Baltimore, Md.—Army flier sets new seaplane speed record; Brady, Tex.—Turkeys take on weight for holiday season; Cambridge, Mass.—Dartmouth crushes Harvard in gridiron battle; Indianapolis, Ind.—A. R. Robinson is named to fill Senate vacancy caused by death of Ralston of Indiana; Vienna, Austria Mlle. Lenglen defeats Frau Neppach, German woman tennis star, on courts; Anzio, Italy—Honor Columbus on first Italian Columbus Day; Santa Cruz, Cal.—Set anti-aircraft record against mile-high target; Portsmouth, England—Prince of Wales is welcomed home; Philadelphia, Pa. (Philadelphia only)—Penn defeats Chicago.

KINOGRAMS NO. 5129: Boston — The Constitution, most famous ship in American history, is 128 years old on eve of Navy Day; Pompeii, Italy—Three hundred thousand pay homage to Madonna of Pompeii in great religious fete; Berlin—President Von Hinderburg dons old uniform again to review German troops; New York—Famous Tombs prison interiors are shown for first time; Peeting Fu, China—Queer traveling circus amuses Chinese; Sonoma, Cal.—Fame beckons to Mrs. Jack London; Bivalve, N. J.—New Jersey oyster fleet gathers more than a million oysters a day.

KINOGRAMS NO. 5130. Philadelphia—Penn defeats University of Chicago gridiron warriors in thrilling battle on muddy field by 7 to 0; Anchorage, Alaska—Alaska stages a pageant that suggests a warm climate; Auzio, Italy—Mussolini opens a new cable from Italy to South America while thousands of his countrymen cheer; Boston—At 76 he is in college with his grandson 22, but three classes behind; Los Angeles—College students stage picturesque football celebration at night on University of California campus; Greenpoint—Old salts bid farewell to the Benjamin F. Packard, last of the clipper ships, in unusual ceremony; Bay Shore Park, Md.—Lieut. J. H. Doolittle, army flier, breaks world's seaplane record in winning Schneider cup from foreign competitors.

INTERNATIONAL NEWS NO. 88: On the Atlantic—Navy Week Special; Universal City, Cal.—Mashers and bandits beware this dog!; Swanton, Vt.—Rounding up "turk" army for holiday feasts; Off Mayport, Fla.—Liner destroyed by fire! Eatonville, Wash.—Trapping muskrats for milady's fur coat; Madison, Wis. (Milwaukee and Detroit only)—Michigan eleven triumphs in thrilling gridiron battle; Nashua, N. H.—Girls, meet Mister America, the perfect man! In the Pacific Ocean—Fifty-ton whale captured after furious battle by "big game" hunters at sea.

INTERNATIONAL NEWS NO. 89: Portsmouth and London, Eng.—Prince of Wales receives frenzied welcome on return home; On the Ningpo River, China—Chinese river men busy as civil war wanes; Newport, Cal.—Record pace set in race of "baby" motor boats; N. Orleans, La. (N. Orleans only)—Coolidge reward reaches heroic skipper, Capt. Moor, rescuer of crew of foundering ship; Minneapolis, Minn. (Minneapolis only)—Notre Dame triumphs over Minnesota; Pittsburg, Pa. (Pittsburg only)—Pittsburg dedicates world's largest stadium; Cleveland, O. (Cleveland only)—Miss Alice Gundry becomes bride of Capt. Bede Edmund Hugh Clifford; Woburn, Mass. (Boston only)—Freak cyclone devastates town; New York City—Zoo folks greet young pals back from hunting trip; Los Angeles, Cal.—No place for weak hearts at wildest of round-ups; Near Baltimore, Md.—Seventeen giant planes wrecked in 60-mile gale; Baltimore, Md.—U. S. wins seaplane race; Philadelphia, Pa. (Philadelphia and Chicago only)—Penn beats Chicago on muddy field; Schenectady, N. Y. (Troy, Albany and Schenectady only)—Union College wins over Rensselaer "poly."

Ask Pathe about 24 Days in 30 minutes with Amundsen!

Red Seal Will Release Urban-Kineto Series

Red Seal and Urban-Kineto have signed an agreement whereby Red Seal will release two new series being prepared at the Urban-Kineto studios under the supervision of Max Fleischer. One of these will be "Reelviews," a film magazine of current topics. The other will be "Searchlights," a series of one-reelers on popular sciences, edited and titled by Fleischer. All of the series will be made with the assistance of experts.

Joe Rock Preparing New Standard Comedy

Joe Rock is preparing to produce the fifth of the series of Standard Comedies he is making for F.B.O. release. "Fat" Karr, "Kewpie" Ross and "Fatty" Alexander, "the Ton of Fun," are the featured players. They are supported by Gale Henry. The title of the picture has not yet been decided upon. Slim Summerville will direct.



Stills from "Somewhere In Somewhere," a new Hal Roach two-reel comedy co-featuring Charlie Murray and Lucien Littlefield. A Pathe Release.

Roach Finds Units Busy on Return from East

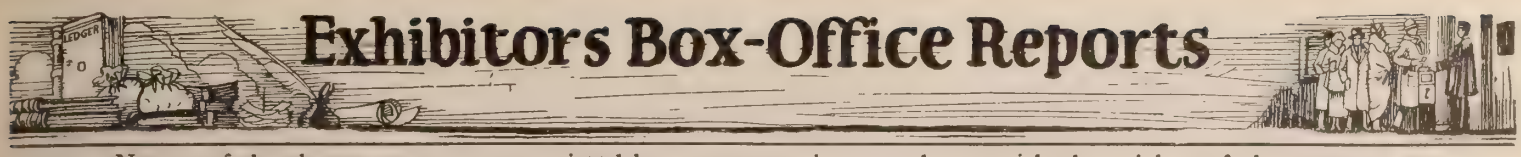
With the return from the east of Hal Roach, six of his production units are busy on the coast on new subjects for Pathe release. Production schedules are lined up for "Our Gang," Charley Chase, Glenn Tryon, Clyde Cook and the all-star unit making Hal Roach "Star Comedies," while the Rex unit making "The Devil Horse," a feature, are in the final stages of production.

While in the east Roach conferred on his product with the consecutives of Pathe Exchange, Inc., and W. B. Frank, his eastern representatives.

Fox Assigns Players To Comedy Roles

Fox has assigned a number of players to casts for short subjects about to be produced. Florence Gilbert, Carroll Nye, Wm. Colvin and Maine Geary will be seen in featured roles in Daniel Keefe's latest Fox-O. Henry comedy, "Cupid a La Carte."

Director Tom Buckingham has selected Grace Goodall, Grace Darmond, Sidney Bracey and Micky McBan to support Kathryn Perry and Hallam Cooley in the fifth of "The Married Life of Helen and Warren" series. Buckingham and Albert Ray will alternate in the direction of this series.



Names of the theatre owners are omitted by agreement in accordance with the wishes of the average exhibitor and in the belief that reports published over the signature of the exhibitor reporting, is a dangerous practice.

Only reports received on specially prepared blanks furnished by us will be accepted for use in this department. Exhibitors who value this reporting service are urged to ask for these blanks.

Title of Picture.	Population of Town.	Location.	Class of Patronage.	Weather.	Box Office Value.	Check-up Percentage from other Reports.
ASSOCIATED EXHIB.						
Bad Company	42500	Mont.	General	Clear	Good	70
Barriers Burned Away	733826	Md.	1st run	Clear	Good	65
Battling Bunyan	733826	Md.	1st run	Clear	Good	79
Introduce Me	29903	Mo.	General	Clear	Good	83
CHADWICK						
American Pluck	101078	Kans.	1st run	Clear	Good	—
Painted Flapper, The	200616	Ga.	1st run	Clear	Fair	70
FAMOUS PLAYERS						
Coast of Folly, The	75919	Pa.	Mixed	Clear	Fair	64
Golden Princess, The	120000	Fla.	1st run	Clear	Good	—
	42500	Mont.	Mixed	Snow	Good	—
He's A Prince	200616	Ga.	1st run	Clear	Good	—
	733826	Md.	1st run	Rainy	Good	—
	401158	Ohio	1st run	Clear	Fair	—
Lovers in Quarantine	134839	Ia.	1st run	St'my	Fair	—
	796296	Md.	1st run	Cold	Good	—
	401158	Ohio	1st run	Rainy	Fair	—
Man Who Found Himself, The	120000	Fla.	1st run	Clear	Good	—
	200616	Ga.	1st run	St'my	Good	—
	250000	Tex.	1st run	Rainy	Poor	—
Night Life of New York, The	42500	Mont.	General	Snow	Good	67
Pony Express, The	101078	Kans.	1st run	Rainy	Good	78
Son of His Father, A	29902	Mo.	Mixed	Rainy	Good	—
	687029	Mo.	1st run	Clear	Big	—
Street Of Forgotten Men, The	414216	N. J.	1st run	St'my	Good	68
Ten Commandments, The (3rd week)	200616	Ga.	1st run	Clear	Fair	87
(2nd week)	796296	Md.	1st run	Rainy	Big	—
(2nd week)	733826	Md.	1st run	Rainy	Good	—
	505875	N. Y.	1st run	Clear	Big	—
Trouble With Wives, The	101078	Kans.	1st run	Clear	Good	70
	733826	Md.	1st run	Clear	Fair	—
	401158	Ohio	1st run	Cold	Fair	—
Wild Horse Mesa	200616	Ga.	1st run	Clear	Good	68
	29902	Mo.	General	Rainy	Fair	—
Wild, Wild Susan	42500	Mont.	Mixed	Snow	Fair	62
F. B. O.						
Parisian Nights	101078	Kans.	1st run	Cold	Good	71
	733826	Md.	1st run	Clear	Big	—
Riding The Wind	505875	N. Y.	1st run	Clear	Good	—
That Man Jack	200616	Ga.	1st run	Cold	Fair	60
Vanity's Price	200616	Ga.	1st run	Hot	Poor	—
FIRST NATIONAL						
Classified	200616	Ga.	1st run	Clear	Good	—
	101078	Kans.	1st run	St'my	Good	—
	687029	Mo.	1st run	Clear	Good	—
	414216	N. J.	1st run	Clear	Fair	—
	401158	Ohio	1st run	Cold	Good	—
Dark Angel, The	200616	Ga.	1st run	Rainy	Big	74
	126468	Ia.	1st run	Clear	Good	—
Declasse	75919	Pa.	General	Clear	Good	71
His Supreme Moment	75917	Pa.	Mixed	Clear	Fair	61
Just A Woman	400000	Wash.	1st run	Cold	Poor	—
Knockout, The	400000	Wash.	1st run	Cold	Fair	66
Live Wire, The	101078	Kans.	1st run	St'my	Good	—
	733826	Md.	1st run	Clear	Good	—
Making of O'Malley, The	42500	Mont.	General	Snow	Good	74
Pace That Thrills, The	796296	Md.	1st run	Clear	Fair	—
Playing With Souls	505875	N. Y.	1st run	Clear	Good	61
Sally	250000	Tex.	1st run	Hot	Big	88
Scarlet West, The	250000	Tex.	1st run	Clear	Poor	—
So Big	42500	Mont.	General	Clear	Big	73
Winds of Chance	134839	Ia.	1st run	Clear	Fair	63
	401158	Ohio	1st run	Clear	Poor	63

Title of Picture.	Population of Town.	Location.	Class of Patronage.	Weather.	Box Office Value.	Check-up Percentage from other Reports.
FOX						
Everlasting Whisper, The	505875	N. Y.	1st run	Clear	Big	—
Havoc	414216	N. J.	1st run	Rainy	Fair	64
Iron Horse, The	250000	Tex.	1st run	St'my	Big	80
Lucky Horseshoe, The	796296	Md.	1st run	Clear	Good	—
	401158	Ohio	1st run	Cold	Good	—
Rainbow Trail, The	29902	Mo.	General	Clear	Good	72
Riders of the Purple Sage, The	75919	Pa.	General	Cold	Big	85
Wheel, The	687029	Mo.	1st run	Hot	Good	70
METRO-GOLDWYN-MAYER						
Circle, The	687029	Mo.	1st run	Cold	Good	—
Midshipman, The	120000	Fla.	1st run	Clear	Big	—
	796296	Md.	1st run	Rainy	Good	—
Mystic, The	200616	Ga.	1st run	Hot	Good	—
	505875	N. Y.	1st run	Cold	Good	—
Romola	200616	Ga.	1st run	Rainy	Big	74
	126468	Ia.	1st run	St'my	Fair	—
	101078	Kans.	1st run	Cold	Good	—
	29902	Mo.	General	Cold	Good	—
Slave of Fashion, A	101078	Kans.	1st run	Clear	Good	63
Tower of Lies, The	120000	Fla.	1st run	Clear	Good	—
Unholy Three, The	796296	Md.	1st run	Clear	Big	74
PATHE						
Freshman, The	126468	Ia.	1st run	Clear	Good	94
	42500	Mont.	Mixed	Snow	Fair	—
	414216	N. J.	1st run	Cold	Big	—
(2nd wk.)	505875	N. Y.	1st run	Cold	Big	—
	401158	Ohio	1st run	Cold	Good	—
	400000	Wash.	1st run	Snow	Big	—
PRODUCERS DIST. CORP.						
Coming of Amos	400000	Wash.	1st run	Clear	Good	—
Girl of Gold, The	733826	Md.	1st run	Clear	Big	62
Prairie Pirate, The	29902	Mo.	Mixed	Rainy	Good	70
Siren of Seville, The	200616	Ga.	1st run	Hot	Good	72
STATE RIGHTS						
After Business Hours	505875	N. Y.	1st Run	Clear	Fair	—
Black Lightning	29902	Mo.	General	Clear	Fair	68
Branded A Bandit	733826	Md.	1st run	Cold	Good	70
Dangerous Odds	733826	Md.	1st run	Rainy	Good	70
Fighting The Flames	400000	Wash.	1st run	St'my	Poor	—
Little Girl in a Big City, A	687029	Mo.	1st run	Clear	Fair	60
Love's Gamble	400000	Wash.	1st run	Snow	Fair	50
Night Ship, The	505875	N. Y.	1st run	Cold	Fair	68
Racing For Life	733826	Md.	1st run	Clear	Fair	60
Reckless Speed	200616	Ga.	1st run	Clear	Fair	70
Ridin' Mad	733826	Md.	1st run	Cold	Good	70
Sand Blind	733826	Md.	1st run	Clear	Good	70
Souls For Sables	401158	Ohio	1st run	Clear	Fair	—
UNITED ARTISTS						
Don Q, Son of Zorro	414216	N. J.	1st run	Clear	Big	88
Gold Rush, The	126468	Ia.	1st run	Clear	Good	86
	134839	Ia.	1st run	Clear	Good	—
	401158	Ohio	1st run	Clear	Big	—
	505875	N. Y.	1st run	Rainy	Big	—
Little Annie Rooney	101078	Kans.	1st run	Clear	Good	75
	101078	Kans.	1st run	Rainy	Good	—
UNIVERSAL						
Calgary Stampede, The	400000	Wash.	1st run	St'my	Good	—
California Straight Ahead	401158	Ohio	1st run	Rainy	Fair	77
	250000	Tex.	1st run	Clear	Good	—
Circus Cyclone, The	200616	Ga.	1st run	St'my	Good	70
Goose Woman, The	42500	Mont.	General	Cold	Big	—
West of Arizona	733826	Md.	1st run	Clear	Fair	—
White Outlaw, The	733826	Md.	1st run	Clear	Good	70
VITAGRAPH						
Baree, Son of Kazan	401158	Ohio	1st run	Cold	Good	73
Happy Warrior, The	796296	Md.	1st run	Clear	Good	63

Opinions on Current Short Subjects

"Oh Buster"
(Universal-Century—Two Reels)
(Reviewed by Chester J. Smith)

HERE is one of the best short comedies ever released through Universal. It is the third of the Buster Brown series and is considerably better than the first two of the series, both of which were good. While the roles of the youngsters, Buster and Mary Jane are well played by Arthur Trimble and Doreen Turner, the honors of the picture go to Pete the Dog, which plays Tige. Pete is a real actor, who could give lessons before the camera to many of those in the profession who bear much bigger reputations than he.

The expressions of this dog are really remarkable and he is compelled to show many of them during the course of the action, which is fast from start to finish. Young Arthur Trimble and little Doreen Turner handle their roles in admirable shape. In fact it is a trio that would be hard to beat. This combined with a story far ahead of the average run is all that is necessary for the success of this vehicle.

The Cast

Buster Brown.....Arthur Trimble
Mary Jane.....Doreen Turner
Tige.....Pete the Dog
The Serious Butler.....Pinto Colvig

A two reel Century Comedy directed by Gus Meins and starring Arthur Trimble.

The Story.—Buster and Mary Jane are invited to spend the day with Buster's grandfather, but Tige is barred. He trails their auto however, and wins his way into the house, when, after grandfather has tried to rid himself of a persistent salesman, Buster admits him and Tige exits the salesman. If Tige stopped right there he would be forgiven and welcomed, but he also takes a dislike to the committee coming to the home from grandfather's bank. He finally accomplishes their complete rout, while Buster and Mary Jane gaze on the scene in admiration. All three are subjected to the usual humiliation that follows an escapade of this kind and Buster resolves that relatives are no good anyhow.

Summary. An exceptionally good comedy with a well told and well acted story. It is so familiar in cartoon form that it probably would be appreciated in any type of house.

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"Better Movies"
(Pathe—Two Reels)
(Reviewed by Edw. G. Johnston)

HERE is another "Our Gang" comedy from Hal Roach which measures up to the usual high standard and director Robert McGowan has a brand new plot to tempt the antics of his assorted youngsters.

The regular "Gang" in this particular release, is augmented by Martha Sleeper and "Husky" Hanes and the two reels are packed with fun making from start to finish.

The kids do their stuff in the usual style and the direction is excellent. The screen wise patrons will get a great laugh out of the exaggerated methods that the "Gang" employ in staging their production.

The Cast

Mickey Daniels, Farina, Joe Cobb, Johnny Gray, Husky Hanes, Jackie Condon, Mary Kornman, Martha Sleeper.

Story.—The "gang" come upon a deserted motion picture studio during one of their expeditions in search of adventure. Mickey proposes they make a movie as a movie should be made, and with the assistance of a young screen-struck girl for the main vamp role, the youngsters proceed to stage a lot of thrills and comics, romance and adventure as they have come to know them through seeing pictures. A poor little rich boy wanders in and is invited to participate, with the result that the gang is invited to his home for the first screening of the work, which proves a revelation in upside-down close-ups and unexpected comedy effects that will appeal to all screen patrons.

Summary—An entertaining, sure fire comedy with a generous assortment of gags and skillfully handled by the director. A short subject that should register a hit with any audience.

"The Peacemakers"
(Fox—Two Reels)
(Reviewed by Chester J. Smith)

THE Helen and Warren series offers a nice little situation comedy in this clever two reeler, which depends almost entirely upon the humor of its situations to get its laughs. It is comedy of the higher class order, well played and with a clever little story to carry the good action along. It's much complicated tale in which three couples aboard a ship become involved and very much entangled as to state rooms, but it all winds up nicely.

The Story. Helen and Warren become involved in the jealous quarrels of Billy and Betty Stanley and with them become involved the much maligned Mr. Bibbins who unjustly is accused by his wife of being frivolous with the ladies. They are all on a sea voyage and the crisis is reached at the masquerade, when Warren bodily carries off a masquerader whom he is sure is his wife. He plants her in his stateroom, while Billy is doing the same thing with a woman whom he thinks his wife. The difficulties increase when the mistakes are discovered and efforts are made to get each of the young married women to her own stateroom. Further complications develop however, when Warren is victimized into entering the stateroom of Mrs. Bibbins who promptly is accused to all sorts of wrongdoing by her husband, who however, is eventually forgiven for all of his past alleged shortcomings. A happy party winds up the entire affair.

Summary. This is almost a sure fire comedy in any but the best of the houses and a majority of the customers would probably like it even in those. The story is of a calibre that needs no apology in any house. It is clean, well acted and full of humor.

"Fire Away"
(Educational-Mermaid—Two Reels)
(Reviewed by Chester J. Smith)

THIS is a typical Al St John picture, with the comedian going through all of his well known tumbling stunts and the other antics that characterize his pictures. There is some fast stuff in it and some fairly humorous situations. The story, as usual, has little to do with the picture, which for the most part is just a series of gags. St. John is just as funny as ever and he is supported by a good cast.

The Cast

Al Fresco.....Al St. John
The Girl.....Lucille Hutton

The Story. Al takes the Overland Limited for the open spaces and on the way encounters the girl, who is much sought by a pair of yeggmen, who would capture her and hold her until her father delivered to them the deed to the rich mine he owns. After much horseplay in which Al thwarts the villains after they have taken the girl, it all comes out right in the end.

Summary. A typical Al St. John comedy brimful of horseplay and stunts which usually characterize this comedian's vehicles. There is some good humor in it and it moves along at a fast pace. The picture should go very well in the neighborhood houses.

"Dangerous Curves Behind"
(Pathe—Two Reels)
(Reviewed by Edw. G. Johnston)

THIS latest one out of the Mack Sennett studios can be depended to furnish sure fire entertainment and director Eddie Cline has handled a series of gags and thrill stunts that will take the breath away. The story starts off with the scene laid in a small-town general store and with the advent of a stranger who starts the local real estate values off on a boom. Here is where plenty of laugh getting gags are pulled. In the latter part of this two reeler the real thrills are furnished with the auto following the heels of the tandem bicycle down a long, steep, curved incline. The story also carries the usual "love interest."

Ruth Taylor plays the part of Nell Purdy, the storekeeper's daughter, Jack Cooper is Bertie Badger, the banker's son. Joseph Young is the land booming stranger and William McCall is Nell Purdy's father. All of them do their stuff in great shape.

The Cast

The Storekeeper's Daughter.....Ruth Taylor
The Banker's Son.....Jack Cooper
The Stranger.....Joseph Young
Nell's Father.....William McCall

The Story.—A series of gags and thrills built around the story of a stranger who attempts to victimize the residents of a small town. The small towners fall for the plan and the town real estate values start on the boom. Thrills a-plenty are furnished when the automobile and the bicycle come whirling down the curves of a steep mountain side. There is also the love triangle between the store keeper's daughter, the stranger and the banker's son.

Summary.—A fast moving comedy full of gags and thrills that ought to please any audience. Well produced and directed in the usual Sennett and Cline style.

Pre-release Reviews of Features

Down Upon the Suwannee River

(Lee-Bradford Corp.—5900 Feet)

(Reviewed by George T. Pardy)

CLEAN, wholesome sentiment, an engaging love story and realistic environment, combine to make this production a very entertaining picture. The famous old river, so well known in song and fiction, furnishes most of the picturesque backgrounds, which, as a matter of fact, are genuine, for the company was taken there by Director Lem F. Kennedy to get the principal scenic shots. There are a few situations which approach the melodramatic border, but for the most part the heart interest angle predominates and pathos reigns supreme. Incidentally, a mild protest against atheism is registered, which somehow fits in nicely with the general trend of the plot. The work of the cast is uniformly satisfactory. Charles Emmett Mack makes a very favorable impression in the hero role, which he plays with just the right touch of restraint, conveying suggestions of repressed emotion that are effective and appealing. Mary Thurman is a wistfully pathetic heroine and Charles Shannon gets a lot of fun out of the comedy

THEME. Heart interest drama, with a few near-melodramatic incidents. Depicts trials of girl whose lover leaves her, but returns and saves her good name.

PRODUCTION HIGHLIGHTS. The beautiful scenic shots. Scene where heroine is saved from drowning by old negro. Story's sentimental lure. Good work of cast.

EXPLOITATION ANGLES. A tie-up with music stores on the familiar song is in order. Local church organizations might be utilized on account of the picture's defense of religion.

DRAWING POWER. Ought to do good business in neighborhood and smaller theatres.

SUMMARY. A drama of the South, with scenes filmed along the Suwannee River, where principal action takes place. Offers pleasing love story, replete with heart appeal,

THE CAST

Bill Ruble.....Charles Emmett Mack
Mary Norwood.....Mary Thurman
Dais Norwood.....Arthur Donaldson
Herbert Norwood.....Wally Merrill
Rev. John Banner.....Walter Lewis
Old Mag.....Blanche Davenport
Hoss-Fly Henson.....Charles Shannon

Author, Hapsburg Liebe. Director, Lem F. Kennedy.

SYNOPSIS. Bill Ruble's atheistical beliefs earn him dislike of his townsmen. He elopes with Mary Norwood. An accusation of theft results in his leaving the place and becoming a sailor on a vessel bound for a year's cruise. The birth of a baby leads her people to disown Mary. She attempts suicide, is rescued from river by old negro. Returning home, she finds Bill there. He now believes in religion, joins the church and he and Mary are happy.



Mary Thurman, who appears in "Down Upon the Suwanee River" a Lee-Bradford production.

Down Upon The Suwannee River
(Lee-Bradford)

PRESS NOTICE

BEARING the title of a song the whole world knows—"Down Upon the Suwannee River" comes to the screen of the ——— Theatre on ———. This is an appealing heart interest story, rich in pathos and beautiful scenery, the picture having been filmed right along the banks of the famous river. It tells of a young girl whose lover goes away for a year, driven to ship as a sailor because of a false accusation of theft. But he returns and all ends well.

Charles Emmett Mack and Mary Thurman are the stars, supported by a cast of well-known screen favorites.

CATCH LINES

The song everybody knows and loves—"Down Upon The Suwannee River" has at last reached the public in film form. A beautiful, appealing story of loyal love, faithful hearts separated, but reunited.

The Substitute Wife

(Arrow—6580 Feet)

(Reviewed by Edw. G. Johnston)

HERE is the eternal triangle again—and for those who enjoy a steady drive from start to finish, this picture will surely have its appeal. However it seems that there were a great many opportunities throughout the story to inject a little comedy relief.

The part of the blind husband as played by Niles Welch is bound to wring a lot of sympathy from the average audience. Here is the biggest appeal in the entire production. Situations arise from time to time that are pathetic to the extreme—and as mentioned before, a more of general audience picture might have been made, had a touch of laughter been put here and there.

THEME—A nurse, whose voice bears a striking similarity to that of a blind man's wife, is substituted by a crooked doctor who also seeks to prevent an operation to restore the eyesight. Plan is thwarted by family friend and romance develops between blind man and nurse.

PRODUCTION HIGHLIGHTS. The fine acting of Jane Novak as the nurse and that of Niles Welch as the blind husband.

EXPLOITATION ANGLES. Play up the names of Jane Novak, Niles Welch and Gordon Standing.

DRAWING POWER. Suitable for the smaller type of theatres.

SUMMARY. An average production that carries a certain audience appeal. Story is rather far-fetched

THE CAST

Hilda Nevers.....Jane Novak
Lawrence Sinton.....Niles Welch
Victor Bronson.....Coit Albertson
Evelyn Wentworth.....Louise Carter
Dr. Kitchell.....Gordon Standing
Dr. De Longe.....Mario Majeroni

Author, Katherine Smith; Director, Wilfred Noy.

SYNOPSIS: Hilda Nevers, Red Cross nurse, returns from Far East and is left penniless following the death of her father. Takes up work in hospital where crooked doctor is impressed with similarity of her voice with that of Evelyn Wentworth whom he loves madly but hopelessly. Evelyn reciprocates but is a gold digger. On the eve of her wedding, Lawrence is blinded from a blow on the head, given by burglars. They go thru with the ceremony and taking advantage of the situation, Evelyn and Dr. Kitchell substitute Hilda as the wife in order to carry out an illicit love. The deception is kept up until a family friend exposes the fraud but in the meantime Hilda and Lawrence have fallen in love, Lawrence, of course unknowingly. A successful operation takes place and the expose follows. Evelyn and Dr. Kitchell fade away and Hilda and Lawrence are united.



Jane Novak, who appears in "The Substitute Wife" an Arrow production.

The Substitute Wife
(Arrow Pict. Corp.)

PRESS NOTICE

A STORY made possible by similarity of voices between two women. Of how one was substituted as the wife for the other and the complications that ensued, is the plot of the picture that is coming to the.... Theatre on.....The Cast contains such well known names as Jane Novak, Niles Welch, Coit Albertson, Gordon Standing and Mario Majeroni.

There are many beautiful scenes among the sequences shot in the Far East. The scenes attendant on the operation are authentic.

CATCH LINES

Is a similar voice sufficient to enable deception in matrimony? Do other senses die when a man becomes blind? See "The Substitute Wife" at the .....Theatre and find out.

Sealed Lips

(Columbia Picture Corp.—5613 Feet)

(Reviewed by George T. Pardy)

A MELODRAMA with considerable heart interest, this picture offers a rather improbable sort of yarn, yet exciting enough and containing a sufficient number of hectic thrills to rank as a tolerable program attraction. It conveys the impression that the director started out to produce a straight drama, but in his anxiety to put over decisive punches, drifted into the melodramatic current and was swept away into one stormy episode after another. However, as it stands, the picture seems likely to afford satisfactory entertainment to that large percentage of fans who find pleasure in having their emotions stirred up to the boiling point regardless of logic. The whole plot hinges on the idea of the girl's lover mistaking her dying father for a successful rival, and breaking away from her. An unconvincing situation, for the heroine could easily have explained matters at the beginning. But she didn't and of course, slid headlong into a net of complications. Dorothy Revier is pleasing in the leading role, with Cullen Landis a capable hero, and Lincoln Stedman O. K. in the comedy.

THEME. Melodrama, with outstanding heart interest and heroine whose lover mistakes her father for rival, with near-tragic complication ensuing.

PRODUCTION HIGHLIGHTS. Scenes where "Square Deal" Blake dies; and heroine flees, thinking she has killed villain. Melodramatic action. Stedman's bright comedy. Good acting by Dorothy Revier and Cullen Landis.

EXPLOITATION ANGLES. Play up the parting of lovers through misunderstanding and general melodramatic action. Feature the leads.

DRAWING POWER. Hardly convincing enough for critical audiences. May satisfy in communities where patrons aren't particular about story logic.

SUMMARY. A fair program attraction, combining melodrama with romantic appeal and glints of comedy. Plots fails to convince at the start, but developes exciting situations.

THE CAST

Margaret Blake	Dorothy Revier
Alan Howard	Cullen Landis
Jack Warren	Lincoln Stedman
James Blake	Scott Turner
George Garnett	John Miljan
Alice Howard	Barbara Luddy
Joseph Howard	Tom Ricketts

Author, Harold Shumate. Director, Antonio Gaudio.

SYNOPSIS. Alan Howard, engaged to Margaret Blake, is unaware that her father is a gambler, known as "Square Deal" Blake. Alan mistakes Blake for a rival lover and breaks with her. Blake dies, as does Alan's father shortly afterward. A series of complications ensue, with Margaret vainly trying to convince Alan of her innocence. She saves Alan's sister from a compromising situation when villain who attacks her is supposed to be killed. Everything is finally smoothed out and the lovers reconciled.



Dorothy Revier, star of "Sealed Lips" a Columbia production.

Sealed Lips (Columbia Pictures)

PRESS NOTICE

"SEALED LIPS," a stirring melodrama, with love interest predominant and bright comedy spots, will be the leading screen attraction at the ——— Theatre on ———. Dorothy Revier is the star, with Cullen Landis filling the hero role of a jealous lover who believes his sweetheart unfaithful to him. The picture is rich in suspense and exciting moments, Miss Revier doing splendid work, Cullen Landis scoring a decisive hit and other members of the company rendering excellent support.

The feature is beautifully photographed and lighted.

CATCH LINES

Margaret Blake dared all to protect another woman and sealed her lips in the face of danger, though the man she loved turned against her. Would you sacrifice your honor by silence to save another.

The King on Main Street

(Paramount—6229 Feet)

(Reviewed by George T. Pardy)

A SOPHISTICATED, high-class comedy, admirably directed by Monta Bell and providing a leading role in which Adolphe Menjou shines resplendent, this picture should prove a big money-maker wherever it is shown. Occasionally you catch a faint suggestion of naughtiness, but glossed over and developed in such subtle fashion that nothing appears for the censor to lose temper over, or cause qualms in the breast of the exhibitor who caters to the family trade. The picture appeals favorably to critical audiences, as well as the average patrons. The former will admire its fine technique and dazzling ironical humor, the latter wax enthusiastic over the fun of seeing a king temporarily forget his royalty and disport himself at Coney Island, the same as any "regular fellow," to say nothing of his skill in love-making. A delicate bit of romance is in evidence, and Menjou gives the best comedy performance of his career, into which he injects just a touch of pathos, which is very effective. Bessie Love and Greta Nissen score heavily in their respective roles.

THEME. King of mythical country visits U. S., has short-lived romance with American girl, and a real democratic time, finally returning to assume duties as monarch.

PRODUCTION HIGHLIGHTS. Excellent direction. King's love affairs, visit to Coney Island, scene where he indulges in moonlight flirtation with Gladys. Menjou's delightful comedy. Technicolor sequences, opening and closing picture.

EXPLOITATION ANGLES. Boost as refreshingly unique, sparkling comedy. Feature Menjou as star's greatest screen performance, play up Coney Island episode.

DRAWING POWER. Will please high-brows and masses. Good anywhere.

SUMMARY. A fine, high-grade comedy possessing general appeal. Adolphe Menjou's acting superb, support worthy of star. Mingles clean-cut humor with romance. Should do big business in all classes of theatres.

THE CAST

The King	Adolphe Menjou
Gladys Humphreys	Bessie Love
Terese Manix	Greta Nissen
John Rockland	Oscar Shaw
Arthur Trent	Joseph Kilgour
Mrs Nash	Carlotta Monterey
Count Krenko	Mario Majeroni
Aunt Humphreys	Marcia Harris

Adapted from Stage Play by Leo Ditrichstein. Director, Monta Bell.

SYNOPSIS. Serge, King of Molvania, visits U. S. in connection with loan to be made his country. He makes love to Gladys Humphreys, goes alone to Coney Island and enjoys its sights and amusements. Arthur Trent, millionaire, wants Serge to sign lease for Molvania oil lands. Discovering him on balcony with Gladys in moonlight, Trent locks them out for the night. Serge signs lease next morning to preserve Gladys' reputation. Last sequences show Gladys with American husband and baby, while Serge, with queen, reviews Molvanian cavalry.



Adolphe Menjou, featured in "The King on Main Street" a Paramount production

The King On Main Street (Paramount)

PRESS NOTICE

ADOLPHE MENJOU, starring in "The King On Main Street," will be the big screen attraction at the ——— Theatre on ———. This brilliant high-grade comedy, imbued with romance of the most delightful kind, has created a regular sensation in film circles, critics declaring it one of the finest of the season's productions. It is undoubtedly the best picture in which Menjou has appeared, treating of the adventures of a European king who visits U. S. and has romance with American girl.

Bessie Love plays the heroine.

CATCH LINES

He was a King, but in America, not only fell in love with one of Uncle Sam's daughters, but bacame a "regular fellow" temporarily. In the end he went back home, nursing good-time memories.

Seven Keys to Baldpate

(Paramount—Seven Reels)

(Reviewed by Frank Elliott)

DOUGLAS MacLEAN has turned out another laugh festival. While the producers have substituted a romance as the motive for the action instead of a wager as set forth in the book and play, we believe the screen version is improved thereby for popular consumption. Present day audiences seem to insist that the girl and the clinch be in their film fare. While the picture is at a great disadvantage in being unable to convey the comedy of the stage dialogue, the subtitles are snappy and humorous.

The scenes at Baldpate Inn where the young author goes to make good his promise to turn out a novel in twenty-four hours are packed with suspense, thrills and one laugh steps on the heels of another.

THEME. Comedy setting forth the difficulties encountered by a young author who has to write a book in twenty-four hours to win a bride. He surmounts them and gets the girl.

PRODUCTION HIGHLIGHTS. The scenes aboard the boat as MacLean sends innumerable radiograms to his sweetheart. The scenes in Baldpate Inn. The excitement provided by the crooks. The surprise ending.

EXPLOITATION ANGLES. Put over a window display of locks in local hardware stores. Paramount has provided special cards to aid in displays of Yale locks. Play up the name of MacLean, the fact that this is the screen version of the Cohan play and the Biggers' novel.

DRAWING POWER. Popularity of star and well known story should make this a business getter for any house.

SUMMARY. Made for fun purposes only, this one succeeds in accomplishing that aim with Douglas MacLean scoring again in one of his inimitable comedy portraits.

THE CAST

William H. Magee	Douglas MacLean
Mary Norton	Edith Roberts
J. K. Norton	Anders Randolf
Bentley	Crauford Kent
Bland	Ned Sparks
The Hermit	William Orlamonde
Cargan	Wade Boteler
Lou Max	Edwin Sturgis

Adapted from the George M. Cohan play and the novel by Earl Derr Biggers. Directed by Fred Newmeyer. Scenario by Frank Griffin and Wade Boteler. Photographed by Jack Mackenzie.

SYNOPSIS. William Holowell Magee is so much in love with his publisher's daughter, Mary Norton, that instead of writing a book on his trip to Europe, he has done nothing but send her radiograms. Magee, however, is greeted at the boat by said publisher who tells him that unless book is written he will not wed daughter. Magee offers to write it in remaining 24 hours. He is offered Baldpate Inn as a workshop. The book is written, the action transpiring on the screen about the theft of $200,000, being the novel itself. Magee wins and weds Mary.



Douglas MacLean, star of "Seven Keys to Baldpate" a Paramount production.

Seven Keys to Baldpate (Paramount)

PRESS NOTICE

ONE of the most successful stage comedies of all time, "Seven Keys to Baldpate," has been transplanted to the screen, with Douglas MacLean in the starring role and ———— —Theatre audiences will see it commencing ————. Based on the George M. Cohan play and the Earl Derr Biggers novel, the film version is one long laugh from beginning to end. MacLean is at his best in the role of William Holowell Magee, who given 24 hours to write a book or lose a bride, turns out the novel in Baldpate Inn.

CATCH LINES

They told him not a soul could enter, then seven villains produced keys. A screaming screen version of the George M. Cohan comedy hit. Love laughs at locksmiths—everybody will laugh at "Seven Keys to Baldpate." He had a key to everything but a girl's heart. See him get that.

The Gold Hunters

(Davis Distributing Div.—6500 Feet)

(Reviewed by George T. Pardy)

A TYPICAL James Oliver Curwood story, which screens as a remarkably good Westerner, and should please wherever tales of open air adventure are popular. There is something fascinating about a search for treasure and the magic lure of gold which always seems to make a hit with the motion picture public, especially when, as in this case, the love interest is kept well to the fore amid the whiz of bullets and hand-to-hand clashes between contending forces, each heading for the same goal. The Indian types in this film are extremely well portrayed, the locations well chosen, and the artistic quality strengthened by views of rugged cliff backgrounds, forest and water, which rank as examples of decidedly fine camera work. David Butler plays the lead in dashing style, with Hedda Nova an attractive heroine, Bull Montana as ugly as sin, but monstrously effective as chief aid to the villain, Frank Elliott registering well in the latter role. The support is adequate.

THEME. Western melodrama wherein hero hunts for gold mine, successfully outwits other searchers and wins girl he loves.

PRODUCTION HIGHLIGHTS. Scene where heroine leaps into lake to escape kidnappers. The fight around the cave. The fast melodramatic action and romantic appeal. Comedy relief and happy conclusion.

EXPLOITATION ANGLES. Bill as Westerner packed with exciting incident and romantic episodes. Feature David Butler and Hedda Nova.

DRAWING POWER. Effective in any community where they like love and adventure tales backed up by good Western atmosphere and lots of melo punches.

SUMMARY. Another James Oliver Curwood open air narrative, turned into a lively Westerner, with love angle well taken care of. Picture offers attractive scenic views, moves rapidly and should please a majority of the fans.

THE CAST

Roderick Drew	David Butler
Minnitake	Hedda Nova
Mary McAllister	Mary Carr
Hairy Grimes	Bull Montana
Shorty	Jimmy Aubrey
Mukoki	Al Hallett
Wabigoon	Noble Johnson
John Ball	John T. Prince

Author, James Oliver Curwood. Director, Paul Hurst.

SYNOPSIS. Map showing gold mine location is found by Trapper Roderick Drew. He is loved by Minnitake, a girl reared by Indians. Three shady adventurers steal original of map. Minnitake trails Roderick to warn him. Roderick finds gold in cave guarded by half-crazy old man who turns out to be Minnitake's long-lost father. The adventurers are worsted in battle by Roderick and his Indian friends. He and Minnitake face a bright future together.



Hedda Nova, who appears in "The Gold Hunters" a Davis Dist. Div. release.

The Gold Hunters (Davis Distributing Div.)

PRESS NOTICE

IF you enjoy stories of adventure in the open spaces, with romance, melodrama and comedy freely mingled, be on hand at the ———— Theatre on ————, when "The Gold Hunters is flashed upon the screen. David Butler plays the hero who finds an ancient map giving the location of a gold mine and starts out to find it. Meanwhile three shady adventurers steal the original map and David's sweetheart, Minnitake, a girl reared by the Indians goes on the trail to warn him.

Mary Carr and Jimmy Aubrey play important roles, with other prominent players in support.

CATCH LINES

He was young, brave, resourceful, and hopeful in his quest for gold. But enemies dogged him, and he was only saved by his sweetheart's intervention. Don't miss this thrilling Westerner, with its great heart appeal.

Flyin' Thru

(Davis Distributing Div.—5800 Feet)

(Reviewed by George T. Pardy)

SO far as spectacular stunts are concerned, this film matches up with the many melodramas dealing with high life in the air, if the phrase be permitted. Al Wilson appears as an aviation ace hero, and after witnessing his exploits with a plane in giddy altitudes, as well close to mother earth, one is inclined to agree that they picked just the right party for the role. The story is made to order for the purpose of showing off the star's ability in this direction to the best advantage, and it surely accomplishes it's purpose. Naturally, the plot is of light construction, but it furnishes Mr. Wilson with material for a lot of hard, fast aerial work while engaged in solving a murder mystery and winning the girl he wants, and we venture to wager that nobody will find the picture dull. This sky-man knows his business. There is no deception in the way of camera-faking as regards the exploits he performs, it's quite evident that he takes chances with his life a score of times, and these particular feats are of a nature guaranteed to send chills down the backs of weak-nerved folks.

THEME. Murder-mystery and aeroplane stunt melodrama. Hero aviation ace, who clears her father of crime by running down the guilty party.

PRODUCTION HIGHLIGHTS. Wilson's dare-devil air gyrations. Scene in which he crawls along side of plane and sets dead engine going again, and his leaps from plane on ladder. Pursuit by aeroplane of kidnapper in auto.

EXPLOITATION ANGLES. Put this out as a rattling melodrama of the air and play up Wilson's stuff to the limit. Promise patrons all the thrills they want.

DRAWING POWER. Not enough "meat" to plot to make picture fit for big houses, but an uncommonly good card for smaller theatres.

SUMMARY. A snappy air-thriller with murder-mystery plot. Star's aeroplane performance the limit in daring. Story a bit thin, but Wilson's work makes strong impression. Good attraction for minor theatres.

THE CAST

Lieutenant Willis.....Al Wilson
Anne Blair.....Elinor Faire
Willis, Senior.....James McElhern
Judson Blair.....George French
Melvin Parker.....Clarence Burton
Sybil.....Fontaine La Rue
Gladys Ainsworth.....Zella Ingraham
Bill Goofus.....Gary O'Dell

Author, Al Wilson. Director, Bruce Mitchell.

SYNOPSIS. Jim Willis is jailed on charge of murdering Judson Blair. Jim's son, Lieutenant Willis, arrives from France, where he fought as aviator. He loves Anne Blair and vows to track the real slayer. Out on the Mexican border he learns from Sybil, dance hall girl, that her lover, Melville Parker, is the guilty man. Parker kidnaps Anne in an auto, Willis pursues in plane, rescues her and hands Parker over to authorities. Jim Willis is cleared and lovers are united.



Al Wilson, who appears in "Flyin' Thru," a Davis Dist. Div. release.

Flyin' Thru (Davis Dis. Corp.)
PRESS NOTICE

HIGH flying in the clouds, aeroplane stunts extraordinary guaranteed to chill the nerves of the most cynical fan, an appealing romance and tense melodramatic thrills distinguish "Flyin' Thru" which will be shown on the screen of the ——— Theatre on ———. Al Wilson is the aviation ace hero, who comes back from the French war-front, finds his father accused of murder, tracks down the real slayer and wins the girl he loves.

Wilson's feats are the most daring ever filmed in the air and lightning action predominates. Elinor Faire is the fascinating heroine and George French, James McElhern, Clarence Burton, Fontaine La Rue, Zella Ingraham and Garry O'Dell, appear in support.

CATCH LINES

Al Wilson, monarch of the air, executes aeroplane stunts that will turn you giddy to witness.

Compromise

(Warner Brothers—6789 Feet)

(Reviewed by George T. Pardy)

OFFERING a singularly inane story, oozing mawkish sentiment at every pore, this picture falls far short of the high standard usually distinguishing Warner product. It concerns the successful vamping of a husband by the bride's younger half-sister right after the wedding day, the vamp not even having the common decency to wait until after the honeymoon before beginning operations. The course of untrue love isn't straightened out until the aggrieved wife horsewhips sister, and a cyclone, suggested by a subtitle as having been sent by an indignant Deity to manifest His displeasure over such immoral goings-on, wrecks a nearby church and scares hubby into repentance. The crowning absurdity is the introduction of a cross bearing a crucified Christ, remaining intact amid the chapel ruins, before which the re-united couple kneel down and pray, a bit of business pretty sure to offend certain patrons. Not a character in the cast evokes sympathy, Irene Rich's fine talent is utterly wasted on a silly role, and taken on the whole the film is a dismal affair.

THEME. Drama in which husband, newly-wedded, is successfully vamped by bride's younger sister, but married pair are finally reconciled.

PRODUCTION HIGHLIGHTS. Early scenes depicting Nathalie's flirtation with Joan's husband, and Pauline Garon's breezy work as vamp. Handsome interior settings.

EXPLOITATION ANGLES. Nothing to do except feature Irene Rich, and Pauline Garon, as well as other names in the cast which possess box-office value. Better go slow on boosting story, as undeserved praise may have bad comeback effect.

DRAWING POWER. Doubtful. May get by in smaller houses, will not win critical audiences.

SUMMARY. An unconvincing, unsympathetic plot. Dramatic punches over-strained and without appeal. Offers cast of well-known names, but acting is for most part mediocre because of impossible roles.

THE CAST

Joan Trevore.....Irene Rich
Alan Thayer.....Clive Brook
Hilda.....Louise Fazenda
Nathalie.....Pauline Garon
Cholly.....Raymond McKee
Aunt Catherine.....Helen Dunbar
Joan's Father.....Winter Hall
Commodore Smithson.....Edward Martindel

Author, Jay Gelzer. Director, Alan Crossland.

SYNOPSIS. Immediately following the wedding of Alan Thayer and Joan Trevore, the latter's half-sister, Nathalie, successfully vamps Alan and breaks up honeymoon. Alan boards a yacht to keep business appointment. It carries him off with Nathalie and her hilarious friends aboard. Nathalie brings her party ashore for the purpose of triumphing over the bride at the latter's cottage. Joan horsewhips her. A cyclone wrecks everything in sight. Joan and Alan are reconciled.



Irene Rrich, who appears in "Compromise" a Warner Bros. production.

Compromise (Warner)
PRESS NOTICE

IRENE RICH, starring in "Compromise," will grace the screen of the ——— Theatre on ———. This is a domestic drama with society atmosphere, in which the younger half-sister of a bride deliberately proceeds to wreck the bride's happiness by stealing her husband's love. In the end the couple are reconciled, but not before the faithful wife has experienced much misery.

Handsome settings are in evidence. A brilliant supporting cast includes such names as Clive Brook, Louise Fazenda, Pauline Garon, Raymond McKee, Helen Dunbar, Winter Hall, Lynn Cowan, Edward Martindel, Frank Butler.

CATCH LINES

When two women woo the same man and he is weak; when one offers gracious charm, the other penny youth; when one is his wife, the other her half-sister, what is likely to happen? See "Compromise."

The Other Woman's Story

(Schulberg—6080 Feet)

(Reviewed by George T. Pardy)

A GOOD murder mystery drama with society atmosphere, in which the identity of the person who committed the crime is ingeniously concealed until the climax comes. It is the type of picture which has a universal audience appeal, particularly so because the suspense is tightened as events progress, and the on-lookers are utterly unable to anticipate the finish. It isn't often that you get a court-room scene on the screen that doesn't seem as though it could be largely improved by cutting out fifty per cent of the details. Not in this case, however! The trial stuff is mighty well done and, though perhaps a legal sharp would probably find a few things to criticise, movie-patrons in general will be deeply impressed by it. They utilize flashbacks a lot in constructing the episodes prior to the killing, and with satisfactory results. The acting throughout is high-grade, Alice Calhoun, in the wife role; Helen Lee Worthing, as the other woman; and Robert Frazer as hero, give excellent performances. Gertrude Short scores as night-nymph Gertie.

THEME. Murder mystery drama. Wife seeking divorce kills unfaithful lover, and almost succeeds in having husband, interested in the other woman, executed.

PRODUCTION HIGHLIGHTS. The well sustained suspense and skillful manner in which criminal's identity is concealed. Court-room scene and clever use of flash-backs. Well-balanced work of principals and support.

EXPLOITATION ANGLES. Play up leading members of cast. Stress the suspense, heart interest, trial, and emotional conflicts between wife and "other woman."

DRAWING POWER. Should get the money in any house, with high-class cast and powerful dramatic appeal.

SUMMARY. A strong drama, well acted and directed. The murder mystery problem remains unsolved until the close and keeps spectators guessing. Title has pulling power. Picture should give general satisfaction.

THE CAST

Mrs Colby.....Alice Calhoun
Jean Prentiss.....Helen Lee Worthing
Judge.....David Torrence
Gertie Van.....Gertrude Short
Colman Colby.....Robert Frazer
Robert Marshall.....Nahlon Hamilton

Author, Peggy Gaddis. Director, B. F. Stanley.

SYNOPSIS. Colman Colby is sued for divorce by his wife, who names his business partner, Jean Prentiss, as co-respondent, retaining Robert Marshall as counsel. Latter is mysteriously murdered and Colman put on trial as the suspected slayer. Jean locates Gertie, underworld girl. Gertie gives evidence implicating Mrs. Colby, who was intimate with Marshall, as having killed him. Mrs. Colby confesses and is arrested. The new evidence reverses the "guilty" verdict against Colman.



Robert Frazer, who appears in "The Other Woman's Story" a B. P.. Schulberg production.

The Other Woman's Story (Schulberg)

PRESS NOTICE

AT the ——— Theatre on ——— "The Other Woman's Story," a murder mystery drama, is billed as the chief screen attraction. This is a picture of great emotional power, filled with tense action and thrilling sequences. It deals with a wife who seeks divorce from her husband, while in love with her lawyer, who is mysteriously killed. The husband is tried for the crime and declared guilty on circumstantial evidence. Through the efforts of "the other woman," fresh evidence is obtained by which the verdict is reversed, and the wife shown to have been the slayer.

CATCH LINES

A picture which runs the entire scale of human passions, love, jealousy, self-sacrifice, revenge! His wife tried to put the guilt of murder upon him, and would have succeeded, had not "the other woman" intervened.

Go West

(Metro-Goldwyn-Mayer—6256 Feet)

(Reviewed by George T. Pardy)

GETTING off to a slow start, Buster Keaton's latest comedy suddenly leaps into dynamic, top-speed action, and from then on the laughs come fast and incessantly. As entertainment it ranks A-1, a box-office attraction promising to establish extraordinary records. Its value lies in its unfailing audience appeal, the sort of picture which is bound to pleace young and old alike. Most of it is sheer burlesque, the farcical spirit rules throughout the whole film, an uproariously funny satire on Western stuff, there is never a moment after it once gets properly under weigh that the on-lookers aren't rocked in mirth spasms. There are numerous novel twists to the plot's humorous situations, the work of the supporting cast is excellent, but one character stands out above all others and shares honors with the versatile Buster—the same being a cow of mild and intelligent aspect, named Brown Eyes, the tenderfoot hero's pet, who acts like a real Hollywood veteran, and wins unstinted applause.

THEME. Farce-comedy, burlesquing the regulation Westerns. Tenderfoot hero goes out to "open spaces" and gets tangled in maze of adventure.

PRODUCTION HIGHLIGHTS. Great comedy work of Buster Keaton and Brown Eyes, the cow. Scene where Buster opens cattle cars and lets animals loose to roam around town. Buster's attempt at milking. The fine photography, atmosphere, scenery.

EXPLOITATION ANGLES. Bill this as a sure-fire farce comedy, chockful of fun. Tell patrons it's Buster's best up-to-date and don't forget the cow.

DRAWING POWER. A box-office winner for any house.

SUMMARY. Six reels of undiluted laughing tonic. A bully farce comedy, burlesquing regulation Westerns. Buster Keaton and a trained cow in screamingly funny partnership. Will please everybody.

THE CAST

The Drifter.....Buster Keaton
Ranch Owner.....Howard Truesdale
Truesdale's Daughter.....Kathleen Myers
A Bovine.....Brown Eyes

Author and Director, Buster Keaton. Photographed by Elgin Lessley and Bert Haines.

SYNOPSIS. Homer Holliday drifts out west, reaching the "wide open spaces" after a variety of adventures. He dons cowboy garments and gets employment on the Thompson ranch. He is instructed in the mysteries of range-riding and rounding up cattle and makes a pet of a cow named Brown Eyes, who is eventually shipped to market. Homer rides on the train and frustrates a holdup. He opens the doors of all the cars and after a series of near-miracles, lands the cattle in the Stock Yards. Thompson is so pleased over Homer's exploit that he makes him ranch foreman and gives him Brown Eyes as a present.



Buster Keaton, star of "Go West" a Metro-Goldwyn-Mayer production.

Go West (Metro-Goldwyn-Mayer)

PRESS NOTICE

THE best comedy in which the versatile Buster Keaton has ever appeared—"Go West," is the screen attraction selected for the ——— Theatre on ———. It is a roaring, farcial production, a screamingly funny burlesque of the usual Wild West films, in which Buster, aided by a marvelously trained cow named "Brown Eyes" keeps his audiences in continual spasms of laughter from start to finish. The magnificent photography is not the least of the picture's good points and one scene, where the hero turns a herd of cattle loose to roam the city's streets, is particularly well done.

CATCH LINES

Watch out for Buster Keaton and his trained cow in this film. The greatest pair of pal comedians that ever graced a screen. Buster saves the cow from the slaughter house, and in so doing gets a fine job.

The Best People

(Paramount—5700 Feet)

(Reviewed by George T. Pardy)

THIS comedy-drama rates as a mildly amusing affair, which will pass O. K. as a program attraction, but can hardly be expected to create a sensation or accomplish anything extraordinary in the way of piling up a big box-office score. There is nothing original about the plot, which introduces such familiar screen characters as a newly-rich mother and father, handicapped in social aspirations by a flapper daughter who likes to go the pace regardless; and a sap of a son, whose only redeeming trait is that he picks out a stage girl of decent habits for a wife. The plain truth is that the story is unworthy of director Sidney Olcott, who has given us so many fine pictures in the past. In the hands of a less talented contemporary, it must have proved a frightful flop. As it is, Mr. Olcott has done as well as could be expected with the material given him. In spots there are flashes of comedy which bring the laughs, and Margaret Livingston fairly steals the picture from the leads by a delightful characterization of a flippant, slangy chorus girl.

THEME. Adventures in love-making of daughter and son of newly-rich family, one of whom insists on wedding their chauffeur, the other—a chorus girl.

PRODUCTION HIGHLIGHTS. Margaret Livingston's comedy, pleasing work of principals. Festive supper scenes in night club. Amusing climax.

EXPLOITATION ANGLES. Play up the idea that the "best people" are not always to be found among luxurious surroundings. Feature principals and Margaret Livingston.

DRAWING POWER. Not likely to charm audiences who demand strong story values. Will pass muster as program attraction for average house.

SUMMARY. Comedy-drama, with familiar brand of plot. Has entertaining sequences here and there, but on the whole an ordinary production which fails to hold interest throughout.

THE CAST

Henry Morgan.....Warner Baxter
Alice O'Neil.....Esther Ralston
Mrs. Lenox.....Kathlyn Williams
Bertie Lenox.....Joseph Striker
Milly Montgomery.....Margaret Livingston
Marian Lenox.....Margaret Morris
Bronson Lenox.....Edwards Davis
Arthur Rockmere.....William Austin

Adapted from Stage Play by David Grey and Avery Hopwood. Director, Sidney Olcott.

SYNOPSIS. Treats of the love affairs of Marian Lenox and her brother Bertie, son and daughter of millionaire New York family. Marian wants to wed their chauffeur, Henry Morgan, a sensible chap. Bertie loves chorus girl Alice O'Neil. Father and mother oppose prospective marriages. Alice is a wholesome person who exercises good influence on flighty Berty, while Henry weans Marian from her flapper habits. After numerous complications the young folks marry the objects of their choice.



Esther Ralston, featured in "The Best People" a Paramount release.

The Best People (Paramount)
PRESS NOTICE

THIS picture, a comedy-drama adapted from a Broadway stage success, comes to the ——— Theatre on ———. It deals with the love affairs of Bertie and Marian Lenox, son and daughter of a rich New York family. Bertie insists on wedding a chorus girl, Marian wants to marry their chauffeur. The old folks oppose both suggestions, but the youngsters go ahead with their love-making, a medley of wildly amusing adventures occurs, with Esther Ralston, Warner Baxter and Margaret Livingston doing fine work in their respective roles.

Other prominent players in the cast are Kathlyn Williams, Edwards Davis, William Austin, Larry Steers, Joseph Striker, Margaret Morris, all of whom render excellent support.

CATCH LINES

Flashy scenes of New York night life, society boudoirs, back-stage theatrical episodes and racing autos contribute color and pep to this film.

The Wall Street Whiz

(F. B. O.—5452 Feet)

(Reviewed by George T. Pardy)

NEARLY every time a Richard Talmadge feature appears on the screen it leaves the impression on that star's admirers as being the speediest thing he has turned out. There must be a limit, of course, but he doesn't seem to reach it. And many of the fans will insist that "The Wall Street Whiz" has all his previous stunt pictures outclassed in fast action. However that may be, it is good entertainment of its kind, packed as it is to the guards with melodrama, slapstick comedy and Dick's sensational gymnastics. The plot doesn't amount to much, but Richard's cohorts won't care anything about that. What they want is to see their favorite going the pace furiously, incessantly; and he scores O. K. on that point. Marceline Day, as heroine Peggy, has little to do except look prettily helpless, Lillian Langdon contributes a ripping Irish characterization as Peggy's mother, and Carl Miller does very well as the scheming John Clayton. Here and there the melodrama lapsed into sheer burlesque, but that makes scant difference in the values of a film not to be taken seriously.

THEME. Comedy-melodrama with star-executing sensational stunts in role of rich youth, who saves fortune of girl he loves from swindler's wiles.

PRODUCTION HIGHLIGHTS. The whirling action. Talmadge's stunts work. Slapstick comedy and touch of romance. Scene where Dick battles with burglars and recovers stolen money. Lillian Langdon's clever acting.

EXPLOITATION ANGLES. Play up star. Tell patrons Talmadge is at his agile best in this one. Boost the comedy stuff, and melo situations.

DRAWING POWER. Too crudely impossible for big first-run theatres but should register well in some neighborhood, and all small houses.

SUMMARY. A typical Richard Talmadge stunt feature, mingles melodrama and slapstick comedy freely. Action very fast. Good attraction wherever thrill stuff is the vogue.

THE CAST

Dick Butler.....Richard Talmadge
Peggy McCooey.....Marceline Day
Mr. McCooey.....John Mason
John Clayton.....Carl Miller
Aunty Jones.....Belle Bennett

Author, James Bell Smith. Director. Jack Nelson. Photographed by William Marshall.

SYNOPSIS. During a raid on a gambling house, Dick Butler, wealthy young rounder, dodges police and leaps into auto occupied by Mrs. McCooey and her daughter Peggy. He conceals his indentity and accepts job as butler in the McCooey home, having fallen in love with Peggy and wishing to be near her. He foils attempt by stockbroker to swindle old McCooey, has various adventures, battles successfully with burglars sent by villain, recovers the stolen money and weds Peggy.



Richard Talmadge, star of "The Wall Street Whiz," an F. B. O. production.

The Wall Street Whiz
(F. B. O.)
PRESS NOTICE

HILARIOUS slapstick comedy, wild melodrama and amazing stunt work distinguish "The Wall Street Whiz," starring Richard Talmadge, which will be the leading screen attraction at the ——— Theatre on ———. The star's many admirers will find this, his latest vehicle, a wonder of whirlwind action, with Talmadge performing acrobatic feats calculated to make the most blase fan sit up and take notice.

Dick is seen in the role of a rich youth who escapes from a gambling raid into an auto occupied by Peggy McCooey and her mother. Concealing his identity, he gets a job with the McCooey's as butler, Marceline Day, Lillian Langdon, Carl Miller and John Mason, all well-known players, are in the cast.

CATCH LINES

If you really loved a girl, could you conquer your pride sufficiently to take a job as servant in her home.

The People vs. Nancy Preston

(Prod. Distributing Corp.—6300 Feet)

(Reviewed by George T. Pardy)

A FINE underworld story, well directed, cleverly acted and beautifully photographed, it looks as though the producers have a picture here which cannot fail to register gratifying results at the box office. It's a melodrama, packed with suspense and stirring action, but also strikes the pathetic chord with a sure hand, and its sentimental passages are so skillfully handled that the most hard-boiled fan will probably gulp in sympathetic reaction to the woes of pretty Nancy and her lover, both ex-jail birds, trying to fly straight, but constantly dragged down by the weight of their past records in crime. The hounding of released crooks by unfeeling detectives has formed the theme of many a film, but seldom has it been moulded into such excellent entertainment as in the present case. Much of the picture's success is due to the intensity of heart appeal projected by the flawless performances given by Marguerite De La Motte, as heroine Nancy; and John Bowers, as the loyal Mike Horgan, with capable support from the rest of the company.

THEME. Underworld melodrama, dealing with regeneration of man and woman crooks, handicapped in effort to forget past by detective who watches them.

PRODUCTION HIGHLIGHTS. Superb acting of principals. Realistic underworld atmosphere. Trial and murder scenes. Episode where Nancy nurses pursuer.

EXPLOITATION ANGLES. You can go the limit in praising the tense situations and human interest phases of this one. Feature Miss De La Motte and Bowers.

DRAWING POWER. Should make a ten-strike in any house, big or little.

SUMMARY. A capital melodrama, with underworld atmosphere and convincing plot, dealing with troubles of man and girl, whose efforts to escape their past convict records, are constantly foiled by police. Works into bright climax.

THE CAST

Nancy Preston	Marguerite De La Motte
Mike Horgan	John Bowers
Bubsy	Frankie Darro
Bill Preston	David Butler
Pasquale	William V. Mong
Tierney	Alphonz Ethier
Agnes	Gertrude Short
Gloomy Gus	Ed Kennedy

Author, John A. Moroso. Director, Tom Forman.

SYNOPSIS. The attempts of Nancy Preston and Mike Horgan to go straight despite their crooked past are constantly foiled by Gloomy Gus Cole, of the Tierney Detective Agency, who persecutes them. They flee to a small town, where Mike practices medicine. Tierney gets on their trail, arrives, and is nursed by Nancy through a serious illness. Gus comes with a warrant, experiences a change of heart and admits Nancy's innocence. Mike is also cleared of a burglary charge and weds Nancy.



John Bowers, who is featured in "The People vs. Nancy Preston" a Prod. Dist. Corp. release.

The People vs. Nancy Preston
(Producers Distributing Cor.)
PRESS NOTICE

VIVID melodrama of underworld life is presented in "The People vs. Nancy Preston," to be shown at the ———— Theatre on ————. The story deals with the troubles of two ex-crooks, man and girl, who are trying to lead decent lives but are continually hounded by detectives. As a last resort they flee to a small town, where Mike becomes a doctor. They are trailed down, but because they nurse one of their persecutors through a severe illness, he relents and they find happiness. John Bowers and Marguerite De La Motte score heavily in the leading roles.

A strong supporting cast is in evidence.

CATCH LINES

Sin, sacrifice and violent crime, against a realistic background of New York's underworld. Struggles to live down a shady past, with the prison doors constantly looming before the eyes of a tortured man and girl.

The Vanishing American

(Paramount—10063 Feet)

(Reviewed by George T. Pardy)

THERE is no disputing the historical excellence and artistic beauty of this epic of the fast disappearing Indian race, and their predecessors, the cliff-dwellers. The camera work is remarkably fine, and the battle scenes, including the bow-and-arrow and hand-to-hand engagements between redskins and cave warriors; as well as those in France with modern weapons; are the acme of realism and spectacular lure. In fact, the subject is handled on so broad a scale that it is quite impossible to enter into details or do the picture full justice within the narrow limits of an average review. Suffice it to say that it ranks as one of the really big and impressive films of the season, with pronounced educational as well as entertaining values. The romantic interest is developed by a love affair between an Indian chief and girl schoolteacher. As the latter is white, it became necessary to kill off the red man in deference to the popular feeling against marriage in such cases. But the tragic note is partially smothered by a hint that the heroine finds consolation in the arms of a U. S. army officer.

THEME. Spectacular, historical film, ranging from cliff-dweller era to modern Indians, with latter-day romance between white girl and chief of tribe.

PRODUCTION HIGHLIGHTS. Broad and colorful backgrounds, exquisite photography, battle scenes, deft fashion in which sympathy is aroused for red men, forceful thrills, fine acting of Richard Dix, Lois Wilson, Noah Beery and supporting cast.

EXPLOITATION ANGLES. Bill as stirring spectacular picture, historically perfect, alive with thrills, an echo of past ages, with modern romance included.

DRAWING POWER. Should satisfy all classes of audiences. The high-brows will enthuse over it and average fans respond to sweeping action and forceful sequences.

SUMMARY. One of the outstanding films of the year, magnificently photographed and staged, an Indian epic of tremendous power, with interesting love tale of to-day neatly interpolated. A box-office winner.

THE CAST

Naphaie	Richard Dix
Marion Warner	Lois Wilson
Booker	Noah Beery
Captain Ramsdell	Malcolm MacGregor
Shoie	Charles Stevens
Kit Carson	Guy Oliver
Nasja	Son of Man Hammer
Bart Wilson	Bert Woodruff

Author, Zane Grey. Directed by George B. Seitz.

SYNOPSIS. Booker, Indian Agent, ill-treats and robs tribe on reservation of which Naphaie is chief. Latter loves white schoolteacher, Marion Warner. Naphaie and warriors go to France with A. E. F. Returning, he finds Booker has seized their lands. A brave induces tribe to attack town of Mesa. Marion tells Naphaie Booker is discharged. In halting Indian Attack, Naphaie is killed by stray bullet. She is consoled by her admirer, Captain Ramsden, Us S. Army.



Richard Dix, star of "The Vanishing American," a Paramount production.

The Vanishing American
(Paramount)
PRESS NOTICE

HAILED by critics all over the country as one of the greatest and most spectacular pictures of the season, "The Vanishing American" is billed as the big attraction for the screen of the ———— Theatre on ————. It is an epic of the fast disappearing Indian race, which goes back to the days of the cliff-dwellers and continues up to modern times. A love affair between an Indian chief and white girl provides the love interest. Otherwise the film revels in thrilling battle scenes, colorful atmosphere and magnificent views.

This is a feature no patron of the silent drama can afford to miss.

CATCH LINES

One of the really great films of American history, depicting the life story of the Indian race, with action sweeping from days of cliff-dwellers up to modern days

Regional News from Correspondents

Houston

OTTO BRAUER South Texas representative for Universal arrived in Houston last week after a five weeks' trip through East Texas. Mr. Bauer reported business was very much improved throughout this section of the state.

Abe Silverberg owner and manager of the Crown and Folly theatre has been on the sick list for several days. Mr. Silverberg is confined to his bed with an atack of "flu".

Jack Meredith publicity representative for Universal for the South will be in Houston and Galveston this week in the interest of his company.

Will Horwitz Sr., father of Will Horwitz Jr., owner of the Iris and Texan theatres died early last week following a major operation. Mr. Horwitz had just been released from the hospital following an accident in which his hip was broken. He was well on the road to recovery when he was stricken with gall-stone which resulted in his death.

Jack Burek, San Antonio theatre man, was in town for several days this week. Burke and his company operate the Prince theatre and hold a lease on the Cozy which is dark at present.

Wm. Lytle theatre owner and manager with holdings in Houston and San Antonio is expected to arrive in Houston in about ten days. Mr. Lytle has been spending the summer in the east.

New York and New Jersey

THE McNamara Bros. will open their Midwood theatre, Coney Island Ave. and Ave. K, on Saturday, October 31st. The Midwood has been closed for some little time while undergoing extensive alterations and improvements. This house is located but a short distance from Goldreyer and Fleischman's Manor, which held its premier a couple of weeks ago.

Sam Ronheimer, of the Globe and Ronly theatres in Brooklyn, states that his new house on Broadway, Yonkers, will be ready about Xmas time.

S. Graves, formerly with the Hamilton and Strand theatres, Yonkers, has just broken ground on Riverdale Ave., Yonkers, for a new 600 seat house.

Harry Suchman of Suchman Bros. Enterprises of the Bronx, will start construction about November first on a new 2,500 seat theatre for East New York.

Morris Blender, formerly associated with Straussberg of the Kismet and State theatres, Brooklyn, will construct a 2,000 seat house at 174th St., near Jerome Ave. Mr. Blender expects to have the house completed in the early spring.



Corinne Griffith, star of "Classified," a First National Feature.

There is a rumor around that the Verona theatre, located at 108th St. and Second Ave., will soon change hands.

Harold Raives has taken over the Lyric theatre on Twenty-third St., New York City. This deal brings three under the control of Mr. Raives, namely, the Gramercy, Acme and Lyric.

Simon Koedel, former owner of the Park theatre at 180th St. and the Grange at Broadway and 137th St., New York City, will open the Lyric, Elizabeth, N. J., on the sixth of November. The Lyric is a 600 seat house and Mr. Koedel has recently been making alterations and installing new equipment.

The National Screen Service will hold a get-together meeting and dinner at the Cafe Boulevard on October 29th. Joseph Pollock, Haiba Weinberg, Toby Gruen, Herman Robbins will officiate. All employees will attend.

Over at the Associated Exhibitors' exchange they are starting in to surround Ed Carroll with a lot of dignity—or else Ed is getting "high hat"—though we hardly believe the latter. At any rate, Mr. Carroll has a new secretary in the person of Miss Edna Cousins, who has been associated with Pathe, and has to her credit about fifteen years' experience in the motion picture business. In addition to the importance of a secretary, Mr. Carroll is being fenced in a private office and also has a piece of battleship linoleum on the top of his desk. They say that Milt Kronacher sold him the latter named article.

Pailey and Anis, of the Colonial theatre at Newark, N. J., are contemplating changing the seating capacity of their theatre from 900 to 1,500.

Dave Snapper, New Jersey exhibitor, is planning a new theatre for South River. Mr. Snapper also has a fifteen hundred seat house under construction in Perth Amboy.

The acquaintances of Henry Richland, who covers a section of New Jersey for Universal, will regret to hear of the sudden death of Mrs. Richland.

Sobelson and Thanhauser have disposed of the Strand at Jersey City, to Gottesman. This deal leaves them the Empire at Bayonne. However, these two enterprising exhibitors have closed a deal for another theatre site in Bayonne and will start to break ground soon.

Manager Gottesman, who came into this section from the Pennsylvania exhibitor field, has three other new theatres under construction in Jersey City in addition to the Strand recently taken over from Messrs. Sobelson and Thanhauser.

Vincent Traynor, former Associated Exhibitor salesman, has been appointed managing director of the Liberty and Suffern theatres, Suffern, N. J.

Morris Golomb, who used to operate the City and Franklin theatres at Union City, N. J., is reported as about to re-enter the field and is looking about for an opening.

Leon Medem, one of the best salesman in the field, has recently resigned from the management of the Albany Pathe branch, where he succeeded Charlie Stombaugh, and has taken the post of special comedy salesman under Mr. Stombaugh at the Newark branch. Medem was also associated with Stombaugh at the Minneapolis exchange.

A number of Pathe men will attend the Saturday football games. William Raynor, Pathe manager, and most of the sales staff will don their coonskins for the Cornell-Columbia fracas, while Phil Meyer, of the N. Y. Associated Exhibitors exchange, will witness the battle between Yale and Army. And by the way, Phil Mayer has a new secretary, too.

Joe Hornstein and his fast working sales staff are still stepping on the gas. Theatres recently purchasing new equipment include Fanning's "Fanning Hall" at Hampton Bay, L. I.; McNamara Bros. Midwood in Brooklyn, Fabian's Goodwin at Newark, William Brandt's Duffield in downtown Brooklyn, all four of the new Christmas and Roth theatres in the Bronx and Westchester and Sam Ronheimer's new house under construction in Yonkers.



Helen Lynch in "Bustin Through," Universal.



Evelyn Brent, star of "Three Wise Crooks." an F. B. O. release.

St. Louis

A PUBLIC funeral was held on Sunday, October 25, for Olin H. Giese, 33 years old, owner-manager of the Wildey Theatre, Edwardsville, Ill., who died at the Missouri Baptist Sanitarium in St. Louis while undergoing an operation.

John Karzin owner of the Casino, Olympia and Lincoln theatres, St. Louis, Mo., is building a beautiful new home in University City, Mo., which he expects to occupy within the next few weeks. It is located atMelville and Kingsbury boulevards. It was designed by Otto J. Krieg and the C. A. Welsh Construction Company are the contractors. Karzin is the Daddy of 'em All in St. Louis, having started in the business back in 1906.

Sam Werner of United Film Service; Lou Hess, Universal Pictures, and W. B. Scully, Metro-Goldwyn-Mayer, for the film exchanges and Joseph Mogler, Oscar Lehr and W. O. Reeve for the exhibitors form the new arbitration board of the St. Louis Film Board of Trade. They will serve three months.

Jack Underwood, manager for Enterprise Distributing Corporation has postponed his departure for Dallas, Tex., for a couple of weeks. His successor in St. Louis has not been named.

Otto Schwartz plans to reopen the Famous Theatre, 615 Franklin Avenue, St. Louis, Mo.

R. A. Griffith has purchased the Royal Theatre, Thayer, Mo., from G. E. Gamel.

E. B. Martin has sold the Majestic, La Planto, Ark., to S. H. Mays.

The Opera House, Newberg, Mo., is under new management. George Laun the former owner operates the Opera House at St. James, Mo.

William Cox, owner-manager of the Palace Theatre, Royal, Ill., plans to sell out to his opposition. One of the houses will be closed.



Alfred Santell, director of "Seven Wives of Bluebeard" for First National.

Joe Greene, manager of the Maffitt Theatre, Vandevente avenue and Maffitt avenue owned by the St. Louis Amusement Company takes charge of the George Skouras' Chippewa Theatre.

Out-of-town callers seen along Picture Row during the past week included: Tom Reed, Duquoin, Ill.; Jim Reilly and A. Crichlow, Alton, Ill.; J. Mound, Gem Theatre, Valley Park, Mo.

G. E. McKean manager of the local Fox office returned from Kentucky and Tennessee. He announced that Fox will move into their exchange at Memphis, Tenn., on November 1. His son, Claude McKean is manager atMemphis.

Nelson Powers who will be booker for Fox in Memphis was a visitor of the past week.

Charley Werner, manager of the local Metro-Goldwyn-Mayer office who is recuperating from his recent illness took a short trip the past week to further his recovery.

Atlanta

E. J. SPARKS, widely known owner of a chain of Florida theatres and head of E. J. Sparks Enterprises, Inc., of Jacksonville, Fla., arrived in Atlanta Friday afternoon after having completed an extensive trip abroad.

At the annual meeting of the stockholders of the Municipal Opera Association of Atlanta held Tuesday evening, approval of the directors' announced plans for an open air theatre to be erected in Piedmont park in time for next summer's season of musical comedy and comic opera was voted.

The open air theatre will seat 3,000, it is understood, although the plans will permit the addition of 2,000 more seats later on if needed. The structure will be designed by local architects, and will cost between $75,000 and $100,000, it is estimated.

F. Sailor Harvey, special representative for the Will Hays organization, was in Atlanta Monday and Tuesday of this week, and attended the meeting of the Atlanta Film Board of Trade in their offices in the Haas-Howell building, Monday.

Stevenson Theatres, Incorporated, who operate a chain of theatres in North Carolina, announce the purchase of the Rose Theatre of Burlington, N. C., and the Majestic Theatre, Mebane, N. C. this week. Both theatres were formerly operated by W. M. McIntyre of Burlington, and form an important link in the Stevenson interests. Stevenson Theatres, Incorporated are also building a new house in Burlington, to be completed shortly.

W. F. Westmoreland and D. W. Connors, principal members of the Wescon Theatre Company of Birmingham, Ala., have begun excavation this week on the site for their new theatre, The Wescon, which will be located on Twentieth street, Birmingham.

The theatre when completed will be a first-run house, and will seat 500. Mr. Westmoreland will manage The Wescon, which adjoins the Empire Building, understood to be owned by M. Connors. This is the Wesco Theatre Company's first venture in a theatre enterprise, it is stated.

Ernest Geyer, local Paramount exploiteer, who has been in New Orleans and the surrounding territory for the past three weeks, returned to Atlanta Wednesday.

Mr. Geyer visited many of the small towns in Louisiana and Mississippi.

The Richey Amusement Company has under construction in New Port Richey, Florida, now a small theatre designed to be modern and attractive in every respect.

It is understood the house will seat about 450.

San Francisco

IN a deal involving nearly $1,000,000, Louis R. Lurie, realtor, acquired the Metropolitan theatre and store building on Union street and immediately leased the building back to the former owner for a period of 99 years. Samuel H. Levin transferred the property to Lurie for a price said to be around $150,000, then leased the property from Lurie at a total rental for 99 years of $757,350. The property consists of the large theatre, seating 1,300 persons.

L. B. Metzger, who is in charge of the complete service department of Universal with headquarters in New York, was a recent visitor to the San Francisco Universal exchange.

After spending two years in the East, Wayland Taylor, formerly in the exploitation department of local Paramount office, is back again in San Francisco. Taylor has allied himself with the Metropolitan theatre under the banner of Samuel H. Levin and will devote his talents to the publicity interests of the popular Union street motion picture theatre.

Izzy Wolf, Universal salesman, has been brought back to the city and Joe Huff is back on his old territory down the San Joaquin Valley.

C. A. Nathan, manager of the San Francisco Universal Exchange, passed the Jewish holidays in Sacramento visiting with his mother and other relations.

C. F. Weber & Co. are rushed with orders for opera and loge chairs for the many new theatres opening very frequently on the Pacific Coast.

Dick Rosenbaum, former branch manager of Paramount, now district manager at Dallas was a recent visitor on the Exchange.

W. A. Walsh, auditor of First National from New York headquarters office, has been at the local exchange for several days.

Work on the new San Jose theatre under West Coast direction has gotten under way and will be rushed to completion. The theatre is planned to be in many respects a duplication of the Senator theatre at Sacramento.

M. J. Rubino of the Strand at Stockton has revived his membership in the Allied Amusement organization which lapsed when he obtained the theatre.

L. W. Wier, district manager of P. D. C., spent several days in the city in conference with Branch Manager Corey.

West Coast Theatres, Inc., announce that the new Grand-Lake theatre and the Fruitvale house are scheduled to open about Christmas time.

Jim Riley of Warner Bros. sales force, was in town recently after a trip over in Nevada.

P. Kpyrios and associates, who own and operate the Rex theatre in Santa Clara and several other theatres, have bought the Strand at Los Gatos from D. M. Hulen.



Buffalo

RICHARD C. FOX, president of the Freedom Film corporation of Buffalo, announces the appointment of Joseph Cantor as manager of the Albany branch, just opened at 4 Clinton street. Freedom is now distributing in addition to the Golden Arrow product the new Vital features in Buffalo and Albany territories. In Buffalo the sales staff consists of Charlie Johnston, who is covering the city, Frank Moynihan, Syracuse, and Morton L. Connor, Rochester. Clarence Ross who recently resigned as cashier at Fox, has joined Freedom as auditor.

O. T. Schroeppel has resigned as booker at the Fox exchange and has been succeeded by Carl Fahrenholz, former shipper. Mr. Schroeppel is one of the veteran film men of Buffalo, he having been associated with the business way back in the old General Film days. He has also been in the exhibitor end of the business, having been associated with the old Associated Theatres, Inc., the Schine company and others. His last managerial position was in Salamanca, N. Y.

Basil Brady is off open cars for life. Last week the Pathe manager met a member of the sales staff in Ithaca who invited Basil for a ride to Binghamton in his uncovered wagon. Basil accepted the "lift," but in spite of a big overcoat, muffler, etc., he caught a fine cold. When he arrived at the Southern Tier city he was well "medicined" up by Messrs. Cohn and Kornblite, but even that failed to work. So when Basil returned to Buffalo he was laid up for several days. The Pathe exchange, by the way, has been remodeled, giving the office much more space for desk room as well as executive offices.

C. W. Anthony, Associated Exhibitors manager in Buffalo, has engaged Mel R. Edwards as representative in the Syracuse territory. Harry E. Lotz, district manager, has been in town for several days, conferring with leading exhibitors.

Clayton P. Sheehan, district manager for Fox, who has been touring around the globe in the interests of his company, is back in Buffalo at the local exchange.

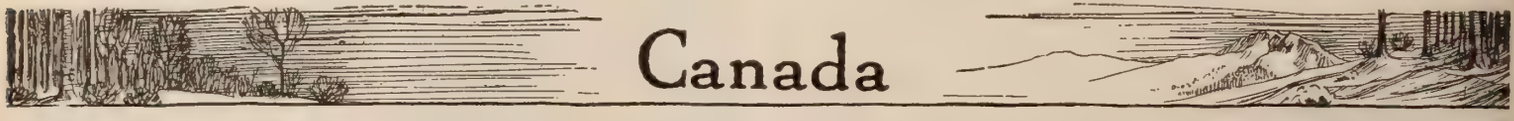
A few changes have been made in the Arcade theatre, Newfane, N. Y., as recommended by a state building inspector who made a general survey of the house a few weeks ago. The changes are in seating arrangement and aisle space.

Allan S. Moritz is now devoting all his time to the operation of the Ritz theatre in Niagara Falls.

Buffalo exchanges are closing contracts with the new Thurston theatre in Rochester which soon is to open in Kodak Town under the management of Al Root, former Olean exhibitor.

As we predicted several weeks ago Al Becker, head of the Becker Theatre Supply company of Buffalo, has gone and done it. He has taken on a new Marmon sedan. The order for equipment for the new Shea house must have been the deciding factor.

Buffalo is to have a new community motion picture theatre. The council has referred the petition for a house sent in by the Askey-Hager company, realtors, to the city planning committee. The theatre would be in back of a new store and apartment building at 3174 Main street, corner West Northrup place. To date it has not been divulged who will operate the house. The entrance would be on Main street.



Canada

THE Montreal Theatrical Bowling League has once more been re-organized and is all set for its 24-week season. There are 12 teams in the league, representing that many local theatres, and membership has been increased by the admission of teams of United Amusements, Limited, the Gayety and the Palace Theatres, Manager George Rotsky being a great booster for the Palace Theatre five.

Officers have been elected as follows: President, Frank Warnicker, manager of the Strand Theatre; Vice-president, Mr. Bremner of the Imperial; Recording secretary, H. C. Simons of the Palace; financial secretary, Mr. Cunningham, Gayety. A handsome trophy has been hung up for the league championship.

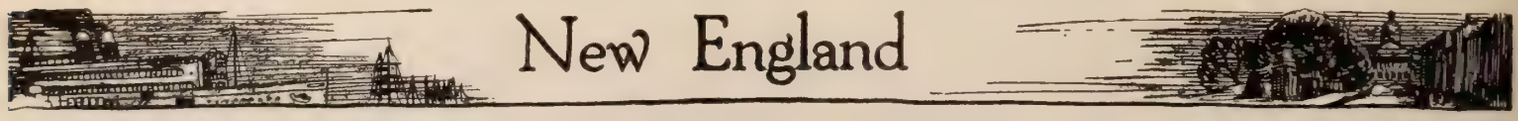
A couple of Jimmy Lynches figured in the news in Regina, Sask., a few days ago when the manager of the Capital Theatre was haled to court and fined $2 and costs for the erection of a railway crossing sign in front of the theatre in an alleged illegal manner. The sign was a special display for "Desert Flower." One of the J. Lynches was Manager J. Lynch of the Capitol and the other was Officer J. Lynch of the Regina Police Department, who laid the complaint. The exhibitor declared the extra publicity was worth the penalty.

A. R. McNichol of Winnipeg, Manitoba, owner of the Lyceum, Starland and College Theatres, broke into the news columns again on October 24 with the announcement that he had donated $25,000 in cash to the Winnipeg Y. M. C. A. Some weeks ago, Mr. McNichol, who is a multimillionaire, gave $250,000 in spot cash to the Winnipeg general hospital as a first contribution to that institution. He has stated that he wants to give away most of his fortune to worthy causes.

James McGuire, one of the old-timers among the projection machine operators in Ottawa, Ontario, has been appointed to take charge of the booth at the Capital Theatre, Ottawa, which was opened after 15 months' darkness on October 19 by Manager Peter Kehayes and Steve Ladas, the latter a prominent business man of Ottawa. Leo Roberge has been appointed director of the eight-piece orchestra.

During the week of October 19, both the Imperial and Rex Theatres at Ottawa, the Canadian Capital, were used on different occasions for big political meetings by the Conservative Party in advance of the Canadian Federal elections to take place October 29. Manager D. Coplan leased the Imperial Theatre on October 23 for a meeting at which prominent Toronto speakers were heard.

Charles B. Hider who recently took over the management of the Majestic theatre at Stratford has considerable credit coming to him. He has turned what was a losing proposition into a profitable business. It is reported that some of the larger theatre circuits have been negotiating for his release and it would not be surprising to see him in the near future as one of the big theatre managers.



New England

HARRY GOLDSTEIN, manager of the Shawmut Theatre, Boston, is back from a trip to New York where he was called on business, preparatory to the reopening of his theatre.

In common with Pathe branches elsewhere, the New England sales force is being increased in line with the policy of having all of its salesmen specialty men. Pathe has had five salesmen going out from Boston on short subjects and a short time ago added two more men to handle the two-reel comedies. It now doubles its former sales force by adding three more to the two-reel comedy force. "Bo" Hartford, formerly of the Metro staff, will cover Southern Massachusetts and Rhode Island and Albert Jeffries, formerly of the Paramount forces, will handle New Hampshire, both selling comedies. Flo Canty, at one time with Educational's forces and who returns to the industry after a brief period in other fields of work, becomes regular short subject salesman for Pathe in New Hampshire.

The new Bellevue Community Theatre, on Belgrade avenue, Roslindale section of Newton, Mass., opened Oct. 26 for the first time. The new playhouse was erected by the Belgrade Amusement Co., part of whose stockholders are interested in the Community theatre at Newton. The new house seats eight hundred and is equipped with a Wurlitzer organ. It will operate straight motion pictures with a double feature, comedy and news bill, with change of program twice weekly. Stanley Sumner of the Newton Community Theatre, will have charge of the film selections.

Charles Henschel, Eastern Division manager for Pathe with headquarters in New York, was in Boston during the week and conducted the sales meeting during his brief visit.

George A. Hickey, divisional supervisor of Metro-Goldwyn-Mayer, M. N. Wolf, resident manager and Edward J. Farrell, Boston sales manager, have just returned from trips through Northern New England, going through Maine, New Hampshire and Vermont.

The Shawmut Theatre, Boston, will probably open early in November after extensive alterations and enlargements, in which some 800 additional seats were put in place. The Morton Street Theatre, Boston, will probably open about the middle of the month with similar alterations and 700 additional seats, while the Jamaica Theatre, in the Jamaica Plain section of Boston, where some 800 seats have been added, is expected to open early in December. These playhouses are operated by Jake Laurie.

"Pop" Westfall, formerly manager of the New Haven branch for Pathe, who was one of those changed about by the closing of the Connecticut exchanges, has been made special serial representative for Pathe, covering all of New England.

Salt Lake City

CONTRARY to a notice in these columns that there had been a change in management of the Universal Salt Lake office, Samuel Henley, who has been Branch Manager at this office for more than the past year, is still filling that capacity.

Mr. Henley is still here and wishes to thank all exhibitors for the co-operation that they have and are giving him as manager of the Salt Lake office for Universal.

O. F. Woody, general representative for the Associated Exhibitors organization out of New York City home offices is spending a few days at the local exchange conferring with Ed. C. Mix, resident manager. Woody is enroute to the Pacific coast. He reports business as being very satisfactory.

Lon Hoss has been added to the sales force of the Associated Exhibitors local branch covering the entire territory from this office. Hoss was formerly connected with George Mayne at the Preferred Pictures and Super Feature Independent exchange.

Miss Dora Maycock has been appointed to the booker's desk at the local Associated Exhibitors office.

J. T. Sheffield, general manager of the Lannon and Sheffield enterprises, operating a chain of Independent exchanges throughout the West, is expected to be in the city in the near future. He will go into conference with James R. Keitz, manager of the Greater Features exchange.

C. F. Parr, resident manager for Producers Distributing Corporation is covering the territory in the northern part of this state for a few days. C. C. McDermond, is back from the southern Utah section.

L. W. Weir, manager of the Western Division for Producers Distributing Corporation, is expected to arrive in this city Sunday.

Carl Stearn, United Artists manager here, is in the Cache Valley section of Utah for several days. J. E. Dowd is getting contracts for this service in Idaho.

A new salesman has been added to the sales force at the local United Artists branch in the person of Milton Cohn, who has been assigned to the Montana territory. He was lately associated with the local Universal office.

The Fox salesmen are covering the territory in good style, with J. L. Tidwell in Southern Utah and Nevada; David T. McElhinney, working Idaho and W. L. Hughart covering Montana.

Samuel Henley, Universal manager is in the Twin Falls district of Idaho this week while M. Apperton and Joe McElhinney are working in the Idaho and Utah sections respectively.

A. A. Schmidt, Western Division Manager for F. B. O. will be in this city in the near future for a conference with L. A. Davis, exchange manager.

W. K. Bloom, who works regularly in the Montana territory for F. B. O. has been transferred to the Utah section for several weeks. Joe Solomon has been working the Nevada territory from whence he will go to Idaho.



Dorothy Sebastian, who appears in First National's "Why Women Love."

R. S. Stackhouse, manager of the Warner Brothers local exchange, has gone to Montana for several days. A new salesman has been added to the Warner force in the Idaho territory in the person of E. E. Harris, who was formerly connected with the local Metro-Goldwyn offices. George Jensen has returned to his territory in Montana, and L. W. Hyde is back after a trip into Southern Utah.

C. H. Messenger, manager of the local Educational branch is giving that product a boost by making an extended trip through northern Utah and Idaho. He expects to be back at his desk in two weeks.

George L. Cloward, Metro-Goldwyn exchange manager and Charles L. Dillerd, office manager are in Idaho stirring contracts up for the product on the new release schedule.

Louis Marcus, Western Division Manager for Famous Players-Lasky, left today for a trip to New York City and the East. While in New York he will attend the Paramount convention, returning to his desk in this city in about ten days.

The Paramount Empress Theatre is showing an increase in receipts each week since the inauguration of the new policy at that house several weeks ago, according to George E. Carpenter, manager. The new policy incorporates a program of only feature photoplays, high class musical attractions and prologues.

Out of town exhibitors who were on the local film mart this week were: John J. Gillette, owner of the Strand Theatre, Tooele, Utah; E. M. Bertelson, operating the Ephraim Recreation Hall, Ephraim, Utah; S. M. Duggins, owner of the Casino Theatre, Gunnision, Utah; John Rugar, manager of the American and Orpheum Theatres, Park City, Utah; E. M. Bertelson, operating the Bluebird Theatre, Garfield, Utah; E. C. O'Keefe, manager of the Babcock Theatre, Billings, Montana and D. C. Scott, operating the Margaret and Imperial theatres at Anaconda, Montana.

Seattle

ONE of the biggest civic publicity stunts in the history of this city was staged last week on Film Row, with the assistance of the Film Board of Trade, when Fire Prevention Week was celebrated by a special fire drill incorporating in its scope every exchange in this city.

Jack L. Schlaifer, former manager of the local Universal office, and now Western division manager for the same organization, spent a few days here last week with Manager L. O. Lukan. His visit came at the same time as the fourth and final Carl Laemmle Universal theatre party, put over by Mr. Lukan and his publicity specialist, A. J. Kennedy, at Centralia. The party was attended by exhibitors from North Bend, Rainier, Rochester, Tacoma, Pe Ell, Raymond, Olympia, Chehalis, Kent, Montesano and Tacoma.

W. J. Murphy, publicity and exploitation specialist for the Metro-Goldwyn company, who has been located in this territory for the last several weeks, was moved to San Francisco last week to prepare the way for a forthcoming world premiere for his company.

It took the tenants of Film Row just two weeks to discover the reason for the absence of Miss I. A. Colburne, owner of the Yesler theatre in this city, during recent weeks. And the discovery came only after the announcement of her marriage early in October to S. Z. Williams, traveling auditor for the Producers' Distributing Corporation. Following the ceremony, the couple departed on a honeymoon trip to Chicago and other points in the Middle West and East.

W. P. Armour, general manager of the Armour circuit of theatres in Montesano, spent a few days here last week. During his visit, he announced that he had just let contracts for the construction of his new house in the Grays' Harbor territory, which he hopes to have open within six months. It will be a 600-seat theatre, entirely modern in all regards.

Arthur Gollofon, well known exchange man, last week was appointed to the sales staff of the local Associated Exhibitors office by Manager Paul Aust, and will cover the smaller towns in the Washington territory. Mr. Gollofon was formerly associated with the First National and Producers' Distributing Corporation exchanges during his several years on Film Row.

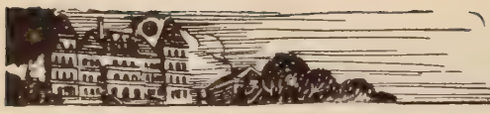
Reports received here this week announced the purchase of the Rose theatre in Portland, by J. D. June. The house was formerly owned by L. J. Gray. Mr. June, who also owns the Peninsula theatre in Portland, has closed the Rose for several weeks, during which time he will carry on extensive repairs and alterations.

Henry Turner, owner and manager of the Blue Bird theatre at Missoula, Montana, spent a short time with the film men of this city last week, on one of his infrequent visits to this territory.

K. L. Burke, owner and manager of the Baker theatre at Baker, Oregon, recently announced plans for the expenditure of $25,000 in remodeling his house. New stage equipment, drapes, carpets and chairs will be included among the changes to be made. The house will be renamed by a voting contest open to the public.

H. A. Black, manager of the Warner Brothers exchange, left recently for a brief trip around the territory, expecting to be gone for several days. During his absence, the exchange was under the able management of G. G. Maxey, booker and office manager.

Manager Leroy V. Johnson of the Liberty theatre last week announced plans for the Third Annual Liberty Theatre Hallowe'en Party, to be staged at his house at 11 p. m. on Hallowe'en evening, October 31. The cast of performers for the bill numbered close to fifty, in additional to film previews and novelties in the musical line under the direction of Oliver Wallace, concert organist and musical director of the First Avenue theatre.



Albany



ONE of the biggest shifts that has occurred in many months at a local exchange, took place last week when George Ames, formerly of Philadelphia, succeeded Leon Medem as manager of the Pathe exchange. Mr. Medem will be transferred to New York city, and was tendered a farewell dinner on Thursday night, at the Hotel Kenmore, by office employees. He was presented with a handsome traveling case by Charles Henschel, eastern district manager on behalf of the employees of the exchange. Paul Smith, of New York city, and Edmund Helhado, of Detroit, come to the exchange as salesmen, Edward Hochstim resigning to go with his brother in Hudson. Arthur O'Toole, who came here a number of months ago from St. Louis, as booker, left on Friday for his former home, where it is understood he will be connected with the Pathe office.

The Hudson theatre in Watervliet was reopened the past week by Bennett and Vadney.

Bert Gibbons, who was one time manager of the Vitagraph exchange in Albany, and later with the same company in Canada, and who returned to Albany some months ago, is now associated with the local Warner Brothers' exchange in covering northern New York as a salesman.

Charles Boyd, manager for Associated Exhibitors here, was in New York city during the week. Ted Jacocks, formerly of New Haven, Conn., arrived in Albany, last week, to serve as a salesman under Mr. Boyd.

Rae Candee, a well known exhibitor of Utica, spent a two weeks' vacation in the Adirondacks, deer hunting. Mr. Candee was successful in bringing out a fine buck.

The Mark Strand, in Albany, will shortly observe its fifth anniversary.

Among those going and coming during the week were Maurice Chase, who was in town from Buffalo; Alex Herman, local manager for First National, who was in New York city to see Arthur Whyte, and Mr. and Mrs. Meyer Schine, of Gloversville, who were also in the metropolis for three or four days. Herman Stern, manager for F. B. O. here, and Mrs. Stern, also returned from a week in New York.

C. R. Halligan, of the Universal exchange, is taking John Mattice's word that he will have a fat turkey for Thanksgiving Day, and it will not be necessary for him to buy it either. Mr. Mattice, who runs the Novelty theatre in Middleburgh, was in town the other day.

The Star theatre of Mechanicville, owned and operated by William Tweedy, was closed last week by order of the State Department of Labor, following failure on the part of Mr. Tweedy to make certain changes in accordance with rulings by the Labor Department. The theatre was equipped with a wooden projection booth, it is said, and on September 19, he was notified to replace it with a fireproof booth. Mr. Tweedy contemplates changing the theatre into a garage.

E. D. Leischman, an auditor for Universal, spent last week here in going over the accounts of the local exchange.

A. T. Mallory, accompanied by Mrs. Mallory of Corinth, stopped over in Albany last week on their way back from New York.

Jake Golden, of the Griswold theatre in Troy, is being congratulated on every hand on the success of his anniversary week, one of the best weeks in the history of the theatre, both from the standpoint of the box office and the entertainment afforded.

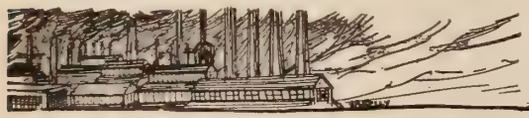
"Al" LeMay, operator at the Lincoln theatre in Troy, has been busy these last few days in entertaining relatives who have made their pile in Florida and are now back in New York state, looking for a farm.

John Maxwell, manager of the Liberty in Herkimer, did himself proud this past week in entertaining delegates to the convention of New York State Magistrates, in Herkimer. Every delegate was personally provided with tickets, and Mr. Maxwell was on hand in seeing that the visitors were made to feel at home.

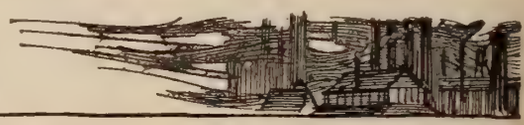
Harry Teetsel, operator at the Rose theatre in Troy, is ill at his home with an attack of heart trouble.

The Antique theatre, in Watertown, was sold last week to Carl A. Phillips, of that city, for $37,000. The new owner will spend about $15,000 in enlarging and bringing the theatre up to date. Charles Sesonske, of the Grand in Johnstown, was in Watertown last week, and is said to be endeavoring to lease the theatre from Mr. Phillips.

Ben Strauss, of the Palace Theatre at Saratoga Springs has been on a several days visit to New York city.



Central Penn



WHILE Michael Gaide, treasurer of the Gaiety Theatre, Wilkes-Barre accompanied by another theatre attache, was taking the receipts from the performances of Saturday night, October 10, from the theatre, through the streets of the city, for deposit, they were attacked by two bandits on South Main street. The two custodians of the money were knocked down and the cash, totaling $775, was taken from them. The robbers fled up an alley and escaped despite efforts of the theatre men and the police to overtake them.

C. Floyd Hopkins, district representative of the Wilmer & Vincent theatre company in charge of its theatres in Harrisburg and Reading, to whom the Kiwanis Club of Harrisburg recently awarded a medal for having done more for the civic advancement of the latter city in 1924 than any other individual, has just been placed on two more committees doing welfare work this Fall. He has been appointed leader of one of the groups that has set out to raise $185,000 for the new Children's Home of Harrisburg, and also has been made a member of the committee in charge of the sale of Christmas Seals in support of the campaign against tuberculosis.

The Colonial theatre, Bethlehem, where stock company shows were held throughout the summer, is now being devoted exclusively to motion pictures under a change of policy inaugurated by Manager Jack O'Rear.

Russell A. Bovim, formerly manager of the Aldine, Wilmington, Del., who became directing manager of Loew's Regent, Harrisburg, on October 19, has announced that beginning November 9 it will be the permanent policy of Loew's Regent to book all pictures for runs of one week instead of the present policy of mid-week changes of program.

Word comes from California that Joseph F. Malloy, formerly an attache of various theatres in Allentown, has been appointed treasurer of the Criterion Theatre, Los Angeles.

After having been almost completely rebuilt, the former Lorenz theatre, Bethlehem, was formally reopened as the Savoy, on the night of October 9, with special exercises.

W. H. Richards has purchased the Nelson Theatre, a neighborhood house in Allentown, from the Pergola Theatre Company, at a figure said to be $27,500. The theatre is located at New and Allen streets.

The Orpheum theatre, York, is stimulating business during an ordinarily dull part of the week by holding ladies' matinees on Tuesday afternoons at the reduced price of 10 cents. The regular matinee prices are 30 cents for adults.



Baltimore



BUSINESS has been going along so smoothly between the exhibitors of Maryland, Virginia and the District of Columbia and the various exchanges of the releasing companies in Washington, D. C., here of late that no cases to settle have come before the Arbitration Board of the two factions for about six weeks.

The Fayette Theatre, 2239 East Fayette street, built in 1916 with a seating capacity of 385 persons, was turned into a bowling alley recently and is now being operated as such. For a long time this house was managed by Milton T. Eser and later sold to A. Blum and Alexander Kremen.

The Douglas Theatre, (colored), Pennsylvania avenue, which was reopened recently by a Philadelphia Company and managed by Oscar Pierce, has been closed again.

L. D. Ruben, formerly a manager in Baltimore prior to his association with the Topkins and Ginns Theatres of Wilmington, Del., has returned to the Monumental City to manage the Brodie Theatre, 1118 Light street, as the Stanley Company has purchased the Wilmington theatres. A five piece orchestra will furnish music at the Brodie.

Norman Ayers is now representing Independent Films Company in Baltimore. He is manager of the Washington office.

Ed. Heiber, who has been covering the Virginia territory for Warner Brothers, is now handling Baltimore for that company.

W. B. Zollner, who has been representing Warner Brothers in Baltimore has gone over to Washington, D. C. for that company.

Martin Lehmeyer, Baltimore attorney, has been retained by the Motion Picture Theatre Owners of Maryland, Inc., as assistant counsel.

Several changes have taken place recently in the various exchanges of Washington, D. C. Joe Kushner, booker at the Pathe Office has been promoted by that company to traveling inspecting booker for the United States. Lou Bates, formerly in Canada for First National, Inc., is managing the Washington office of Producers Distributing Corporation now. Harry Mann has resigned as booker for F. B. O. in Washington and has gone to New York. He has been succeeded at F. B. O. by Ed. Smith formerly with Independent, Washington.

E. A. Lake, who underwent an operation recently, has been rapidly recuperating and spent part of Friday night, October 23, at Keith's Hippodrome here, where he is manager.

Cleveland

ARTHUR FLETCHER, for many years connected with the Cleveland Metro-Goldwyn exchange, and who has been in Florida for the past year, is back again with M-G.

Carol Slavin, head booker of the Progress Pictures Company, who, some time since prefixed her name with the title of Mrs. and affixed it with the name Hamberg, has quit the picture business after seven years of it, to go into the home making business. Carol knows every exhibitor in the territory. The acquaintance is mutual, and her retirement from the field has left a vacuum not at all commensurate with her diminutive size.

Jim Scoville, one of the trio which owns and operated the local circuit of houses known as the Scoville, Essick and Reiff circuit, is taking a two weeks vacation in New York. Scoville was wise. He took his vacation just before Percy Essick and Howard Reiff started out on a wild animal hunt in Canada from which they may return either whole or in part.

E. Mandelbaum, of the Temple theatre, Toledo, spent the past week in New York — buying and spending, and arranging for special attractions to be shown at the Temple.

Philip Charnas has resigned from the Detroit office of the Standard Film Service Company, in order to accept a position as manager of the Southern theatre in Bucyrus. This is the house that Harry Charnas, president of Standard Film Service Company, recently purchased from Mrs. George R. Moore.

A readjustment in the local Metro-Goldwyn exchange has resulted in the appointment of W. C. Bachmeyer as central division manager—a position he filled for ten consecutive years prior to occupying a similar position in the territory for Fox — Clifford E. Almy has been made Cleveland exchange manager, and Walter Brandt is assistant branch manager.

The New Palace theatre in Toledo, owned by William Souerbier of Indianapolis and managed by Howard Feigley, will open in two weeks.

E. S. Wagoner, of the Producers Distributing Corporation's accessory department, spent the week in Cleveland. From Cleveland Wagoner went to New York, and from there he goes out to the coast.

It is rumored that the Columbia theatre, Cleveland, the home of Columbia burlesque, is going into a combination policy which will include burlesque and motion pictures. This is the first time that a burlesque house in this territory, has introduced pictures into its policy.

Jules Levy, Universal sales manager, H. M. Herbel, in charge of Century comedies, and R. V. Anderson sales manager of the International News, were all guests of the local Universal exchange during the past week.

The Rialto theatre, one of the string of Cleveland motion picture theatres owned by the Scoville, Essick and Reiff circuit, celebrated its sixth birthday all last week.

There's a report around that the Biggie brothers are going to build another new picture theatre in Steubenville. They recently built the Grand theatre a high class house, which plays whole week runs, at forty cent admission. The proposed new house, also to be located downtown, will offer several changes a week, at a much lower admission price. The new house, if built, will be small compared to the Grand.

E. F. Harlan, manager of the Gem theatre, Fremont, while in town last week, accepted congratulations upon the arrival of a young son into his family.

R. C. Steuve, of the Orpheum theatre, Akron, ever bent on pleasure, was among those present at the 6th birthday party of the Rialto theatre.

Fred Schram, former city salesman for Producers Distributing Corporation, has joined up with J. S. Jossey and the Progress Pictures Company, also in a sales capacity.

M. C. Barth, who formerly operated the Cozy theatre here in Cleveland, has taken over the Majestic theatre and will open it on November 1st with a daily change policy.

Max Marcus of the U. S. Theatre, Cleveland, is rapidly recovering from an operation for appendicitis, we are happy to say. Marcus is at the Clinic, and is said to be doing fine.

The Film Bldg. register was put to use last week by the following out-of-town exhibitor guests: Christy Deibel, Liberty theatre, Youngstown; F. C. Reinecke, Paramount theatre, Akron; Nat B. Charnas, Lyric, Toledo; V. Alexander, Strand, Ravenna; C. Fish, Alhambra, Akron; J. W. Johnson, Liberty, Geneva; Caldwell Brown, Liberty, Zanesville; and Milton Bryer, of the Waldorf, Ideal, People's and Winter, Akron.

The Opera House at West Farmington, operated by Manager Shetler, is closed.

Denver

DENVER'S newest theatre, the Highlands D. & R., 32nd and Lowell Boulevard, held its house warming last Sunday night when the theatre was opened to five hundred persons who were present as guests of Dick Dickson and Rick Ricketson, the owners. The theatre was thrown open to the general public on Monday night. The most modern equipment feature the new theatre. There are soft lights, easy seats and beautiful tapestries. The marquee and lobby are in ourdoor colors, orange and black, while the inner lobby is of soft ivory and tiffany blends.

The Garden Theatre, Oshkosh, Nebraska, has been compelled to close on two different occasions for short periods of time within the last month because of the presence of infantile paralysis in the town. Word was received from Mrs. W. B. Wynes, the owner and operator of the Garden Theatre, that the ban had been lifted again Thursday, October 22nd and the theatre would immediately reopen. The city of Lewellen, Nebraska, was also threatened with the highly contagious disease and recently its Board of Health issued a similar proclamation. At this time, the cases are all under control and it appears that within a short time all traces will disappear and business will be back to normal.

Bennet Brandon, Home Office serial representative of Pathe, has just finished two weeks of very extensive work in the Denver territory. He left yesterday for Salt Lake City.

After excessive repairs and remodelling, the new State Theatre has again reopened with a high-class stage. This is one of the Denver first run houses on Curtis Street.

M. H. Todd and Ed Shulte of the Rialto Theatre, Casper, Wyo., are visitors in the city this week. All their time is being spent with the managers of the various exchanges of film row in an endeavor to secure plenty of service for the coming winter months.

W. P. Perry has disposed of his interests in the Midway Theatre, Burlington, Colorado, to H. G. Mork. Leo M. Fay has sold his Central Theatre, Belen, New Mexico, to W. B. Cook of Dawson, New Mexico.

Hugh Braly, local branch manager for Famous Players, is leaving shortly for Chicago where a branch managers convention will be held starting November 4th. Immediately on his return, he will go to Salt Lake City for a sales convention where he will be accompanied by all the sales force of the Denver office.

S. S. Temple of the Cameron Club Theatre, Farr, Colorado, made one of his rare visits to Denver this week. Mr. Temple is the manager of the Cameron Club Theatre, which is financed and operated by the Y. M. C. A.

R. J. Garland, local branch manager for Metro-Goldwyn, is out on a sales trip to Casper, Wyoming, and intervening points.

Eugene Gerbase has just returned from a sales trip to Trinidad, Colorado.

Harry Lustig is back in Denver again for a short visit with the local branch of Warner Brothers. Mr. Lustig is district manager of that organization. He will leave Sunday for Salt Lake City.

Kansas City

A. H. CHAFFEE, cashier at the Kansas City exchange for First National, was accosted by a lone bandit the other night and dispossessed of his company's pay-roll which amounted to $515.

Title has been taken by R. L. Willis to the site of the new theatre which he is building in Kansas City. Foundations and footings already have been completed and an attempt will be made to open the theatre New Year's Eve. The building will be of the popular Spanish design.

The Exhibitors Fall golf tournament has been held over the Lakewood course in Kansas City and after it was all over the course was little the worse for the tear and wear it experienced. A big majority of the film men were out swinging mashies with great vehemence. Harry Taylor, manager of the Universal exchange, won first prize, while the second honor went to Leon Abrams, assistant booker for Pathe.

Lou Reichert, district manager for Warner Bros., he returned from a trip to Springfield, Wichita and Coffeyville.

Which reminds us that "Doc" Cook, business manager of the M. P. T. O. A. Kansas-Missouri has started out on a ten day visit to the exhibitors. "Doc's" head is buzzing with propositions he will be proffering the theatre owners.

An operation was performed upon Gustav Eysell, house manager of the Newman theatre, and he came out of the affair flying his colors nicely.

The Palace theatre, Anthony, Kas., was opened recently under the management of L. W. Conner, prominent exhibitor from Oklahoma.



Des Moines



FROM the office of M. R. Blair of the Iowa Theatres Co., comes the announcement one of their houses, the Empress, has just been re-decorated and plastered. The few changes that have been made, has greatly improved the theatre. At the Regent a new front draw curtain has been installed which will make a vaudeville program possible and enable the showing of a larger prologue through the winter months. During the winter, the picture sets have generally been boxed from the rest of the stage, thereby saving a considerable amount of fuel. The size of the attractive new curtain is 36 x 18.

The Des Moines office of Metro-Goldwyn will move into new headquarters on December 15. The new exchange office is located at Twelfth and High in a new building neighboring that of the Paramount Exchange. The Metro-Goldwyn exchange will occupy the entire main floor of the building which is now nearing completion. This move will bring all the Des Moines exchanges within a few blocks of one another, an advantage to both exhibitor and distributor.

C. H. McClintic, also known as "old Mac," will be the new head booker at the Famous Players branch, returning to Des Moines after an absence of four years. He comes to the Des Moines office from the booking staff of Famous Players in Minneapolis. V. L. Clement, who has been the booker at the Famous Players office for several years, is leaving for the sunny south and plans to locate in Glendale, California. He will also be accompanied by Merrill Anderson who has served as one of Mr. Clement's assistants in the booking office.

Frank Shipley, formerly assistant manager of the Capitol theatre, Des Moines, has been secured by A. H. Blank Enterprises to manage the Rialto theatre, another of the Blank Des Moines houses. The past six months Mr. Shipley has been at Ypsilanti, Michigan, where he was managing one of the Butterfield chain houses. Mr. Shipley follows at the Rialto, Mr. Harry Mitchnick who has been transferred to the theatres newly acquired by Mr. Blank at Sheraton, Iowa, the Lincoln and the Strand.

H. Lippert, owner of the Plaza theatre at Dyersville is remodelling the theatre and has purchased complete new equipment from the Exhibitors Supply Company of Des Moines. He is putting in a new curtain, new lobby frames, new light fixtures and new booth equipment, totalling fifteen hundred with his bill.

The Lincoln theatre, located in the dark town section of Des Moines, is to be reopened. F. Burg who has bought the Lincoln was formerly in the grocery business in Des Moines. The theatre has been closed for the past year.

Thomas J. Gabrio has been added to the sales staff of Metro-Goldwyn and was accompanied on the road last week by Manager Banford. Mr. Gabrio, who is a recruit to the motion picture game, will take the territory formerly covered by J. A. Nixon who has left for parts unknown.

Stanley J. Fuller, of Milford, who recently leased the Lyric theatre at Jewell from Ray Woodward, is remodelling the theatre before its reopening.

The Majestic theatre at Cedar Rapids, one of the theatres owned by the Frank Amusement Company, will be under the management of N. N. Frudenfeld, for the last six years director of publicity for the five theatres owned by the World Realty Theatres at Omaha. The Majestic theatre is a combination photoplay and vaudeville house.

The Lyric theatre at Columbus Junction has been bought by Ludy Bosten. He has secured Harry Dilley of Columbus Junction to manage the house for him.

W. B. Franke who operated a motion picture house several years ago is again an exhibitor. He has purchased the Strand theatre at Luverne and plans to add a number of other houses to his possessions.

A picture house is to be opened up at Castana, Iowa. The show is sponsored by the business men of the town.

The Pastime theatre at Moquoketa is again doing business after having been closed for redecoration.

Tom Kitching, formerly a salesman of Famous Players, drove through to California last week, making the trip in two weeks. He has been in poor health for some time and seeks health as well as wealth on the coast.

The Rialto theatre at Fort Dodge, formerly owned by William Johnson has been added to the string of A. H. Blank. It has not yet been anounced who will manage the theatre for Mr. Blank. New ownership takes effect November 1.

The Opera House at Mondsmin has been leased by Charles Behm, Jr. and L. H. Johnson.

Another change of ownership is the Beardsley theatre at Red Oak which has been bought by the Monroe Theatres, Inc. The theatre was bought by George Monroe of Cedar Rapids.

The Royal theatre at Sioux City is under new management. Earl Skevdahl is the new manager. The Royal has recently been completely remodelled.

Among Iowa exhibitors who attended the American Legion convention in Omaha were J. T. Grotenhuis of the Cottage theatre at Orange City, L. J. Larson and Leo S. Swanson of the Legion theatre at Alta, E. T. Dunlap of the Dunlap theatre at Hawarden, W. T. Briggs of the Unique theatre at Anita, Frank Good of the Iowana theatre at Red Oak, and from Sioux City L. Schurdelson of the Star theatre, L. C. Carnes of the Palace theatre, and H. Goldstein of the Strand theatre.

Registered in the visitor's list at the Universal office last week were H. A. Eddy of Indianola, Manager Madden of What Cheer, C. Hales of Madrid, who makes a trip weekly to Movie Row, E. A. Jacobs of Dumont, a newcomer in the picture game, John Waller of Osceola, Ed. Michael of Tama, and H. Pierce of Atlantic. C. T. Nolan of Palmer visited Metro-Goldwyn. Alexander Frank of Waterloo was laso a caller.

Manny Gottlieb, manager of the Universal office, made a special trip to Osceola last week.



Cincinnati



J. B. Wilson, manager of the Liberty theatre, Covington, Ky., and Paul Hilman, former manager of the local Shubert theatres, attended several parties while in New York last week, where they went for the opening of a new Dillingham show.

P. R. Connely, will re-open the Connely theatre at Alliston, Ky. The place has been closed since last fall, and upon the advice of Al Sugarman of the Universal staff.

M. K. Murphy, of the Murphy theatre War, W. Va., spent several days in the city visiting with the various film managers.

H. G. Passe, of the Forum theatre, Hillsborough, O., was another exhibitor to grace film row last week.

John Kaiser of the Royal theatre, Chillicothe, O., spent several days around the film buildings looking at several features for early showing.

Pete Smith, of the Avonel and Sylvia theatres, Bellevue, Ky., was in town doing some booking on next year's product.

A party was given by the Universal office staff at the home of Edmona Caden, in honor of Gladys Romes, operator, who resigned to assume her matrimonial responsibilities this month.

Helen Turner is now the new operator at the Universal exchange, taking the place of Gladys Romes.

The Universal Film Joy Club, held its third meeting last week and reports from the President, Henrietta Bocklege, are to the effect that out of thirty-nine employees at the local office, thirty of them are members of the organization. A feature of the meeting was a song and dance number put on by Chas. Lowenburg, exploiteer for the local exchange.

Lou Snitzer, prominent local exhibitor, returned from Florida last week, where he reports he made some advantageous investments.

M. C. Howard of the Standard home office in Cleveland, spent several days in the local exchange with Nate Lefkowitz, the local manager.

Ed Booth, for the past three years local manager for F. B. O., has resigned his post, and will leave for St. Petersburg, Fla., where he will enter into private business. He will be succeeded by Harry Michaelson, former salesman of the firm in Pittsburgh, Pa.

Geo. Laws, manager of the Hollywood theatre, is already arranging his New Year's program.

Leo M. Garner, manager of the Marlowe theatre, Ironton, O., is very happy over the fact that he has finally transferred his family of five from Bristol, Tenn., to his new home.

James Dunbar, publicity man for the Hyman theatre interests of Huntington, W. Va., is out of the hospital and on the fast road to complete recovery.

Fred Tines of the Columbia theatre, Portsmouth, O., arrived in the city early on Saturday, October 24, all dressed up for the Film Dance on that evening.

Ed. Cook, Paramount salesman, has been under the weather for several days.

Elson Dodge, of the Opera House, Richmond, O., Sharon theatre, Sharon, O., and Temple theatre, Withimsville, O., was seen around the Broadway film building last week booking pictures for his many theatres.

Danny McNutt, manager of the State theatre, Dayton, O., is in the hospital having his appendix removed.

Ferd Myers of the Palace theatre, Hamilton O., made his weekly visit to Film Row.

The second annual film ball came off as per schedule on Saturday night, October 24, at the Hotel Gibson ball room. Practically all of the local people engaged in the film industry attended as well as many out of town exhibitors. There was much dancing, much entertainment and much general merriment indulged in by all present. The committee in charge should be congratulated on the splendid way the entire affair was conducted.

Omaha

THE Rialto theatre of Bedford, Iowa, has recently changed hands, H. Stanley disposing of his interest in it. C. M. Corbin has sold the New Casino at Glidden, Iowa, to Ed Greeley.

A film explosion at the Pace theatre, Chadron, Nebr., caused property damage of $2,000 before firmen halted the flames which followed the blast. The theatre booth, two projection machines and nine reels of film were destroyed. Kenneth Gilmore, operator, attempted to throw the film out a window and was severely burned.

A. W. Nicolls, district manager of the Famous Players-Lasky corporation, visited the Omaha office last week.

Harry Dilley of Columbus Junction, Iowa, has recently been made new manager of the Lyric theatre there.

The Pastime theatre at Maquoketa, Iowa, has recently been redecorated and otherwise remodeled and is again open to the public.

Phil Tyrrell spent the week-end in Omaha booking stage features for the Rialto theatre in connection with Balaban and Katz attractions in Chicago. He and Manager Harry Watts arranged a well balanced screen and stage performance program.

E. H. Robertson of the Crystal theatre, Scribner, Nebr., was a visitor here this week.

F. B. McCracken, sales manager for United Artists, is out in western Nebraska covering the territory thoroughly.

Among recent exhibitors in film row, Omaha, were Charles Prokop of the Rex theatre, Wahoo, Nebr.; W. A. Bowker, of the Opera house, Onawa, Iowa; F. J. O'Hare, of the Community theatre, Elgin, Nebr., and A. Burrus, of the Lyric theatre, Crete, Nebr.

Robert Riddle, shipping clerk for Educational Film exchange, has been made assistant booker. I. Gossick has taken Mr. Riddle's former position.

Nate Frudenfeld, who has been director of publicity for the World Realty theatres of Omaha, including, the World, Empress Sun, Moon and Muse theatres, recently resigned to take charge of the Majestic theatre at Cedar Rapids, Iowa.

J. Rachman, who has been connected with the Davenport Times for the past fourteen years, succeeds Mr. Frudenfeld as director of publicity here.

B. R. Greenblatt, Universal salesman, who was injured in an accident at Nebraska City, October 2, is still confined to his home.

W. E. Craft has become owner of the Cozy theatre in Sidney, Iowa.

H. A. Ebersole, exhibitor at Avoca, Neb., made his usual pilgrimage to movie row this week.

Charles Baron, exploitation man for United Artists here, was called back to the home office last week.

The Oak theatre at Red Oak, Iowa, recently taken over by George Munroe, has been renamed the Beardsley.

Frank Smith, owner of the Cozy theatre at Carson, Iowa, was in town Wednesday and announced that he has been elected postmaster of Carson. Mrs. Smith was made assistant postmaster. His son Harold has taken over the management of the theatre and has renamed it Dreamland.

J. R. Wolcott of the Club theatre at Davenport, Neb., was a visitor here this week.

Jack Edwards, exploitation man for Universal, has just returned from Sioux City.

Russell McLean, Dayton representative of the Producers-Distributing Corporation, was in Omaha for a short visit.

W. B. Franke has bought the Strand theatre at Luverne, Iowa.

Stanley Fuller is operating the Lyric theatre at Jewell, Iowa, having recently leased it from Ray Woodward.

Minneapolis

JOE HASBROUK of the Star theatre, Montevidio spent a few days in Minneapolis last week.

S. A. Shirley, district manager for Metro-Goldwyn has been a visitor the past week in the Minneapolis office.

Max Weisfeldt, district manager of F. B. O., has just returned from a two weeks trip to New York.

Metro-Goldwyn's Minneapolis bowling team is leading the city league.

Herman Schwahn is planning his opening program for his new Wisconsin theatre at Eau Claire, he told Minneapolis travelers last week.

Charles Perry, manager of the Garrick theatre, Minneapolis, has just been initiated into the mysteries of third degree Masonry.

Len Brown, of the Parkway theatre in Madison which burned recently, was formerly manager of the Lyceum theatre, Minneapolis. He has not yet announced what will be done in the way of a new theatre, according to Morris Abrams who saw him last week.

Sunday movies lost out at Alexandria, Minn. The vote at a special election Oct. 22, was 797 against Sunday amusements and 338 for them. The vote was a heavy one.

C. R. Jacobson of Richardson, N. D., has sold his theatre to his brother, O. G. Jacobson and is going to California for the winter.

Ivanhoe, Minn., has a new theatre, the State, opened by P. J. Lange.

Benny Berger who owns the Metropolitan, a legitimate dramatic house, and the Strand, motion picture theatre in Grand Forks, visited exchanges during the week.

Les Davis, Minneapolis manager of First National, reports plenty of snow and cold with theatres doing a good business in Northern Minnesota where he visited a week ago.

M. L. Finklestein of the Finklestein & Ruben firm is back from Europe. Mrs. Finklestein and their son, Dan, met the Minneapolis theatre financier at the dock and were compelled to wait for him two days because storms had delayed his ship. It is said he developed a pretty good pair of sealegs, however.

Billy Mick has been made general manager of Finklestein & Ruben theatres in Duluth with supervision of one Superior theatre. He succeeds Prosper Schwie who recently left F. & R. to go to the Tower theatre, St. Paul.

Eph Rosen, Minneapolis manager of F. B. O. has had his hands full in the absence of Max Weisfeldt, division manager, but he found time to look over the upstate situation.

T. C. Torgeson of the Swinging Door theatre at Dawson, Minn., visited in the F. B. O. office during the week.

B. J. Benfield, of the Strand theatre at Morris, Minn., was seen around a Minneapolis exchange with a contract blank in his hand.

John Demars of the Viking theatre at Benson, Minn., was in town last week.

Clifford Getter, of the Coughren theatre, Sauk Center, has been seen in Minneapolis film offices.

William McGowan of Ortonville, was down for the game.

Herb Anderson of the State theatre at Detroit, Minn., paid a visit to the distributors here this week.

Bill Miller with his two theatres at Cloquet reported good business from his northern section of the state on a visit here last week.

Detroit

JOHN H. KUNSKY'S $2,000,000 State Theatre, the only large theatre on Woodward avenue, downtown, will open Thursday of this week. It is at Woodward avenue and Elizabeth street, in the new Francis Palms building.

The State will maintain the standards and policy of the Capitol Theatre, another Kunsky house across Grand Circus Park. First run pictures, elaborate stage presentations, and a symphony orchestra will be offered.

Several novelties are offered in the new theatre. Hydraulic lifts will raise the organ and orchestra and elevators will convey patrons upstairs.

Included in the house equipment is a new organ, like the instrument just installed at the Capitol theatre.

Mr. Kunsky will open his Michigan theatre, seating 5,000, next year. It now is under construction on Bagley avenue.

George W. Trendle, associate, attorney and general manager for Mr. Kunsky, is handling the new State in addition to his other duties.

The new Maltz theatre will open within a week or two in Alpena, Mich. The new Three Rivers theatre in that town will open in November, Donald McElroy, of Fitzpatrick & McElroy, announced this week.

Eduard Werner, director of the orchestra at the Capitol, plans to resume his popular Sunday noon concerts Nov. 1.

W. C. Trowbridge, from the home office, has been aiding Fox exhibitors in the Detroit district in special exploitation stunts recently.

J. B. Laughlin has sold Dart's Mecca theatre in Midland, Mich., to W. A. Cassidy, proprietor of the Frolic theatre, Midland.

COSTUMES FOR HIRE PRODUCTIONS EXPLOITATIONS PRESENTATIONS BROOKS 1437 Broadway Tel. 5580 Pen.

ARKANSAS COULDN'T LET TEXAS BEAT HER

OUR ADVERTISEMENT OF OCTOBER 10
Written by the Dallas Branch of the Southern Thea. Equipment Co.

Showed Nine Power's Sold in Texas in One Week

And a Similar Ad Now Furnishes Further Facts
AND

PRACTICAL PROOF OF POSITIVE CLAIMS

NICHOLAS POWER COMPANY
Ninety Gold St. New York, N.Y.

A Southern Theatre Equipment Co. Advertisement

POWER'S PROJECTORS

World's Most Noted, Widely Used
and
Fastest Selling Motion Picture Projector

NINE SOLD IN ARKANSAS LAST WEEK

Jonesboro Amusement Co.,
Jonesboro, Ark.
Four New Powers with
Reflecting Arcs

Cameo Theatre,
Arkadelphia, Ark.
Two New Powers with
Mazda Equipment



Crossett Theatre,
Crossett, Ark.
Two New Powers with
Mazda Equipment

Princess Theatre,
Poyen, Ark.
One New Powers with
Mazda Equipment

"Better Projection Pays"—"Depend Upon Powers"

SOUTHERN THEATRE EQUIPMENT CO.

Dallas, Texas **Oklahoma City**



CONSTRUCTION & EQUIPMENT DEPARTMENT



Another Picture Palace Opens in Chicago

Lubliner & Trinz Add $2,000,000 House to Circuit; Opens to Capacity

ANOTHER beautiful theatre was opened in Chicago on Monday, October the 12th, when Lubliner and Trinz' "Harding" held its premiere. The reported cost of this new house is $2, 000,000 and unusual ceremony was arranged in celebration of the opening by the Avondale-Logan Square Business Men's associations. More than 100,000 people turned out for the opening of the theatre and the fall festival.

The Harding opened its doors at 5 o'clock with one of the best stunts ever designed to get crowds to the opening of a new theatre. Eddie Cantor, comedy king of Flo Ziegfield's "Kid Boots" show and Mary Eaton, dancing star, acted as doorman and cashier respectively.

The publicity and advertising for the Harding opening and for the Avondale and Logan Square Business Men's Association Fall festival, was handled by Lubliner & Trinz' publicity staff consisting of Louis P. Krámer, J. J. Hess, William Adler, Miss Anne McEwen, and Roy Willis, artist, aided by Ben H. Serkowich of Balaban & Katz, who will long be remembered for his great work on the Uptown opening.

The opening of the Harding theatre marked the si teenth anniversary of Lubliner & Trinz. The company has grown from one theatre to the largest circuit of first run houses in the city, with twenty houses now in operation and eleven more costing $19,000,000 under construction, making the company's total investment in Chicago more than $30,000,000 with 3,100 employes.

The pageant activities, of course had a tendency to hold people out-of-doors, but worked greatly to the advantage of the theatre. It brought thousands into the neighborhood.

Back of all this is sixteen years of untiring effort—not only on the part of Lubliner & Trinz, but on the part of a multitude of other organizations as well. The names of these belong on the L. & T. roll of honor—of those who have contributed theie best in an effort to make L. & T.'s great chain among the country's finest.

Some of Chicago's best known builders have had a finger in the construction of Lubliner & Trinz' theatres. Meyer Fridstein was the architect who actually visualized it, and under his direction the theatre was brought to splendid realization.

The interior painting and decorating on the Harding is a splendid sample of the work of one of Chicago's foremost interior decorating concerns and dealers in antique furniture. A great deal of the beauty of the interior of the new house has been largely the result of the efforts of the contract department of Marshall Field & Co., who designed the rich and tasteful drapes, and supplied furniture, carpets and other furnishings that greatly enhance the lobby and balcony promenades.

Marble has always been used on a large scale in L. & T. houses and two of the city's marble companies, known both for the excellence of their product were called on to do their share in supplying this material. Terra cotta is another stone that has been used largely to beautify both the exteriors and interiors.

The motion picture equipment in L. & T. theatres is of the best Peerless Reflector Lamps are used in the booth.

The mamouth organ that fills the Harding auditorium with harmony bears the name of Wurlitzer. More than $30,000 was expended in building and installing the one instrument in the new Harding and it is one of the finest to be found anywhere in the city.

The addition of Lubliner & Trinz' $2,000,000 picture palace only makes the expression "Chicago, the city of theatres deluxe," more true. There is probably no center of population anywhere with more elaborate and beautiful show places, in proportion to population than this mid-western city. Neighborhood houses are comparable with most large cities finest while its best theatres vie for the world premier ranking.

DIRECT BUYING

THE principal topic of discussion these days among equipment manufacturers is whether they will comply with the demand of large circuits to sell them direct thereby eliminating distributors' profit.

Direct buying neccesitates that installation and servicing be done by the purchaser—which is convenient for a few circuits—fifteen at the outside. It is very questionable whether smaller or even relatively large groups of theatres can maintain such a special service department economically, not to mention the thousands of independent houses which have no technical staff.

This field is not large enough for distributors to maintain a paying business if they derive no profits from equipment bought by circuits. Therefore direct sales to circuits by manufacturers at the discounts now given dealers would eventually be the means of eliminating distributors or at least all the important ones.

Without complete distributor representation, manufacturers will be forced to sell the entire field direct. Results from that sales policy might be manifold—and by no means beneficial to theatres in general:

Where large discounts could be allowed big buyers, this policy would necessarily mean excessive charges to smaller buyers to cover installation, service and sales expense. The introduction of new and improved equipment would be handicapped, retarding the excellent advancement, such as has been constantly going on during the past ten years, for more efficient and better apparatus.

Manufacturers of lessor supplies would find it difficult to sell in quantities, resulting in the maintenance of higher prices. With no distributors' sales representatives constantly calling on exhibitors urging the installation of new and improved apparatus, the tendency towards better projection and general up-to-dateness of theatres might be brought to a more or less stand-still.

Certainly, large buyers should receive a discount—but not to the elimination of all distributor profits. And as to the manufacturers being "forced" to sell direct, this appears a bit strong—especially if these manufacturers are making good products. that are needed by theatres.

P. M. ABBOTT.



Proscenium and part of auditorium of Lubliner & Trinz Harding Theatre, Chicago.

Description of An Attractive Lobby Using Special Displays

By Wm. F. Libman, Libman Spanjer Corp., N. Y. C.

HAVING carried the reader through the modern lobby frame plant, and explaining step by step, the evolution of the building of the modern lobby frame and mirror, it would naturally follow that the uses and adaptability of these products be touched upon.

As has been pointed out in the foregoing articles, the purpose of the lobby display is to attract, beautify, and adorn. The business of producing and exhibiting motion pictures, being a comparatively new one, it follows that the building of accessories required by the motion picture theatre is a correspondingly youthful one.

In this line of endeavor, as is the case in other trades and industries, certain styles and practices have come to be accepted as standards. Being structural, and confined to limitations dictated by the size and shape of the theatre lobby, certain styles and shapes of lobby frames and mirrors have been devised and followed, each of them treated with modifications or additions as the case might call for. Just as in architecture where there are just so many forms or styles, that permit for individual treatment and personality, so it is with lobby frames and mirrors.

But every so often, a departure is made, either by request of the user, or necessitated by the lobby conformation, or through the ingenuity of the builder, or perhaps through a combination of all three of the foregoing elements.

A striking example of such a departure is called to the writer's mind in a recent installation made at Reade's New Oxford Theatre at Plainfield, N. J. Instead of the usual elaborately treated style, a special type of frame was decided upon. This consisted of a simple 3-inch wide moulding, gold leafed, and burnished, with a hand hammered surfaced finish. These frames with a backing of blue silk plush, pleasingly and radically different, but the element that added still greater individuality was the manner in which they were installed. Instead of being attached in the customary manner, up against the lobby wall, they were actually hung by means of heavy silken blue and gold cords or ropes with tasselled ends, in much the same manner as is used in the hangings of expensive oil paintings. This is really the effect that is produced in this unusually artistic lobby; just as though the lobby frames were magnificent works of art in a wonderful painting gallery.

The moment that one enters this lobby, which by the way is 100 feet in depth, he is first greeted by two massive solid bronze 3-sheet combination frames that flank the entrance. Then past the set of four lobby frames hanging as described above, in sets of two, that are hung between artistic pilasters, and then into the foyer.

It is at this point that the real individuality of the lobby strikes one. For here are two magnificent Italian marble lamps, one on either side of the foyer. Each of these lamps are carved out of a single block of beautiful marble, solid from the base up to the bowl shaped urn in which the lighting elements are placed. These bowls, cupped by the sculptor out of the solid piece, produce the most wonderful translucent lighting effect imaginable when the illumination is complete.

This lighting effect is greatly enhanced by the background provided through two magnificent large tapestries that cover each wall behind these alabaster lamps.

The entire lobby itself is lighted up by means of a group of jewelled crystal chandeliers that hang from the lobby ceiling, and that add no little contribution to the beauty of this lobby which the writer considers one of the finest in this country.

Plans Announced for New Albuquerque Theatre

Announcement was recently made by the Bachechi Amusement Company that plans are being drawn for a Class A theatre, capable of accommodating the largest theatrical productions, vaudeville and motion pictures, to be erected at the northeast corner of West Central avenue and Fifth street.

The new theatre will have a 75-foot frontage on Central and 142 feet frontage on Fifth. It will be 50 feet high in front. It will have a seating capacity of 1,400. The stage will be 32x75 feet with a loft 60 feet in height and proscenium arch 34 feet. The style of architecture is early Spanish mission and the furnishings will conform to this artistic style. The exterior and interior finish will be of polychrome terra cotta. The roof will be of ornamental mission tiling. The interior decorations will be beautiful, designed by artists of great ability and will cost approximately $10,000. The entire interior will be carpeted in handsome velour.

Wurlitzer May Build in Kansas City

The Rudolph Wurlitzer Company, manufacturers of musical instruments, may build a new $500,000 building in Kansas City soon, according to Howard E. Wurlitzer, president, who was in Kansas City inspecting possible sites for the building.



CAPITOL THEATRE, New York City
Seated by American Seating Company, Thomas W. Lamb, Architect

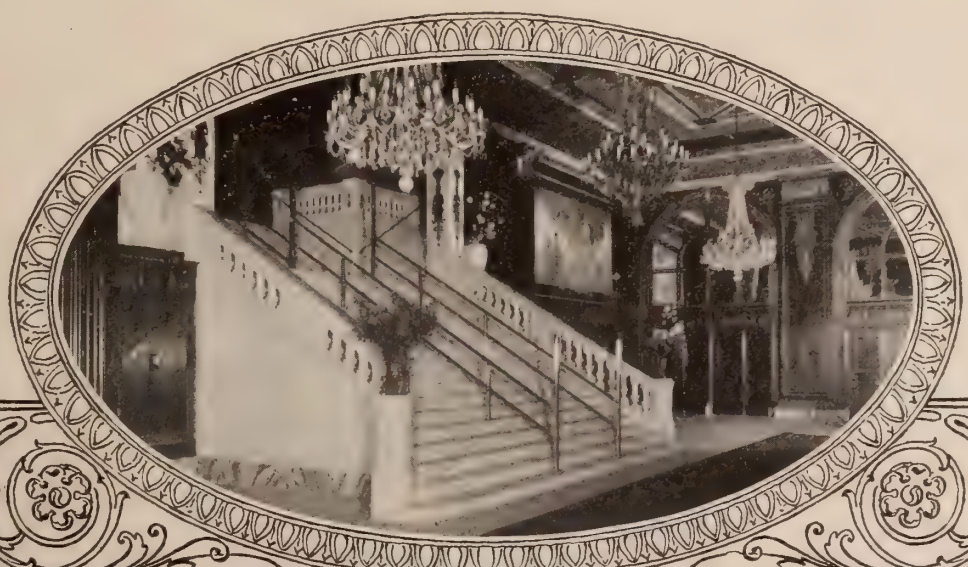
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Projection

Optics, Electricity, Practical Ideas & advice



Inquiries and Comments

We Are "Bawled" Out

IT seems that when the editor of this department made a statement, a little more than a year, to the effect that the Law of Inverse Squares applied to the light beam of a motion picture projector he started something.

Despite the fact that proof was advanced at the time that statement was originally made which tended to preclude any arguing on the matter the editor, ever since, has been busy warding off attacks from every side which come, more or less, in the nature of incredulous disbeliefs.

It seems strange that such a casual statement of a perfectly obvious fact should elicit so much criticism—particularly from persons whom we have accredited all along with being in full possession of all the facts concerning projection fundamentals. Yet such has been the case, much to our surprise.

In connection with this needless controversy we paid particular attention to answering the critical comments of a writer for another trade publication, and who, by the way, appeared to be our most persistent critic, thinking that we might thereby effectively silence the spasmodic attacks from our readers. In this we have apparently been unsuccessful since only recently a Brooklyn projectionist, one Richard Kuester by name, takes us to task for the critical attitude which we, in turn, have assumed toward our critics, for he writes:
Dear Sir:

"Being a projectionist and therefore interested in all matters pertaining to projection, I subscribe to several trade journals just to get information and new ideas on projection (a laudable ambition which may well be emulated by the rest of the fraternity—Ed.)

"In the October 10th issue of Motion Picture News you devote an entire article, or rather the entire section on projection to criticise an editor of a projection department of another paper.

"I happen to be a subscriber to both papers and know whom you mean. To my idea this editor is just trying to elevate those who work in the projection room and make projection a respected profession. This editor is man enough to admit when he is wrong or does not know.

"True enough, everybody has the right to argue for what they think is right, just as scientists and others argue against well known laws of nature.

Wants to Know

"As a projectionist and a subscriber, I am going to ask you to be so kind as to set forth in plain English your knowledge on this subject of light action so I, as a projectionist, will understand the subject a little better. . . ."

Who'd'a thought that this matter would develop into such a word-slinging contest anyway? As a space consumer it rates "A-1."

After all the explaining and argufying that we have already passed out along comes a chap like Kuester with the naive request that we start it all over again so that he "as a projectionist" can understand it. Well, we as an editor are *not* going to do it. No sir, not by a long shot.

If you want to understand what this feud is all about, Friend Kuester, you'll have to go right back to the May, June and July issues of Motion Picture News of last year (1924) and do some tall reading. The best explanation we could hope to make is contained in those issues—I think one of the July issues would be particularly interesting. As for starting it all over again—Never!

Tired

As far as our criticism of other writers is concerned, why, we too, have been hauled over the coals so it is only natural for us to turn around and do a little bit of the hauling ourselves. We are going to be even more critical than the other fellow, especially when he attempts to ridicule us. If anybody crowds us we are going to crowd right back.

We too are trying to elevate the projectionists' standing in the field but not, however, by patting him on the back. The utter self-complacency with which many projectionists assume a know-it-all attitude is one of the direct results of such actions so we believe it is better to give them a jolt every now and then in order to keep their thinking apparatus in proper trim. Our motto has been "Spare the oil and spoil the rod."

As far as arguments go, nothing could be better to bring out ideas and develop one's knowledge of the subject, including the editors. This particular argument, however, has been dilly-dallying back and forth for over a year along the lines "Yes, it is," "No, it isn't" and that is too long.

So we say again this is positively the last time we are going to mention it. Other things of more importance are on the schedule.

Shades of Jesse James

Just recently we received word of the existence of a Projection School in the middle west, from O. Record of Grain Valley, Mo.

Friend Record writes again giving the address of this school as follows:

Kansas City School of Motion Picture Projection, 109 West 18th Street, E. J. Sime, Manager.

A clipping from another journal in the motion picture field accompanied the letter and this clipping forms very interesting reading. It appears that the M. P. T. O. of Missouri and Kansas are cooperating with the school, which is conducted on a non-union basis.

Recently, some handbills were distributed explaining the purpose of the school to theatre managers. Whatever was contained in those handbills certainly brought results—but from a different quarter. A nice friendly group consisting of about twenty-five members of the local union paid Manager Sime a visit, the nature of which can be adduced from the fact that Sime promptly "drew a bead" on them with a Colt Forty-Five, or whatever they use to draw beads with, and, according to the news item, "successfully stood off the angry mob." Apparently there were no casualties.

C. E. Cook, business manager of the Kansas-Missouri M. P. T. O., in a statement issued after the incident denied implication of his organization in the matter of the handbills but placed himself on record as being in favor of the school saying "any exhibitor has a right to hire whom he pleases and pay according to the quality of the work done, just the same as an employer in any line of business pays an employee according to his ability."

And so it rests. However, there's much to be said on both sides.

Minusa Screen Plant Severely Damaged by Fire

Fire of undetermined origin on Friday night, October 16, damaged the plant of Minusa-Cine Screen Company, 2665 Morgan St., St. Louis, Mo., approximately $20,000. The company manufactures high class motion picture screens. The blaze had gained considerable headway before it was discovered by a passing policeman. The fire department had to fight more than an hour before the fire was under control. The loss was fully covered by insurance.

Officials of the company stated that it would prepare to care for all business promptly and that in a very short time normal conditions will be restored in the plant.

James Cardina Building Two Theatres in Buffalo

James Cardina, who operates the new Varsity on Bailey avenue and the Kensington on Grider street, Buffalo, has just acquired another site on Bailey avenue, between Kensington and Delavan avenues, on which in the spring he will begin the construction of a 2,500 seat house which will have a frontage of 140 feet.

Mr. Cardina, in association with his brother, Thomas, is also building a new theatre in Williamsville, N. Y., near Buffalo, which will be ready in a few weeks. This house is really an enlargement of the old Glen theatre which Mr. Cardina has operated for years, but a new front is being built and the horse seating capacity augmented to 750. Some day property next door to the theatre may be obtained at which time the house will be boosted to a 1,200 seat house.

Screen Brilliancy

For brilliancy on the screen make sure you have Eastman Positive Film in the projector. It is identified by the words "Eastman" and "Kodak" in black letters in the film margin.

Eastman is the film that is unrivaled for carrying the quality of the negative through to the screen.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Theatre Construction

We are in a position to thoroughly analyse any theatre proposition from every point of view. We will prepare you a statement showing the probable net returns on investment, cost of construction and equipment and methods of finance. We also prepare plans and specifications and supervise the construction from inception to completion, turning the theatre over to you complete in every detail, ready to operate. Send us your proposition for analysis.

Our Motto is Efficiency with Economy

H. Robins Burroughs Co.

Engineers

70 East 45th St. New York City



Mural paintings in the new Lubliner & Trinz Harding Theatre, Chicago.

Watertown, Mass., Playhouse Opens Next Month

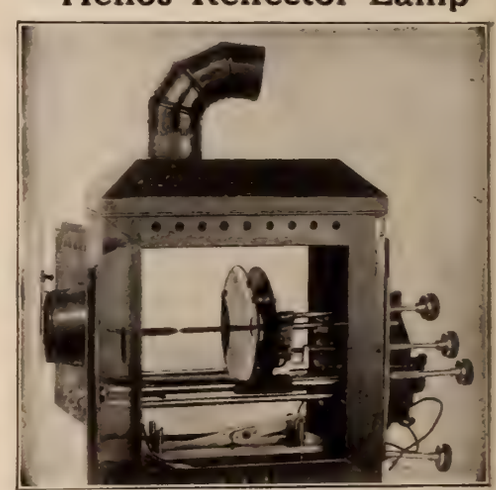
The new Coolidge Theatre at Mount Auburn street and Kimball road, Watertown, Mass., is rapidly progressing and will be opened to the public at Thanksgiving time. This playhouse is one of the most beautifully finished houses outside the big cities in New England and when completed, will cost approximately $250,000. Its fifteen hundred seats are all on one floor and the musical program will be furnished by a new $14,000 Roberts Morton organ. The vestibule is finished in a combination of Chianti and red Levanto marble, the toilets are all finished in marble, the lighting fixtures are all of hand worked wrought iron and cost alone $4,600, the ceiling decorations are by Rassmussen and are of the Renaissance period, while the house is to be carpeted throughout. The double feature bill will be changed three times each week. The new playhouse is owned by the Atlantic Theatres Corporation of which Benjamin H. Green is the president. Mr. Green will personally supervise the new house as well as continue his supervision of the Melrose (Mass.) Theatre which he now operates. Mr. Green was for over two years general manager of the Black Circuit before it was taken over by the Paramount interests.

Two New $1,000,000 Theatres for Omaha, Neb.

After Mayor James Dahlman had turned the first spadeful, excavation work began for the $1,000,000 theatre to be erected for A. H. Blank on the corner of Twentieth and Farnam. The excavation contract has been let to F. L. Bushe. Piling work is expected to begin in ten days. The general contract for the building is expected to be let in a little over a month.

Meanwhile the World Realty Company is preparing to erect its $1,000,000 theatre on the corner of Sixteenth and Douglas. W. R. McFarland of the company has just returned from a trip from the east where he inspected newly constructed houses. The new theatre here will be built during 1926, will be from twelve to sixteen stories high, and will cover a site 132 by 132 feet. The name "Omaha" has been selected for the theatre from a wide variety of suggestions. The house will be dedicated to the pioneers of Nebraska and the decorative scheme will include busts and figures of Indians.

Helios Reflector Lamp



"Best by Test"

Approved by Underwriters Laboratories

25% Better Screen Illumination

50-75% Current Saving

WARREN PRODUCTS COMPANY

265 Canal St. New York

Say Something in Your Sign

MOVIE HITS

Don't be satisfied to have it just glare impotently. Have it move, attract attention, and "say something." That's real sign advertising.

Reco FLASHERS quickly pay back modest first cost by current saving. They're standard.

Write for circular

Mfrs. of Reco Color Hoods, Motors, Mixers.

REYNOLDS ELECTRIC COMPANY

2628 W. Congress St. Chicago

VALLEN CURTAIN MACHINES AND NOISELESS TRACKS ARE SUPREME

Now is the time to "VALLENIZE"

E. J. VALLEN ELECTRICAL CO.

AKRON, OHIO.

REACH THE THEATRE BY MAIL THRU OUR UP-TO-DATE MAILING LIST SERVICE

18138 U. S. THEATRES SHOWING PICTURES

Under 250 seats, 30%; under 500, 70%; under 800, 85%; over 800, 150%

The most economical method of reaching theatres is our ADDRESSING SERVICE. $4.00 PER M UP. Lists if desired. 30 to 50% saved in postage, etc., through elimination of dead and duplicate theatres usually listed. Lists of Producers, Distributors and Supply Dealers.

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700 Sixth Ave., at 41st St. New York City

Phone, Penney, 7484-7485



Projection room of Lubliner & Trinz Harding Theatre, Chicago, with battery of four Motiograph projectors.

St. Louis Amusement Company to Erect $1,000,000 Theatre Building

The St. Louis Amusement Company have purchased the Mikado Airdome site at Hamilton and Easton avenues, St. Louis, and plan to erect a $1,000,000 theatre and apartment structure there within the next few months.

The price paid for the ground is said to have set a new record for that section of St. Louis. In realty circles it is reported that the consideration was approximately $135,000. The site fronts 147 feet on Easton avenue by 200 feet on Hamilton avenue.

Spyros Skouras, president of the St. Louis Amusement Company, confirmed the report and stated that the new theatre will seat approximately 3,000 persons. It will rank with the finest houses in the Central West. An architect and engineer will be selected to prepare plans for the house within the next few weeks and it is planned to award the construction contracts very shortly.

The new house will become a first run theatre for that section of St. Louis and will play day and date with the Grand Central on many big productions very probably.

St. Louis Theatre Field is Active

The new Southampton Theatre, Lansdowne and Wherry avenues, St. Louis, Mo., has been completed. This house seats 1,000 persons and cost approximately $75,000. It was erected by the Southampton Investment and Building Company and is of concrete and steel construction.

The Ivanhoe Theatre, Ivanhoe and Bradley avenues, St. Louis, Mo., held its grand opening on October 16. Mr. and Mrs. Frank Tabler are managing the house. It was erected by S. S. Yeckel.

Charles Skouras' new house at Columbia and Southwest avenues will be ready within a very few weeks. It will seat about 1,500 persons and rank with the finest houses in the city. It was designed by Preston J. Bradshaw, who is also supervising the construction.

Robert Stempfle of the Strand Theatre, St. Charles, Mo., has had plans prepared for a new house for St. Charles. It will be two story, 50 by 140 feet and of brick, steel and mill construction. Plans are being prepared by Boller Brothers, 114 West Tenth street, Kansas City, Mo.

THE GOOD OLD SUMMER TIME



THE shivering, chattering, red-nosed crowd, bundled in furs and great coats, that will soon be shuffling its feet in three inches of snow, will seek the theatre with that good-old-summer-time look.

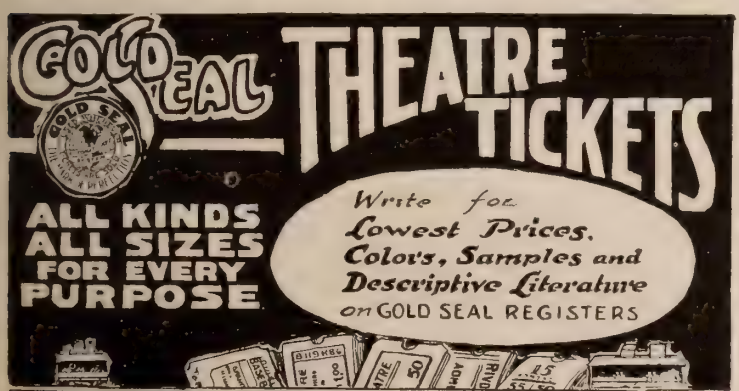
Netschert artificial flowers and natural prepared palms, plants and trees of all kinds provide the means of converting an uninviting theatre into the kind that pleasure seekers want.

Have Uncle Sam bring you a copy of our free Catalog No. 7, in colors.



FRANK NETSCHERT, Inc.
61 Barclay St., New York

GOLD SEAL THEATRE TICKETS



Automatic Ticket Register Corporation
723 Seventh Avenue New York

A Super-Lite Screen Will Improve Your Picture

Because:

It gives a soft, clear, white picture, bringing out every detail with a minimum of projected light. If you aren't getting good results now mail the attached coupon and get full details on how a Super-Lite will improve your projection.

C. S. Wertsner & Son
Manufacturers
221 North 13th St.
Philadelphia, Pa.

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Send me details on Super-Lite Screens.
Name .....
Theatre .....
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RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents.

CLASSIFIED SERVICE

A classified ad in MOTION PICTURE NEWS offers the full resources and circulation of the NEWS to the advertiser at a ridiculously low figure.

Whether you want to reach executives, branch managers, salesmen, or theatre managers, you can accomplish this quickly and economically through the NEWS Classified Columns.

Wanted

AT LIBERTY, lobby decorator, poster artist, advertising and exploitation expert, and manager; 19 years' experience; last 3 years with D. F. R. Theatres of Wichita Falls; change in ownership reason for this adv.; can furnish any amount of references and photos of work; will go anywhere. E. M. Berg, 1110 9th St., Wichita Falls, Texas.

ORGANIST. — Experienced, competent, versatile picture player desires immediate change; references; union. Box 450, Motion Picture News, New York City.

EXPERT OPERATOR and Electrician with 9 years' experience in big houses; married; wants to locate at once. Address, Operator, Box 282, Mason City, Iowa.

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DATED ONE-SHEETS, any release; 100 lots, 5 cts. sheet; 50, 8 cts.; prompt shipment; write for samples. Central Show Printing Company, Mason City, Iowa.

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FOR SALE—400 veneered seats, $500; 2 Powers 6 B's, good condition, each $375; 1 Osborn Baby Grand Piano, $200; ⅓ horse 36 inch blower (new $575), $195; 4 16-inch wall fans, each $10; 1 Orpheum 14 ft. vertical sign with flasher, $150; in fact a complete set of equipment to be sold in line with above prices. S. O'Hare, Fairfield, Iowa.

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FOR SALE—Moving picture theatre (valuable realty), in town near Camden, N. J.; seating capacity 486, etc. Frank DuFrayne, 20 S. 15th St., Philadelphia.



How leading theatres advertised the William Fox Production of "The Iron Horse." In the group illustrated above are displays by the Des Moines theatre, Des Moines; Strand, Brooklyn, N. Y.; Eastman theatre, Rochester, N. Y.; Tudor, New Orleans; Fox theatre, Philadelphia; Rialto, Washington, D. C.; Colonial theatre, Indianapolis; Fox Washington, Detroit; Tremont Temple, Boston; Liberty theatre, Kansas City, and the Sun theatre, Omaha.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming, will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Amazing Quest, The	Henry Edwards	Cranfield & Clarke	5500 feet	
American Pluck	George Walsh	Chadwick	5000 feet	July 11
Apache Love	Geo. Larkin	B'way Dist. Co	5000 feet	
As No Man Has Loved	Special Cast	Fox	7836 feet	Feb. 28
Battler, The	Kenneth McDonald	Bud Barsky (S. R.)	5000 feet	
Below The Line	Rin-Tin-Tin (dog)	Warner Brothers	6100 feet	Oct. 31
Big Pal	Wm. Russell	Ginsberg Dist	45 3 feet	
Black Cyclone	Rex (horse)	Pathe		May 30
Bobbed Hair	Prevost-Harlan	Warner Brothers	6700 feet	
California Straight Ahead	Reginald Denny	Universal	7238 feet	Sept. 12
Call of Courage, The	Art Acord	Universal	4661 feet	Sept. 19
Classified	Corinne Griffith	First National		Oct 1
Coast of Folly	Gloria Swanson	Paramount	6840 feet	Sep 1
Coming of Amos	Rod La Rocque	Prod. Dist. Corp	5677 feet	Sept. 19
Crack of Dawn	Reed Howes	Rayart (S. R.)		
Cyclone Cavalier	Reed Howes	Rayart (S. R.)	4928 feet	Sept. 26
Dark Ange , The	R. Colman-V. Banky	First National	7311 feet	Sept. 26
Don Q, Son of Zorro	Douglas Fairbanks	United Artists	10264 feet	June 27
Free to Love	C. Bow-D. Keith	B. P. Schulberg (S.R.)		
Freshman, The	Harold Lloyd	Pathe		July 25
Graustark	Norma Talmadge	First National	5900 feet	Sept. 19
Havoc	Special Cast	Fox	9200 feet	Aug. 29
High and Handsome	"Lefty" Flynn	F. B. O.	5669 feet	
His Majesty Bunker Bean	M. Moore-Devore	Warner	7291 feet	Sept. 26
His Master's Voice	Thunder (dog)	Gotham Prod. (S. R.	6000 feet	
If Marriage Fails	J. Logan-C. Brook	F. B. O	6006 feet	May 23
Keep Smiling	Monty Banks	Assoc. Exhib	5400 feet	Aug. 1
Kentucky Pride	Special Cast	Fox	6597 feet	Sept. 19
Knockout Kid, The	Jack Perrin	Rayart Pict. Corp. (S. R.)	4901 feet	
Let's Go Gallagher	Tom Tyler	Film Book Offices	5182 feet	Oct. 3
Little Annie Rooney	Mary Pickford	United Artists	8850 feet	Oct. 31
Lost World, The	Special Cast	First National	9700 feet	Feb. 21
Manhattan Madness	Dempsey-Taylor	Assoc. Exhib	5500 feet	July 25
Man of Nerve	Bob Custer	F. B. O	4452 feet	
Man Who Found Himself	Thomas Meighan	Paramount	7168 feet	Sept. 5
Mystic, The	Special Cast	Metro-Goldwyn	6147 feet	Sept. 12
Never the Twain Shall Meet	Stewart-Lytell	Metro-Goldwyn	8143 feet	Aug. 8
New Champion, The	Wm. Fairbanks	Columbia Pict. (S.R.)	4547 feet	
Not So Long Ago	Betty Bronson	Paramount	6943 feet	Aug. 8
Once In a Lifetime	Richard Holt	Gerson Pict. (S. R.)		
Other Woman's Story	Calhoun-Frazer	B. P. Schulberg		
Outlaw's Daughter, The	Josie Sedgwick	Universal	4375 feet	
Paint and Power	Elaine Hammerstein	Chadwick		
Parisian Nights	E. Hammerstein - L. Tellegen	F. B. O	6278 feet	June 20
Plastic Age, The	Special Cast	B. P. Schulberg (S. R.)		
Pretty Ladies	Zazu Pitts	Metro-Goldwyn	5828 feet	July 25
Primrose Path, The	Bow-MacDonald	Arrow	5475 feet	Oct. 31
Ridin' the Wind	Fred Thomson	Film Book Offices	7518 feet	Oct. 24
Scandal Street	Kennedy-Welch	Arrow	6923 feet	
Sealed Lips	Revier-Landis	Columbia Pict. (S.R.)	5770 feet	
Seven Days	Lillian Rich	Prod. Dist. Corp	6974 feet	Sept. 12
Shore Leave	Barthelmess-Mackaill	First National	6856 feet	Aug. 29
Siege	Virginia Valli	Universal	6424 feet	June 20
Son of His Father, A	Special Cast	Paramount	7009 feet	Sept. 19
Souls for Sable	Windsor-O'Brien	Tiffany (S. R.)	7000 feet	
S O S Perils of the Sea		Columbia Pict. (S.R.)		
Speed Madness	Frank Merrill	Hercules Film	4579 feet	
Spook Ranch	Hoot Gibson	Universal	5147 feet	May 2
Steppin' Out	Sterling-Revier	Columbia	5267 feet	
Sun Up	Special Cast	Metro-Goldwyn		Aug. 29
Teaser, The	Laura La Plante	Universal	6967 feet	May 30
Three in Exile		Truart (S. R.)	5800 feet	
Three Weeks in Paris	M. Moore-D. Devore	Warner Brothers	5900 feet	
Three Wise Crooks	Evelyn Brent	Film Book. Offices	6074 feet	Oct. 24
Throwback, The	Special Cast	Universal		
Timber Wolf, The	Buck Jones	Fox	4809 feet	Sept. 26
Trouble With Wives, The	Vidor-T. Moore	Paramount	6489 feet	Aug. 15
Wall Street Whiz, The	Richard Talmadge	Film Book. Offices		
What Fools Men	Stone-Mason	First National		
Wheel, The	Special Cast	Fox	7264 feet	Aug. 29
White Outlaw, The	Jack Hoxie	Universal	4830 feet	June 27
Wild Horse Mesa	Special Cast	Paramount	7221 feet	Aug. 22
Wild, Wild Susan	Bebe Daniels	Paramount	5774 feet	Aug. 15
With This Ring	Mills-Tellegen	B. P. Schulberg	5333 feet	Oct. 3

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
Borrowed Finery	Louise Lorraine	Tiffany (S. R.)	6500 feet	
Bustin' Through	Jack Hoxie	Universal	4506 feet	Oct. 24
Cactus Trails	Jack Perrin	Madoc Sales	4800 feet	
Circus Cyclone, The	Art Acord	Universal	4619 feet	Aug. 22
Compromise	Irene Rich	Warner Bros	6789 feet	
Dangerous Odds	Ruth Roland	Truart (S. R.)	5000 feet	Aug 29
Everlasting Whisper, The	Tom Mix	Fox	5611 feet	Oct. 24
Exchange of Wives, An	Special Cast	Metro-Goldwyn	6300 feet	Oct. 17
Fate of a Flirt, The		Columbia (S. R.)		
Fighting Heart, The	Geo. O'Brien	Fox	6978 feet	Oct. 3
Golden Princess, The	Bronson-Hamilton	Paramount	6395 feet	Sept. 19
Great Sensation, The	W Fairbanks-P. Garon	Columbia (S R)	4470 feet	Sept. 26
Heads Up	Fred Thomson	F. B. O.	5482 feet	
Hell's Highroad	Leatrice Joy	Prod. Dist. Corp	6081 feet	Sept. 5
Heartless Husbands	Gloria Grey	Madoc Sales	5000 feet	
His Dark Past	Glenn Hunter	Assoc. Exhib	5600 feet	July 25
His Father's Pride	Richard Holt	Gerson Pict. (S. R.)		
Iron Horse, The	O'Brien-Bellamy	Fox Film Corp.	10288 feet	Sept. 19
John Forrest	Henry Edwards	Cranfield&Clark(S.R.)	5000 feet	
Keeper of the Bees, The	Robert Frazer	F. B. O.	6712 feet	Oct 17
Law Tyler's Wives		B. P. Schulberg (S. R.)		
Lights of Old Broadway	Marion Davies	Metro-Goldwyn		
Lorraine of the Lions	Kerry-Miller	Universal	6753 feet	Aug. 15
Lovers in Quarantine	Daniels-Ford	Paramount		
Man on the Box, The	Sydney Chaplin	Warner Bros		
Midnight Special		Truart (S. R.)		
Midshipman, The	Ramon Novarro	Metro-Goldwyn		
Mock Marriages	Hawley-Lincoln	Broadway Dist	5600 feet	
New Brooms	Hamilton-Love	Paramount	5443 feet	Oct. 24
Peacock Feathers	Logan-Landis	Universal	6717 feet	Aug. 29
Pony Express, The	Betty Compson	Paramount	99-9 feet	Sept. 26
Prairie Pirate, The	Harry Carey	Prod. Dist. Corp	4603 feet	Sept. 26
Red Hot Tires	Monte Blue	Warner Bros.		
Regular Fellow, A	Raymond Griffith	Paramount	5027 feet	Oct. 17
Sons of the Sawdust	Fields-Dempster	United Artists	9500 feet	Aug. 1
Silver Fingers	Geo. Larkin	B'way Dist. Co	5000 feet	
Some Punkins	Chas. Ray	Chadwick	6500 feet	Sept. 19
Storm Breaker, The	House Peters	Universal	6064 feet	Sept. 26
Substitute Wife, The	Jane Novak	Arrow	5994 feet	
Thunder Mountain	Special Cast	Fox	7537 feet	Oct. 10
Tower of Lies	Chaney-Shearer	Metro-Goldwyn	6849 feet	Oct. 10
Tumbleweeds	Wm. S. Hart	United Artists		
Unchastened Woman, The	Theda Bara	Chadwick	6800 feet	
Under the Rouge	Tom Moore	Assoc. Exhib	6500 feet	July 25
Wandering Fires	Constance Bennett	Arrow		
Wandering Footsteps	Special Cast	Ginsberg Dist. Corp.	5060 feet	
Winds of Chance	A. Nilsson-B. Lyon	First National	9753 feet	Aug. 29
Without Mercy	Vera Reynolds	Prod. Dist. Corp	6550 feet	5
Winding Stair, The	Special Cast	Fox	5700 feet	Oct. 17

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
After Marriage	Margaret Livingston	Madoc Sales	5000 feet	
All Around the Frying Pan	Fred Thompson	F. B. O		
Ancient Highway, The	Holt-Vidor	Paramount		
Best Bad Man, The	Tom Mix	Fox		
Best People, The	Special Cast	Paramount		
Blue Blood	George Walsh	Chadwick		
Calgary Stampede, The	Hoot Gibson	Universal		
Camille of the Barbary Coast	Busch-O. Moore	Assoc. Exhib	5600 feet	Aug. 1
Clash of the Wolves	Rin-Tin-Tin (dog)	Warner Bros.		
Cobra	Valentino-Naldi	Paramount		
Daring Days	Josie Sedgwick	Universal	5 reels	
Dixie	S. O'Neil-E. Roach	Metro-Goldwyn		
Durand of the Bad Lands	Buck Jones	Fox	5844 feet	
East Lynne	Special Cast	Fox	8975 feet	Oct. 10
Fifty-Fifty	L.Barrymore-H.Hampton	Assoc. Exhib	5564 feet	June 20
Fight to a Finish, A		Columbia (S. R.)		
Flower of Night	Pola Negri	Paramount	6374 feet	Oct. 31
Fool, The	Edmund Lowe	Fox	9374 feet	April 25
King on Main St., The	Adolphe Menjou	Paramount		
Last Edition, The	Ralph Lewis	Film Book. Offices		
Lazybones	Special Cast	Fox Film	7234 feet	Oct. 31
Little Bit of Broadway	Ray-Starke	Metro-Goldwyn		
Makers of Men	Special Cast	Bud Barsky (S. R.)	5500 feet	Oct. 3
Merry Widow	Mae Murray	Metro-Goldwyn		
No Man's Law	Bob Custer	F. B. O		
People vs. Nancy Preston	Bowers-De La Motte	Prod. Dist. Corp.		
Perfect Clown, The	Larry Semon	Chadwick		
Phantom Express, The	Special Cast	Ginsberg Dist		
Price of Success, The	Alice Lake	Columbia (S. R.)		
Road to Yesterday, The	Joseph Schildkraut	Prod. Dist. Corp.		
Romance Road	Raymond McKee	Truart	5000 feet	
Rose of the World	Special Cast	Warner Bros		
Seven Sinners	Marie Prevost	Warner Bros.	6826 feet	
Simon the Jester	Rich-O'Brien	Prod Dist Corp.		
Stage Struck	Gloria Swanson	Paramount		
Tessie	McAvoy-Agnew	Arrow	6221 feet	
Thank U	Special Cast	Fox	6900 feet	Sept. 19
Time the Comedian		Metro-Goldwyn		
Transcontinental Limited	Special Cast	Chadwick (S. R.)		
Vanishing American, The	Dix-Wilson	Paramount		
Wedding Song, The	Leatrice Joy	Prod. Dist. Corp.		
Where Was I?	Reginald Denny	Universal	6630 feet	Aug. 29
Wild Girl		Truart (S. R.)	5800 feet	
Winner, The	Charles Ray	Chadwick (S. R.)		

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Ancient Mariner, The	Special Cast	Fox		
Between Men	"Lefty" Flynn	F. B. O		
Braveheart	Rod LaRocque	Prod. Dist. Corp.		
Circle, The	Special Cast	Metro-Goldwyn	5511 feet	Oct. 31
Dice Woman, The	Priscilla Dean	Prod. Dist. Corp.		
Flood, The	Special Cast	Truart (S. R.)		
Golden Strain, The	Special Cast	Fox		
Handsome Brute, The	Columbia Pict. (S. R.)			
Lady Windermere's Fan	Special Cast	Warner Brothers		
Lodge in the Wilderness, The		Tiffany (S. R.)	6500 feet	
Madam Behave	Eltinge-Pennington	Prod. Dist. Corp.		
Man From Red Gulch	Harry Carey	Prod. Dist. Corp.		
Midnight Flyer, The	Landis-Devore	F. B. O.		
Morals for Men	Tearle-Mills	Tiffany (S. R.)	6500 feet	
Pals		Truart (S. R.)	5800 feet	
Pleasure Buyers, The	Irene Rich	Warner Brothers		
Prince of Pep	Richard Talmadge	F. B. O		
Prince of Broadway	George Walsh	Chadwick		
Sally, Irene and Mary	Special Cast	Metro-Goldwyn		
Silver Treasure, The	Special Cast	Fox		
Sweet Adeline	Charles Ray	Chadwick		
Wages for Wives	Special Cast	Fox		
When the Door Opened	Special Cast	Fox		

JANUARY

Feature	Star	Distributed by	Length	Reviewed
Conquered	Gloria Swanson	Paramount		
Count of Luxembourg, The	Larry Semon	Chadwick		
Daybreak		Fox		
Dixie Merchant, The	Special Cast	Fox		
Fifth Avenue	De La Motte	Prod. Dist. Corp.		
Fighting Edge, The	Harlan-Miller	Warner Brothers		
Golden Cocoon		Warner Bros.		
Golden Butterfly, The	Special Cast	Fox		
His Jazz Bride	Special Cast	Warner		
Husband Hunters		Tiffany	6500 feet	
Johnstown Flood, The	Special Cast	Fox		
Ladies of Leisure	Elaine Hammerstein	Columbia (S. R.)		
Lure of the Arctic, The		Prod. Dist. Corp.		
Marrying Money		Truart (S. R.)	5800 feet	
Million Dollar Handicap, The	Vera Reynolds	Prod Dist. Corp.		
Sea Beast, The	John Barrymore	Warner Bros.		
Steel Preferred	William Boyd	Prod. Dist. Corp.		
Three Faces East	Goudal-Ames	Prod. Dist. Corp.		
Where the Worst Begins		Truart (S. R.)	5800 feet	

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Agony Column, The	Monte Blue	Warner Bros		
Bells, The	Lionel Barrymore	Chadwick Pictures		
Cave Man, The	Harlan-Miller	Warner Bros		
First Year, The	Special Cast	Fox		
Love Toy, The	Lowell Sherman	Warner Bros		
Lure of Broadway, The	Special Cast	Columbia (S. R.)		
Morganson's Finish	Special Cast	Tiffany (S. R.)	6500 feet	
Night Cry, The	Rin-Tin-Tin	Warner Bros		
Night Watch, The	Special Cast	Truart (S. R.)		
Palace of Pleasure	Special Cast	Fox		
Separate Rooms	Special Cast	Fox		
Siberia	Special Cast	Fox		
Silent Witness, The	Louise Lorraine	Truart (S. R.)	5800 feet	
Tony Runs Wild	Tom Mix	Fox		

Comedy Releases

Feature	Star	Distributed by	Length	Reviewed
Absentminded	Neely Edwards	Universal	1 reel	
Air Cooled	"Aesop Fable"	Pathe	1 reel	
Alice Plays Cupid		Winkler (S. R.)	2 reels	
Alice the Jail Bird		Winkler (S. R.)	2 reels	
All Abroad	"Helen & Warren"	Fox	2 reels	
All Wool	Mohan-Engle	Pathe	1 reel	Oct. 31
Amazing Mazie	Alberta Vaughn	F. O. O	2 reels	Oct. 24
Are Parents Pickles?	Parrott-Ralston	Pathe	1 reel	
Baby Be Good	"Juvenile"	Educational	2 reels	Oct. 24
Back to Nature	Charles Puffy	Universal	1 reel	
Barnyard Follies	"Aesop Fable"	Pathe	1 reel	Sept. 5
Be Careful	Jimmie Adams	Educational	2 reels	
Better Movies	"Our Gang"	Pathe	2 reels	
Big Kick, The	Mohan-Engle	Pathe	1 reel	Oct. 10
Bonehead Age, The	"Aesop Fable"	Pathe	1 reel	
Buster Be Good	Trimble-Tu ner	Universal	2 reels	
By the Sea	Chas. Puffy	Universal	1 reel	Oct. 10
Caretaker's Daughter, The	Charley Chase	Pathe	2 reels	Oct. 10
Cat's Whiskers, The	Neely Edwards	Universal	1 reel	
Cleaning Up		Educational	2 reels	
Closer Than a Brother	"Aesop Fable"	Pathe	1 reel	
Cloudy Romance	Special Cast	Fox	2 reels	Oct. 10
Cuckoo Love	Glenn Tryon	Pathe	2 reels	Oct. 17
Cupid's Victory	Wanda Wiley	Universal	2 reels	
Dangerous Curves Behind	Mack Sennett	Pathe	2 reels	
Day's Outing, A	"Aesop Fable"	Pathe	1 reel	
Dog Daze	Bowes-Vance	Educational	1 reel	
Dog's Life, A	Charles Chaplin	Pathe	3 reels	
Educating Buster	Trimble-Turner	Universal	2 reels	Aug. 29
English Channel Swim, The	"Aesop Fable"	Pathe	1 reel	
Fair But Foolish	Jimmie Adams	Educational	2 reels	
Fair Warning	Al St. John	Educational	2 reels	Sept. 26
Fell the Cat Busts Into Business	"Cartoon"	Educational	1 reel	
Felix the Cat in Eats Are Wets	"Cartoon"	Educational	1 reel	
Felix the Cat in The Cold Rush	"Cartoon"	Educational	1 reel	
Felix the Cat on the Farm	"Cartoon"	Educational	1 reel	
Felix the Cat on the Job	"Cartoon"	Educational	1 reel	
Felix the Cat Tries the Trades	"Cartoon"	Educational	1 reel	
Felix the Cat Trips Thru Toyland	"Cartoon"	Educational	1 reel	
Fire Away		Educational	2 reels	
Free Ride, A	Arthur Lake	Universal	1 reel	
From Rags to Britches		Pathe	2 reels	
Good Morning Madam	Ralph Graves	Pathe	2 reels	Oct. 17
Goofy Gob, A	Billy Dooley	Educational	2 reels	Oct. 31
Great Open Spaces, The	"Aesop Fable"	Pathe	1 reel	
Green-Eyed Monster, The	Arthur Lake	Universal	1 reel	
Half Fare	Arthur Lake	Unive sal	1 reel	
Haunted House, The	"Aesop Fable"	Pathe	1 reel	
Heart Breaker, The	Special Cast	Fox	2 reels	Oct. 24
Hero Wins, The	"Aesop Fable"	Pathe	1 reel	
His Wooden Wedding	Charlie Chase	Pathe	2 reels	
Hollywouldn't	Johnny Sinclair	Bischoff, Inc.	2 reels	Sept. 12
Honor System, The	"Aesop Fables"	Pathe	1 reel	
Hot Doggie	Walter Hiers	Educational	2 reels	
Hot Feet	Bowes-Vance	Educational	1 reel	
Hotsy Totsy	Alice Day	Pathe	2 reels	
Hungry Hounds	"Aesop Fable"	Pathe	1 reel	
Hurry, Doctor!	Ralph Graves	Pathe	2 reels	
In Deep	Bowes-Vance	Educational	1 reel	Oct. 10
Isn't Love Cuckoo?		Pathe	2 ree s	
Jiminy Crickets	Neely Edwards	Universal	1 reel	
Kick Me Again	Charles Puffy	Universal	1 reel	
Klynick, The	"Hey Fe las"	Davis Dist.	2 reels	Sept. 5
Laughing Ladies		Pathe	2 reels	
Lion and the Monkey, The	"Aesop Fables"	Pathe	1 reel	Oct. 10
Little Red Riding Hood	Baby Peggy	Universal	2 reels	
Love and Kisses	Alice Day	Pathe	2 reels	Oct. 10
Madame Sans Jane	Glenn Tryon	Pathe	2 reels	Sept. 12
Maid in Morocco	Lupino Lane	Educational	2 reels	Oct. 17
Misfit Sailor, A	Billy Dooley	Educational	2 reels	Oct. 3
Monkey Business	"Krazy Kat"	Winkler (S.R.)	1 reel	
Moonlight and Noses	Clyde Cook	Pathe	2 reels	Oct. 3
More Mice Than Brains	"Aesop Fable"	Pathe	1 reel	
Movies, The	Lloyd Hamilton	Educational	2 reels	Oct. 3
Muddled Up	Charles Puffy	Universal	1 reel	
No Father to Guide Him	Charles Chase	Pathe	2 reels	Sept. 5
Nursery Troubles	Edna Marian	Universal	2 reels	Oct. 24
Nuts and Squirrels	"Aesop Fable"	Pathe	1 reel	
Off His Beat	Walter Hiers	Educational	2 reels	Sept. 12
Officer No. 13	Eddie Gordon	Universal	1 reel	
Oh Buster		Universal	2 reels	
On Edge		Educational	2 reels	
One Wild Night	Neely Edwards	Universal	1 reel	
One Wild Ride	"Our Gang"	Pathe	2 reels	
Over There-Abouts	Mack Sennett	Pathe	2 reels	
Papa, Be Good!	Glenn Tryon	Pathe	2 reels	
Parisian Knight, A	Earle Foxe	Fox	2 reels	
Peacemakers, The	"Helen & Warren"	Fox	2 reels	
Pie Eyed Pie	"Krazy Kat"	Winkler (S.R.)	1 reel	
Piping Hot	Al Alt	Universal	2 reels	O t. 10
Pleasure Bound	Lige Conley	Educational	2 reels	
Punch in the Nose, A	Special Cast	Pathe	2 reels	Oct. 31
Raisin' Trouble		Arrow	2 reels	
Rainy Knight, A		Pathe	2 reels	
Roomers Afloat	Jack Cooper	Bischoff (S.R.)	2 reels	Oct. 31
Scrambled Eggs	Bowes-Vance	Educational	1 reel	Oct. 17
Shoes	Special Cast	Fox	2 reels	Aug. 29
Should Sailors Marry?	Clyde Cook	Pathe	2 reels	
Sky Jumper, The	Earle Foxe	Fox	2 reels	
Slippery Feet	Bobby Vernon	Educational	2 reels	Oct. 31
Soapsuds Lady, The	Alice Day	Pathe	2 reels	
Solid Ivory	Mohan-Engle	Pathe	1 reel	Oct. 17
So Long Bill	Billy West	Arrow	2 reels	
Somewhere in Somewhere	Special Cast	Pathe	2 reels	Sept. 26
Speedy Marriage, The	Wanda Wiley	Universal	2 reels	
Spooky Spooks		Bischoff (S. R.)	2 reels	Sept. 12
Spot Light	Lige Conley	Educational	2 reels	Oct. 24
Strong For Love	Special Cast	Fox	2 reels	
Sweet and Pretty	Bowes-Vance	Educational	1 reel	
Sweet Marie	Special Cast	Fox	2 reels	Aug. 29
Sweet Pickle, A	Alice Day	Pathe	2 reels	Oct. 24
Take Your Time	Ralph Graves	Pathe	2 reels	
Taxi War, A	Eddie Gordon	Universal	2 reels	Oct. 31
There He Goes	Harry Langdon	Pathe	3 reels	
Too Much Mother-in-Law	Constance Darling	Universal	2 reels	Sept. 12
Tourist, The	Johnny Arthur	Educational	2 reels	
Transients in Arcadia	Special Cast	Fox	2 reels	Oct. 31
Ugly Duckling, The	"Aesop Fable"	Pathe	1 reel	Sept. 26
Uncle Tom's Gal	Edna Marian	Universal	2 reels	Oct. 3
Uneasy Three, The	Charles Chase	Pathe	2 reels	
Unfriendly Enemies	Jas. Finlayson	Pathe	1 reel	
Wandering Papas	Clyde Cook	Pathe	2 reels	
Watch Out	Bobby Vernon	Educational	2 reels	Aug. 29
Westward Ho	Chas. Puffy	Universal	1 reel	Oct. 3
Whistling Lions	Parrott-Ralston	Pathe	1 reel	
Who's Which	Bowes-Vance	Educational	1 reel	Oct. 10
Wildcats of Paris	"Aesop Fable"	Pathe	1 reel	
Winning Pair, A	Wanda Wiley	Universal	2 reels	Oct. 24
Working for the Rest	Johnny Sinclair	Bischoff (S. R.)	2 reels	Oct. 31
Wrestler, The	Earle Foxe	Fox	2 reels	Aug. 9
Your Own Back Yard	"Our Gang"	Pathe	2 reels	Oct. 3

Short Subjects

Feature	Distributed by	Length	Reviewed
Ace of Spades (Serial)	Universal		Oct. 24
Animated Hair Cartoons (Series)	Red Seal Pict.	1 reel	
Barrier Busters (Sportlight)	Pathe	1 reel	Sept. 5
Boundary Line, The (Mustang Series)	Universal	2 reels	Oct. 31
Breakin' Loose (Mustang Series)	Universal	2 reels	
Clever Feet (Sportlight)	Pathe	1 reel	
Cuba Steps Out (Variety)	Pathe	1 reel	
Film Facts (Series)	Red Seal Pict.	1 reel	
Flirting With Death	Red Seal Pict.	2 reels	Sept. 26
Gold Trap, The (Mustang Series)	Universal	2 reels	Oct. 10
Green Archer, The (Serial)	Pathe		
In a China Shop (Variety)	Fox	1 reel	
I Remember	Short Films Syn.	2 reels	Sept. 26
Iron Trail Around (Variety)	Fox	1 reel	
Just Cowboys (Mustang Series)	Universal	2 reels	Oct. 10
Knicknacks of Knowledge (Hodge Podge)	Educational	1 reel	
Ko-Ko on the Run (Out-of-Inkwell)	Red Seal Pict.	1 reel	Oct. 3
Life's Greatest Thrills	Universal	2 reels	Sept. 26
Magical Movies (Hodge Podge)	Educational	1 reel	
Marvels of Motion (Series)	Red Seal Pict.	1 reel	
My Bonnie (Ko-Ko Series)	Red Seal Pict.	1 reel	
My Own Carolina (Variety)	Fox	1 reel	Aug. 29
Outings For All (Sportlight)	Pathe	1 reel	
Raid, The (Mustang Series)	Universal	2 reels	
Range Law (Mustang Series)	Universal	2 reels	
River Nile, The (Variety)	Fox	1 reel	
Road From Latigo, The (Mustang Series)	Universal	2 reels	Oct. 17
Runaway Taxi, A (Stereoscopik)	Pathe	1 reel	Oct. 3
Rustlers of Boulder Canyon, The (Mustang Series	Universal	2 reels	
Rustlin' Kid, The (Mustang Series)	Universal	2 reels	
Shakespeare (Gems of the Screen)	Red Seal	1 reel	
Shooting at Time (Sportlight)	Pathe	1 reel	
Shootin' Wild (Mustang Series)	Universal	1 reel	Oct. 24
Silvery Art	Red Seal	2 reels	Sept. 26
Sky Tribe, The (Variety)	Fox	1 reel	
Starting an Argument (Sportlight)	Pathe	1 reel	
Story Teller, The (Hodge Podge)	Educational	1 reel	Oct. 3
Taking Chances (Mustang Series)	Universal	2 reels	
Then and Now (Sportlight)	Pathe	1 reel	
Toiling for Rest (Variety)	Fox	1 reel	
Too Many Bucks (Mustang Series)	Universal	2 reels	
Tricked (Mustang Series)	Universal	2 reels	Sept. 12
Walloping Wonders (Sportlight)	Pathe	1 reel	
What Price Touchdown. (Sportlight)	Pathe	1 reel	
Whirlpool, The (Variety)	Fox	1 reel	
White Paper (Variety)	Fox	1 reel	
With Pencil, Brush and Chisel (Variety)	Fox	1 reel	
Wild Beasts of Borneo	Educational	2 reels	Sept. 12
Wild West (Serial)	Pathe	10 episdoes	Sept. 10

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Ace of Spades, The	Desmond-McAllister	Universal		
Age of Indiscretion		Truart (S. R.)	5800 feet	
Aloma of the South Seas	Gilda Gray	Paramount		
American Venus, The	Special Cast	Paramount		
Aristocrat, The	Special Cast	B. P. Schulberg (S. R.)		
Atlantis		First National		
Barriers of Fire	Monte Blue	Warner Bros.		
Bat, The	Special Cast	United Artists		
Beautiful Cheat, The	Laura La Plante	Universal		
Beautiful City	R. Barthelmess	First National		
Beloved Pawn, The	Reed Howes	Rayart (S. R.)		
Ben Hur	Special Cast	Metro-Goldwyn		
Big Parade, The	John Gilbert	Metro-Goldwyn		
Border Intrigue	Franklyn Farnum	Inde. Pict. (S. R.)	5 reels	June 6
Border Women	Special Cast	Phil Goldstone (S.R.)	5000 feet	
Broken Hearts of Hollywood	Harlan-Miller	Warner Brothers		
Broken Homes	Lake-Glass	Astor Dist		
Brooding Eyes		Ginsberg Dis. Corp. (S. R.)		
Charity Ball, The		Metro-Goldwyn		
Checkered Flag, The		Ginsberg Dist. Corp. (S. R.)		
Clean-Up, The	Richard Talmadge	F. B. O.		
Clod Hopper, The	Glenn Hunter	Assoc. Exhibitors		
Clothes Make the Pirate	Errol-D. Gish	First National		
College Widow, The	Syd Chaplin	Warner Brothers		
Crashing Through	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Cyclone Bob	Bob Reeves	Anchor Film Dist.		
Cyrano de Bergerac	Special Cast	Atlas Dist. (S. R.)	9500 feet	July 18
Dance Madness	Pringle-Cody	Metro-Goldwyn		
Dangers of a Great City		Fox		
Dark Horse, The	Harry Carey	Prod. Dist. Corp.		
Daughter of the Sioux, A	Wilson-Gerber	Davis Dist. (S. R.)	5 reels	Oct. 3
Demon, The	Jack Hoxie	Universal		
Demon Rider, The	Ken Maynard	Davis Dist	5000 feet	Aug. 22
Detour		Prod. Dist. Corp.		
Devil Horse, The	Rex (horse)	Pathe		
Down Upon the Suwanee River	Special Cast	Lee Bradford (S. R.)		
Dumb Head		Tiffany (S. R.)	6500 feet	
East of the Setting Sun	Constance Talmadge	First National		
Eagle, The	Rudolph Valentino	United Artists		
Eden's Fruit		B. P. Schulberg (S.R.)		
Enchanted Hill, The	Special Cast	Paramount		
Ermine and Rhinestone		H. F. Jans (S. R.)		
Exquisite Sinner, The	Special Cast	Metro-Goldwin		
Face on the Air, The	Evelyn Brent	F. B. O.		
False Pride		Astor Dist.		
Fast Pace, The	Special Cast	Arrow		
Fighter's Paradise, The	Rex Baker	Phil Goldstone	5000 feet	
Fighting Courage	Ken Maynard	Davis Dist. Div. (S.R.)	5 reels	July 11
Fighting Heart, The	Frank Merrill	Bud Barsky Prod. (S. R.)	5000 feet	
Fighting Smile, The	Bill Cody	Inde.Pict. Corp.(S.R.)	4630 feet	
Flaming Waters		F. B. O.		
Flying Three	Al Wilson	Davis Dist. Corp.		
Flying Fool, The	Dick Jones	Sunset Prod. (S. R.)		
Forest of Destiny, The		Gotham Prod. (S. R.)		
Forever After	Corinne Griffith	First National		
Fort Frayne	Ben Wilson	Davis Dist.	5000 feet	Aug. 29
Free Lips	Norma Shearer	M-G-M		
Friends	Special Cast	Vitagraph		
Frivolity		B. P. Schulberg (S.R.)		
Galloping Dude, The	Franklyn Farnum	Inde.Pict.Corp.(S.R.)	4700 feet	
Going the Limit	Richard Holt	Gerson Pict. (S. R.)	5000 feet	Sept. 26
Goose Woman, The	Special Cast	Universal	7500 feet	Aug. 22
Go West	Buster Keaton	Metro-Goldwyn		
Great Love, The	Dana-Agnew	First National		
Grey Vulture, The	Ken Maynard	Davis Dist. Div.		
Gulliver's Travels		Universal		
Hassan		Paramount		
Haunted Range, The	Ken Maynard	Davis Dist. Div.		
Hearts and Fists		Assoc. Exhib.		
Hearts and Soangles		Gotham Prod. (S. R.)		
Hell Bent for Heaven		Warner Bros.		
Heir's Apparent	Special Cast	First National		
Her Father's Daughter		F. B. O.		
Hero of the Big Snows, A	Rin Tin Tin (dog)	Warner Brothers		
His Woman	Special Cast	Whitman Bennett	7 reels	
Hogan's Alley	Harlan-Miller	Warner		
Home Maker, The	Alice Joyce	Universal	7755 feet	Aug. 8
Honeymoon Express, The	M. Moore-D. Devore	Warner Brothers		
Horses and Women		B. P. Schulberg		
How to Train a Wife	Valli-O'Brien	Assoc. Exhib.		
Hurricane		Truart (S. R.)	5800 feet	
Inevitable Millionaires, The	M. Moore-Devore	Warner Bros.		
Invisible Wounds	Sweet-Lyon	First National		
Irene	Colleen Moore	First National		
Justice of the Far North		C. B. C (S. R.)	5500 feet	
Just Suppose	Richard Barthelmess	First National		
Kings of the Turf		Fox		
Kiss for Cinderella, A	Betty Bronson	Paramount		
La Boheme	Lillian Gish	Metro-Goldwyn		
Lariat, The	William Desmond	Universal		
Lawful Cheater, The	Bow-McKee	B. P. Schulberg	4916 feet	
Lena Rivers	Special Cast	Arrow	6 reels	
Life of a Woman		Truart (S. R.)	6300 feet	
Lightning		Tiffany (S. R.)	6500 feet	
Lightning Jack	Jack Perrin	Ambassador Pict. (S.R.)	5000 feet	
Lightning Passes, The	Al Ferguson	Fleming Prod. (S.R.)		
Limited Mail, The	Monte Blue	Warner Bros.		
Little Girl in a Big City, A		Gotham Prod. (S. R.)		
Little Irish Girl, The	Special Cast	Warner Bros.		
Lodge in the Wilderness		Tiffany (S. R.)	6500 feet	
Lord Jim	Percy Marmont	Paramount		
Love Cargo, The	House Peters	Universal		
Lover's Island	Hampton-Kirkwood	Assoc. Exhib		
Loyalties	Special Cast	Fox		
Lunatic at Large, The	Leon Errol	First National		
Lure of the North, The		Columbia Pict. (S. R.)		
Lure of the Wild	Jane Navok	Columbia (S.R.)		
Lying Wives	Special Cast	Ivan Abramson (S. R.)	7 reels	May 2
Man and the Moment		Metro-Goldwyn		
Mannequin, The		Paramount		
Man She Bought, The	Constance Talmadge	First National		
Mare Nostrum	Special Cast	Metro-Goldwyn		
Married Cheats		Fox		
Married Hypocrites	Fredericks-La Plante	Universal		
Martinique	Bebe Daniels	Paramount		
Masked Bride, The	Mae Murray	Metro-Goldwyn		
Memory Lane	Boardman-Nagel	First National		
Men of Steel	Milton Sills	First National		
Miracle of Life, The	Busch-Marmont	Assoc. Exhib		
Midnight Flames		Columbia Pict. (S. R.)		
Miss Vanity	Mary Philbin	Universal		
Million Dollar Doll		Assoc. Exhib		
Mismates		First National		
Mocking Bird, The	Lon Chaney	M-G-M		
Modern Musketeer, A	Gene Corrado	Bud Barsky (S.R.)	5000 feet	
Napoleon the Great		Universal		
My Own Pal	Tom Mix	Fox		
Nightie, Night Nurse	Syd Chaplin	Warner Brothers		
North Star, The	Strongheart (dog)	Assoc. Exhib		
Old Clothes	Jackie Coogan	Metro-Goldwyn		
Only Thing, The	Special Cast	Metro-Goldwyn		
Open Trail, The	Jack Hoxie	Universal	4800 feet	May 16
Pace That Thrills, The	Ben Lyon	First National		
Palace of Pleasure		Fox		
Paris	Pauline Starke	Metro-Goldwyn		
Paris After Dark	Norma Talmadge	First National		
Partners Again		United Artists		
Passionate Quest, The	Marie Prevost	Warner Bros.		
Passionate Youth	Special Cast	Truart (S. R.)	6 reels	July 11
Part Time Wife, The		Gotham Prod. (S. R.)		
Phantom of the Forest	Thunder (dog)	Gotham Prod.		
Phantom of the Opera	Lon Chaney	Universal	8464 feet	Sept. 19
Pinch Hitter, The	Glenn Hunter	Asso. Exhibitors		
Polly of the Ballet	Bebe Daniels	Paramount		
Prince, The	Philbin-Kerry	Universal		
Quality Street		Metro-Goldwyn		
Quicker 'n Lightning	Buffalo Bill, Jr.	Weiss Bros. (S. R.)	5 reels	June 13
Racing Blood		Gotham Prod. (S. R.)		
Rainbow Riley	Johnny Hines	First National		
Reckless Sex, The	Special Cast	Truart (S. R.)	6 reels	Feb. 14
Red Clay	William Desmond	Universal		
Red Dice	Rod La Rocque	Prod. Dist. Corp.		
Red Kimono, The	Mrs. Wallace Reid	Davis Dist. Div.		
Return of a Soldier	Special Cast	Metro-Goldwyn		
Rime of the Ancient Mariner, The		Fox Film		
Road to Glory, The		Fox		
Road That Led Home, The		Vitagraph		
Rocking Moon	Bowers-Tashman	Prod. Dist. Corp.		
Romance of an Actress		Chadwick		
Ropin' Venus, The	Josie Sedgwick	Universal		
Salvage		Truart (S. R.)	5800 feet	
Sap, The	M. Moore-D. Devore	Warner Bros.		
Satan in Sables	Lowell Sherman	Warner Bros.		
Savage, The	Ben Lyon	First National		
Scarlet Saint, The	Lyon-Astor	First National		
Scraps	Mary Pickford	United Artists		
Seventh Heaven	Special Cast	Fox		
Shadow of the Wall		Gotham Prod. (S. R.)		
Shadow of the Mosque	Odette Taylor	Cranfield & Clarke (S. R.)	6200 feet	
Shenandoah		B. P. Schulberg (S. R.)		
Ship of Souls	B. Lytell-L. Rich	Assoc. Exhib	6800 feet	
Shootin' Square	Jack Perrin	Ambassador Pict. (S.R.)	5000 feet	
Siegfried		Ufa		
Sign of the Claw		Gotham Prod. (S. R.)		
Silken Shackles	Irene Rich	Warner Bros.		
Skinners Dress Suit	Reginald Denny	Universal		
Social Highwayman, The	Harlan-Miller	Warner Brothers		
Song and Dance Man, The	Tom Moore	Paramount		
Span of Life	Betty Blythe	Banner Prod. (S. R.)		
Speed Limit, The		Gotham Prod. (S. R.)		
Splendid Road, The	Anna Q. Nilsen	First National		
Sporting Life	Special Cast	Universal	6709 feet	Sept. 26
Stage Door Johnny	Raymond Griffith	Paramount		
Stella Dallas		United Artists		
Stella Maris	Mary Philbin	Universal		
Still Alarm, The	Chadwick-Russell	Universal		
Stop, Look and Listen	Larry Semon	Pathe		
Strange Bedfellows		Metro-Goldwyn		
Streets of Sin		Fox		
Sunshine of Paradise Alley	Special Cast	Chadwick Pict.		
Tale of a Vanishing People		Tiffany (S. R.)	6500 feet	
Tattooed Countess, The	Pola Negri	Paramount		
Tearing Loose	Wally Wales	Weiss Bros. (S. R.)	4900 feet	June 13
Ten to Midnight		Prod. Dist. Corp.		
That Man from Arizona	D.Revier-W.Fairbanks	F. B. O.		
That Royle Girl	Kirkwood-Dempster	Paramount		
This Woman	Special Cast	Fox		
Thoroughbred	George O'Brien	Fox		
Thoroughbred, The	Special Cast	Truart	5481 feet	Sept. 19
Three Bad Men	Special Cast	Fox		
Trailing Shadows	Edmond Lowe	Fox Film		
Travelin' Fast	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Travis Coup, The		Tiffany (S. R.)	6500 feet	
Twin Sister, The	Constance Talmadge	First National		
Two Blocks Away	Special Cast	Universal		
Two Soldiers, The	Mildred Davis	Paramount		
Unguarded Hour, The	Sills-Kenyon	First National		
Unknown Lover, The	Elsie Ferguson	Vitagraph		
Up and At' Em	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Vengeance of Durand, The	Irene Rich	Warner Brothers		
Viennese Medley	Special Cast	First National		
Volga Boatman, The		Prod. Dist. Corp		
Wanderer, The	William Collier, Jr.	Paramount	8173 feet	Sept. 12
Warrior Gap	Wilson-Gerber	Davis Dist.	4900 feet	Aug. 22
We Moderns	Colleen Moore	First National		
What Happened to Jones	Reginald Denny	Universal		
What Will People Say		Metro-Goldwyn		
When His Love Grew Cold		F. B. O.		
When Husbands Flirt	Dorothy Revier	Columbia		
Whispering Canyon		Ginsberg Dist. Corp. (S. R.)		
White Chief, The	Monte Blue	Warner Brothers		
White Mice	Jacqueline Logan	Sering D. Wilson (S. R.)		
Why Girls Go Back Home		Warner Brothers		
Why Women Love		First National	6750 feet	Oct. 31

Feature	Star	Distributed by	Length	Reviewed
Wild Ridin'	Buck Jones	Fox		
Wide Open	Dick Jones	Sunset Prod. (S. R.)		
Winning of Barbara Worth		Principal Pict. (S. R.)		
Wise Guy, The	Lefty Flynn	F. B. O.		
With Kit Carson Over the Great Divide	Special Cast	Sunset Prod. (S. R.)		
Wives for Rent		Universal		
Womanhandled	Richard Dix	Paramount		
Women		Banner Prod. (S. R.)		
Women and Wives		Metro-Goldwyn		
World's Illusion, The		Metro-Goldwyn		
Worst Woman, The	Special Cast	B. P. Schulberg (S. R.)		
Wreckage		Ginsberg Dist. Corp.		
Wrong Coat, The		Tiffany (S. R.)	6500 feet	
Yankee Senor, The	Tom Mix	Fox		
Yoke, The	Special Cast	Warner Brothers		
You Can't Live on Love	Reginald Denny	Universal		

Newspaper Opinions on New Pictures

"Keeper of Bees"—F. B. O., Cameo, N. Y.

Telegraph: "The film version mirrors faithfully characters and events in the book. Added to this, the direction by James Leo Meehan, the late author's son-in-law, is good, the titles likewise and the acting for the most part excellent. The result is a picture of unusual human interest which should make a powerful appeal to the army of Gene Stratton-Porter's readers, and please others. Story is at all times interesting because its twists and turns are unexpected. Robert Frazer gives a fine performance and commands sympathy every minute he is on the screen, while Clara Bow does her best work. Gene Stratton, granddaughter of Mrs. Porter, makes her first screen appearance in this picture and gives a performance that is little less than remarkable in its naturalness."

Morning World: "Gene Stratton-Porter's audience—which was vast enough to begin with—has been hugely augmented by the successful presentation of her work on the screen. So that hundreds of readers who made 'The Keeper of the Bees' a best seller will be multiplied by the thousands who come to rejoice over triumphant virtue in the film version. They will find a faithful representation of Mrs. Porter's tale. A highly successful attempt to recapture the bright-colored optimism through which one of our most popular novelists won her thousands of devoted readers."

Herald-Tribune: "All of those who like the stories of Gene Stratton-Porter will enjoy 'The Keeper of the Bees.' Robert Frazer is excellent. Clara Bow managed to give one a very clear idea of Sally, the fresh flapper."

Journal: "Gene Stratton-Porter's readers will recognize in 'The Keeper of the Bees' a faithful transcript of her story. There are all the sweetness and light of birds and flowers and sunshine that the estimable novelist put so much stress upon. The best work in the film is done by little Gene Stratton, an adorable child of about twelve."

Post: "Admirers of Gene Stratton-Porter's undeniably popular novels should have little difficulty in spending a palpitant afternoon or evening at the Cameo this week, watching the screen version of 'The Keeper of the Bees' which has been filmed with respectful attention to the original. Should please the writer's followers immensely. Young Gene Stratton, granddaughter of the author, does some excellent work."

"Fine Clothes"—First National, Capitol, New York

Times: "This subject as shadow form is an agreeable diversion having the great advantage of a distinguished cast—Alma Rubens is appealing and convincing as Paula, and Lewis Stone makes a likeable character of the Earl. Percy Marmont as Peter gives a performance reminiscent of his capable work as Mark Saber in 'If Winter Comes.'"

Morning World: "Thanks to the work of an extremely fortunate cast, the tenderness and sympathy of the story have been recaptured in the shadows of a mild and ingratiating picture play. Percy Marmont has O. P. Heggie's role of the patient Peter, Raymond Griffith is a particularly lively co-respondent, Alma Rubens is the decorative cashier and Lewis Stone is the genial, if sinister, Earl of Denham."

Herald-Tribune: The fact that that invaluable director, John Stahl directed the picture helped a lot, and the cast is excellent. Best of all we liked Lewis Stone as the pleasing Earl of Denham. And how Paula ever withstood him is more than we could understand."

Daily News: "The cast is thoroughly satisfying. You'd have to go to the movies many times before you'd see such a glittering assemblage of movie stars—I should have said movie actors, for this time everybody troupes, if you get what I mean. Erotic Alma Rubens and pert Eileen Percy have the leading feminine roles. Percy Marmont fairly pulls all the sympathy his way in a Marmontish role. Lewis Stone is the understandable villain, worldly wise, but with no defenses against virtue. For paprika is Raymond Griffith."

Evening World: "'Fine Clothes' treats the theme kindly and to good effect. The direction is intelligent and Percy Marmont does well with a difficult characterization. The other roles are well cast and well played and the photography and lighting are excellent."

"Red Hot Tires"—Warners, Warners, N. Y.

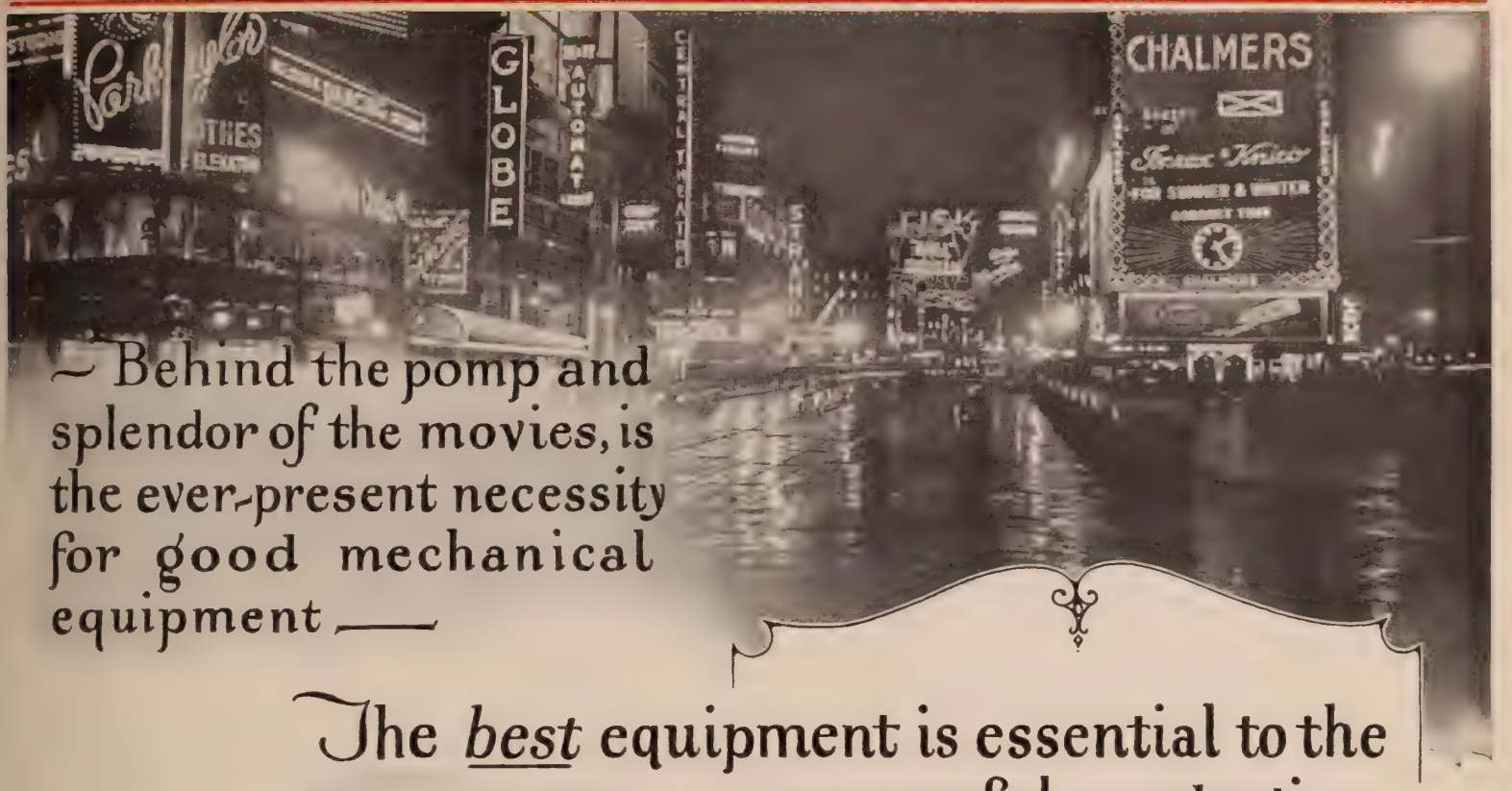
Times: "Fully three-quarters of 'Red Hot Tires' is enjoyable. Monte Blue and Patsy Ruth Miller give an excellent account of themselves.

Journal: "There's a red hot comedy at Warner's this week called "Red Hot Tires." As celluloid entertainment it's a blowout. Monte Blue's rescue stunts pile one howling situation on another."



Using a State fair for ballyhoo on Metro-Goldwyn-Mayer's "The Unholy Three," Loew's theatre in Dayton set up a freak show at the Ohio State fair grounds in that city. Free admission was given all those who responded to the barker's advice to enter and see some advance indications as to what "The Unholy Three" held in store for patrons of Loew's theatre.

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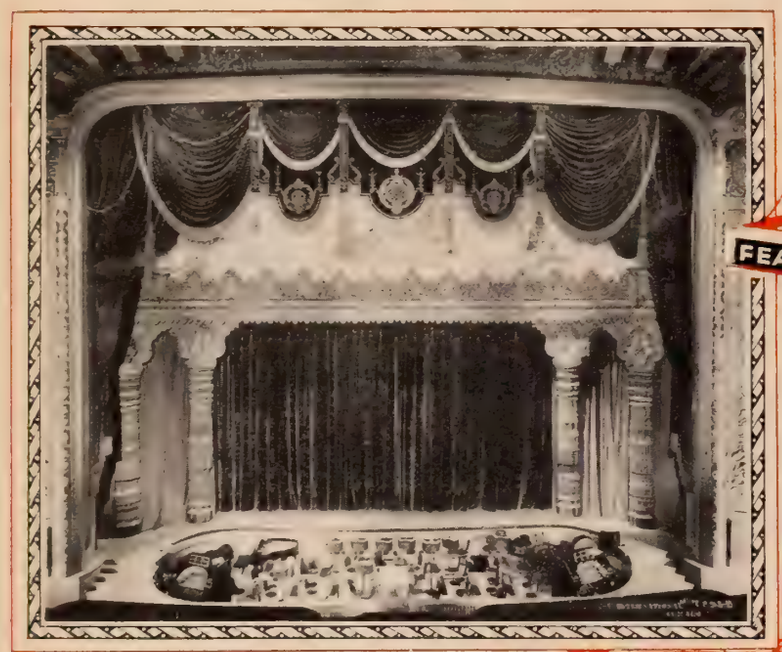
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IN

"Stage Struck"

A Paramount Picture



"THE wise ones are saying 'Stage Struck' will be the greatest picture of Gloria Swanson's career", declares an editorial in Moving Picture World. The wise ones are right. Not even in "The Humming Bird" and "Manhandled" did Miss Swanson attain the heights of heart-touching appeal and joyous comedy that she reaches in "Stage Struck". The screen play was written by Forrest Halsey from the story by Frank R. Adams, adapted by Sylvia La Varre.

AN ALLAN DWAN PRODUCTION



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as the royal lover in Paris and in Coney Island

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PRESENTED BY ADOLPH ZUKOR AND JESSE L. LASKY



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EDWIN BALMER. SCREEN
PLAY BY PAUL SCHOFIELD

PRESENTED BY
ADOLPH ZUKOR JESSE L. LASKY

A Paramount Picture

Member Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President.

THE love event of the season! The exotic empress of emotions, Pola Negri, in a flaming romance written especially for her by Joseph Hergesheimer, America's most colorful novelist. With a super-excellent supporting cast that includes Warner Oland, Cesare Gravina, Gustav von Seyffertitz, Helen Lee Worthing and Prince Youcca Troubetzkoy.



POLA NEGRI



in



"Flower of Night"



BY JOSEPH HERGESHEIMER. DIRECTED BY PAUL BERN. SCREEN PLAY BY WILLIS GOLDBECK

A Paramount Picture



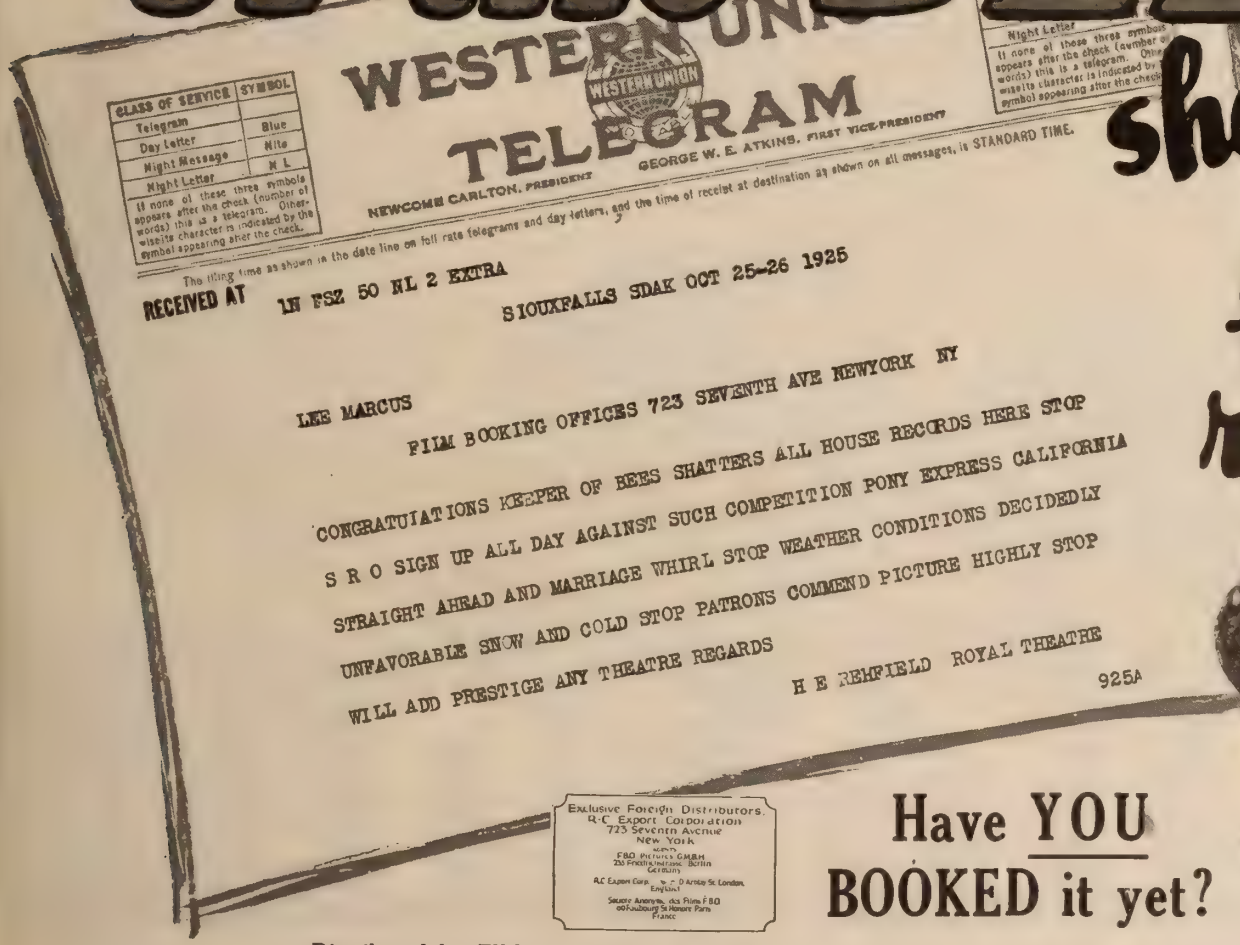
THE GREATEST of the GREATER FORTY are still to come!

Reason #8 —

With such competition as "PONY EXPRESS"— — "THE MARRIAGE WHIRL"— — "CALIFORNIA STRAIGHT AHEAD"

Gene Stratton-Porter's "The KEEPER of the BEES"

shatters all house records



WESTERN UNION TELEGRAM

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FILM BOOKING OFFICES 723 SEVENTH AVE NEWYORK NY

CONGRATUIATIONS KEEPER OF BEES SHATTERS ALL HOUSE RECORDS HERE STOP
S R O SIGN UP ALL DAY AGAINST SUCH COMPETITION PONY EXPRESS CALIFORNIA
STRAIGHT AHEAD AND MARRIAGE WHIRL STOP WEATHER CONDITIONS DECIDEDLY
UNFAVORABLE SNOW AND COLD STOP PATRONS COMMEND PICTURE HIGHLY STOP
WILL ADD PRESTIGE ANY THEATRE REGARDS

H E REHFIELD ROYAL THEATRE

925A



Exclusive Foreign Distributors
R-C Export Corporation
723 Seventh Avenue
New York

Have YOU BOOKED it yet?

Distributed by FILM BOOKING OFFICES, 723 7th Ave., N. Y. Exchanges Everywhere

FRANCES MARION'S

A Glorious Contribution to a Great

FRANCES MARION'S career is an unbroken record of amazing screen successes. This remarkable woman has more sure-fire box office productions to her credit than any other scenario writer in the industry. Her name to a picture is an assurance of the highest type of entertainment.

A list of the productions for which she wrote scenarios, reads like a blue-book of the screen's sensations.

And now comes **"SIMON THE JESTER"** her first production made for independent release on the great P. D. C. program.

A powerful, stirring drama of human hearts, human loves and human lives—with an Oriental flavor—this first independent Frances Marion Production is a worthy successor to the long line of successes which this brilliant woman has contributed to the screen.

Adapted by Miss Marion from a great story by the world-famous novelist, William J. Locke, **"SIMON THE JESTER"** is a ***Super Picture of Superior Merit.***

Some of Her Successes:

"Pollyanna"
"The Poor Little Rich Girl"
"Rebecca of Sunnybrook Farm"
"Abraham Lincoln"
"The Eternal Flame"
"Within the Law"
"Secrets"
"East Is West"
"Sonny"
"Humoresque"
"Potash and Perlmutter"
"Tarnish"
"The Dark Angel"
"Graustark"
"Stella Maris"

with

LILLIAN RICH
EUGENE O'BRIEN
EDMUND BURNS
HENRY B. WALTHALL
WILLIAM PLATT

Directed by
George Melford



METROPOLITAN PICTURES CORP. *presents*

"Simon the

A FRANCES MARION Production

FIRST *for* P.D.C.!

Program

Frances Marion, the Greatest Woman Creative Genius of the Screen.



Jester"

Adapted by
FRANCES MARION
from the novel by
WILLIAM J. LOCKE

RELEASED BY PRODUCERS DISTRIBUTING CORPORATION

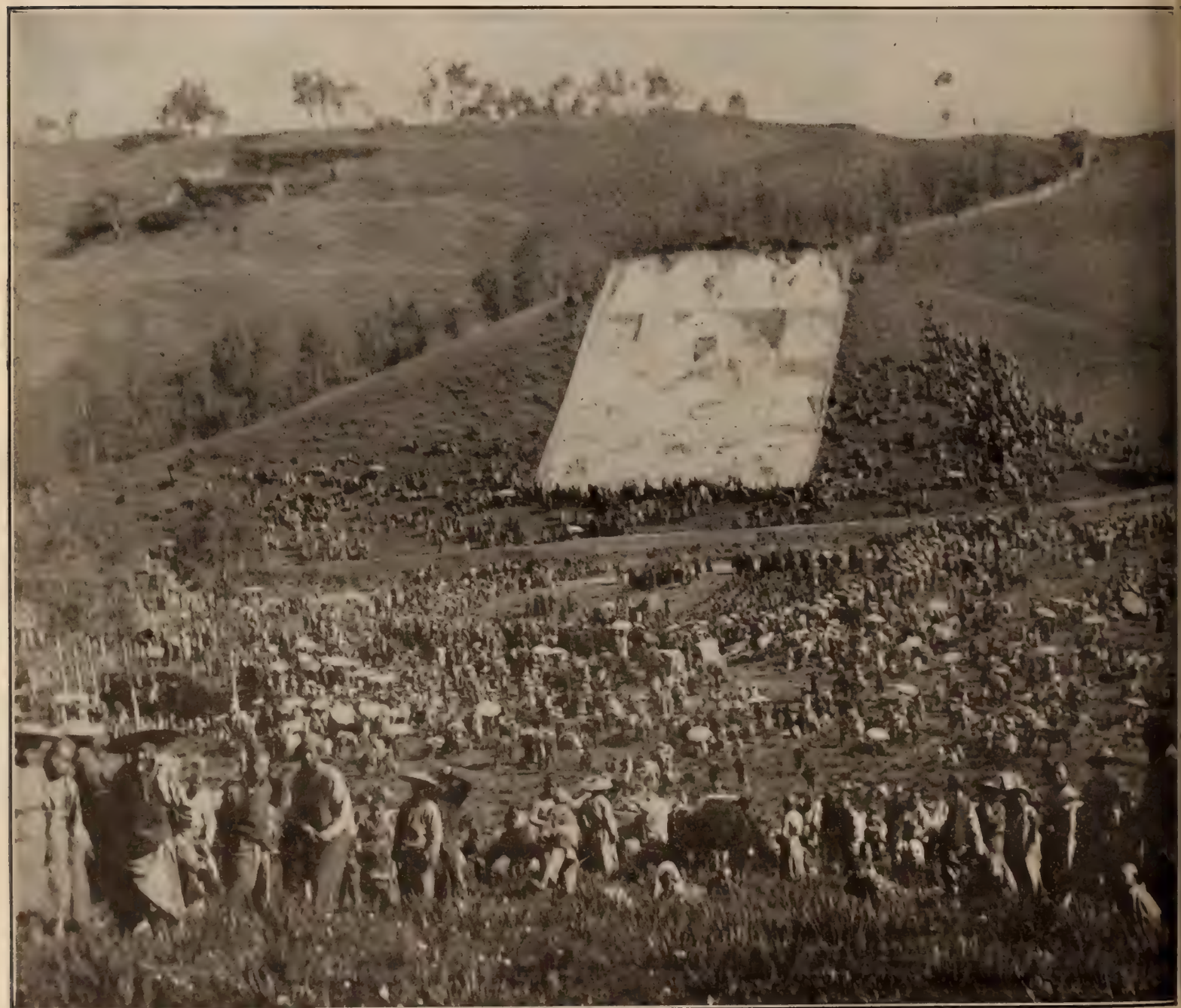
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The Strangest Sights the

KINOGRAMS

The NEWS REEL built like a newspaper

Has Signed the Biggest Contract for News Reel Pictures in Film History With This Man



World Has Ever Seen!!

With death stalking every footstep — penetrating into the forbidden holy places of Tibet, Turkestan and Indo-China, the "White Man's Land of Terror"—

Eugene Lamb is producing the most amazing pictures that have ever reached the screen.



Eugene Lamb



Through an exclusive agreement, KINOGRAMS will show from time to time during the next two years the weird and wonderful pictures made by Mr. Lamb on his Trans-Asia Photo-Scientific Expedition.

Our Opening Smash!

The first of these astounding news reel pictures, showing for the first time the ceremony of "Sunning the Buddha," will appear in Kinograms No. 5135, released November 15.

Another reason why you should

BOOK KINOGRAMS NOW!

EDUCATIONAL FILM EXCHANGES Inc.

Educational Pictures

"THE SPICE OF THE PROGRAM"

Member, Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President

Universal Smacks

"Proud

IN PICTURES TODAY

DAILY MIRROR

"Among the season's best. An exquisite gem — ranks with the best pictures of the year."

Dorothy Herzog

"One which any exhibitor can show to his profit and to the satisfaction of his audience. The most vitally human screen drama of the new season."

Arthur James

THE NEW YORK HERALD
New York Tribune

The Evening World

"Deserves nothing but praise. It has real heart throbs and dramatic power."

Palmer Smith

"Ought to run as long as 'Abie's Irish Rose'. Edward Sloman has directed the picture beautifully."

Harriette Underhill

CRITICS HAIL IT!

One of Greatest Receptions Ever Accorded Any Motion Picture!

¶ "One of the most legitimate pieces of entertainment I have seen recently."
Willard C. Howe, Exhibitors Daily Review

¶ "A cleverly directed and wonderfully sincere picture."
Mordaunt Hall of the Times

¶ "Good all round entertainment."
Willella Waldorf of the Eve. Post

¶ "Calculated to bring joy to the heart."
Miss Zimmerman of the Eve. Telegram

¶ "Decidedly interesting. An appealingly sincere picture. Schildkraut marvelous. Rose Rosanova a positive delight."
Rose Pelswick of the Journal

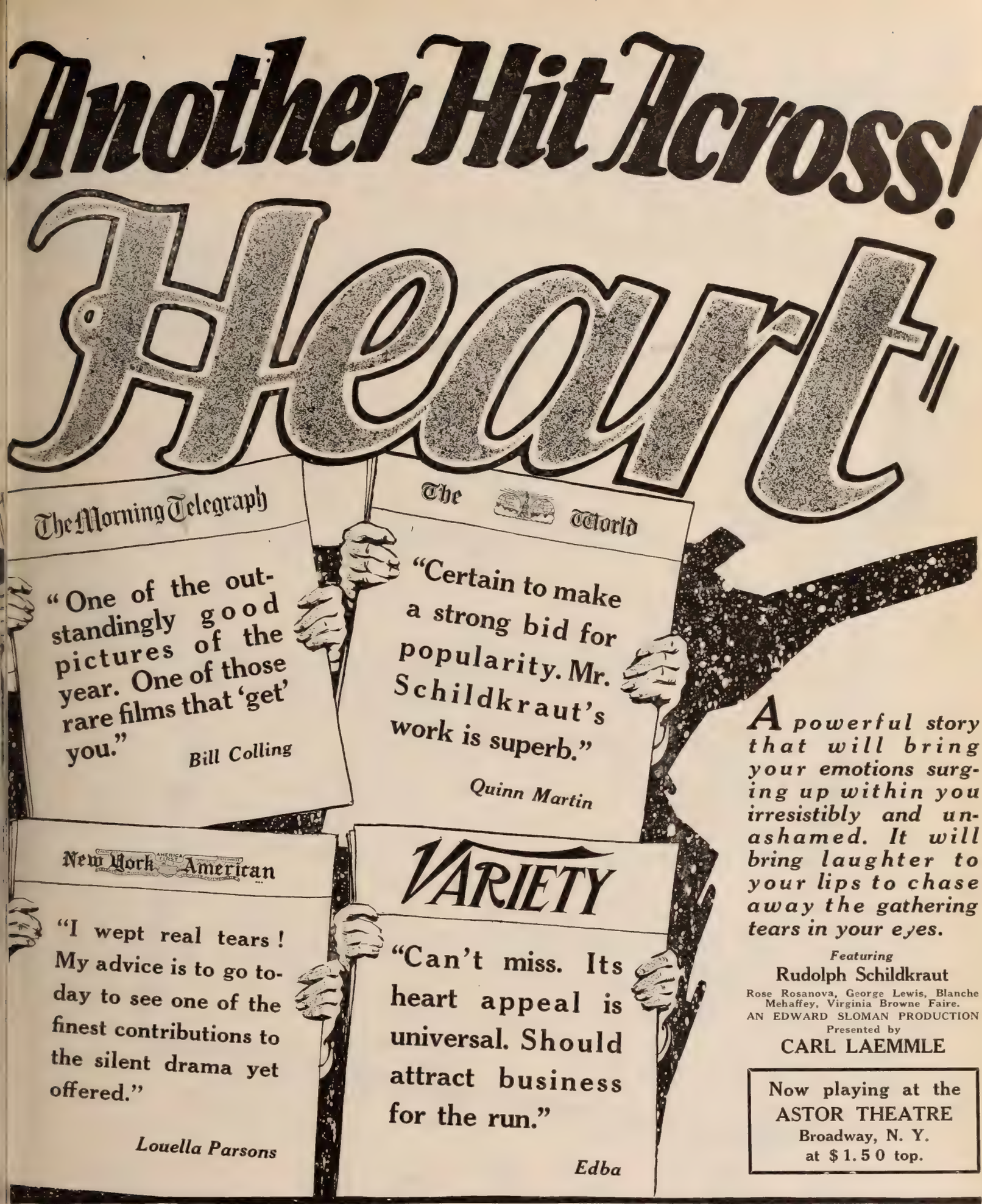
¶ "Could scarcely fail of sound financial success. There is every hope that 'Proud Heart' makes as much money as 'Humoresque'."
The Moviegoer of the Sun

¶ "A rich glowing picture that fairly breaks your heart-strings. It's appeal is Universal."
Mildred Spain of the News

UNIVERSAL: MILES AND

Another Hit Across!

"Heart"



The Morning Telegraph

"One of the outstandingly good pictures of the year. One of those rare films that 'get' you."

Bill Colling

The World

"Certain to make a strong bid for popularity. Mr. Schildkraut's work is superb."

Quinn Martin

New York American

"I wept real tears! My advice is to go today to see one of the finest contributions to the silent drama yet offered."

Louella Parsons

VARIETY

"Can't miss. Its heart appeal is universal. Should attract business for the run."

Edba

A powerful story that will bring your emotions surging up within you irresistibly and unashamed. It will bring laughter to your lips to chase away the gathering tears in your eyes.

Featuring

Rudolph Schildkraut

Rose Rosanova, George Lewis, Blanche Mehaffey, Virginia Browne Faire.

AN EDWARD SLOMAN PRODUCTION

Presented by

CARL LAEMMLE

Now playing at the
ASTOR THEATRE
Broadway, N. Y.
at $1.50 top.

MILES AHEAD OF ALL!

—livewire

Little things of large importance from the William Fox studio



IT OFTEN happens in the theatre that the long picture on the program has failed to please you, yet you are delighted with one or several of the "short subjects" that complete the bill. WILLIAM FOX has given the greatest care to these little "Gems of the Picture Program."

Van Bibber Comedies Richard Harding Davis wrote the celebrated Van Bibber stories from which is made the series of short "society comedies" in which Earle Foxe has won just renown. Van Bibber Comedies have been ruling favorites in high-class theatres for the last two seasons.

Married Life of Helen and Warren The stories by Mabel Herbert Urner published in the newspapers for fifteen years under this title have now been secured by Fox—a new treat for lovers of the little good things of the screen. Kathryn Perry and Hallam Cooley play *Helen* and *Warren* respectively throughout the series.

O. Henry Stories You will see them live and move on the screen—those entertaining characters created by America's greatest short story genius, O. Henry. William Fox has made a series of new comedy dramas from these "Gems of Fiction." Never before screened—these little masterpieces visualize for theatre patrons stories and characters long beloved in thousands of American homes.

Imperial Comedies The old "slap-stick" comedies are things of the past—so far as Fox is concerned! No custard pie or glue-pot messiness mars the entertainment that ceaselessly rolls through these, the cleanest, cleverest and most zestful comedies of this kind. Pretty girls galore, real plots, many clever animal actors—and brains used in the mixing!

Fox News A vivid, stirring, gripping presentation of the great events of the world unfolded before your eyes. The scenes of today that will be the history of tomorrow, caught by the all-seeing eye of the camera, brought to you with speed, sincerity and truth—and a wonderful feeling for the human angle!

Fox Varieties New, novel, charming and beautiful bits of romance from the far places of the world. Pictures that push back the walls of the theatres and take you through the lands you dream of seeing—that give you the feeling of far and brave adventures of your own.

They add spice to your favorite entertainment

Fox Film Corporation

7,590,000 *movie goers read this ad in these 7 leading fan magazines—*

PHOTOPLAY
MOTION PICTURE MAGAZINE
MOTION PICTURE CLASSIC
PICTURE PLAY
SCREENLAND
MOVIE MAGAZINE
FILM FUN

book 'em and benefit

Fox-Film Corporation

Exhibitors!

here's how we help you sell the great $2,000,000 FOX short subjects

WILLIAM FOX LITTLE GIANTS OF THE SCREEN

EARLE FOXE *in*
VAN BIBBER
COMEDIES
from RICHARD HARDING DAVIS' *stories*
8 for the season — 2 reels each

O. HENRY
COMEDIES
from O. HENRY *gems of fiction*
8 for the season — 2 reels each

THE MARRIED LIFE OF
HELEN AND WARREN
from MABEL HERBERT URNER'S *stories*
8 for the season — 2 reels each

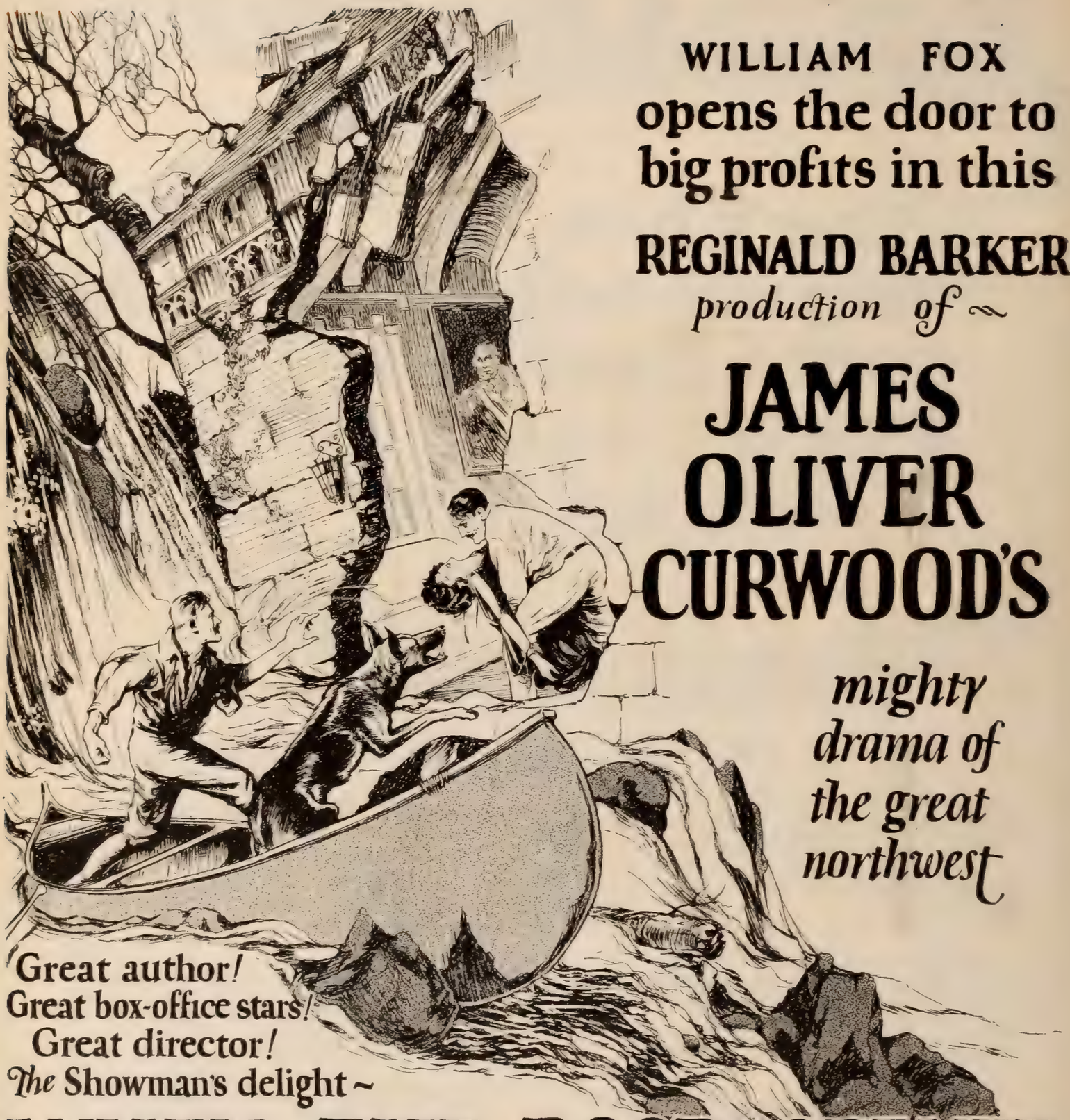
Imperial
COMEDIES
20 for the season — 2 reels each

FOX NEWS
MIGHTIEST OF ALL!
104 Issues a year

FOX VARIETIES
THE WORLD WE LIVE IN
26 for the season

your bank balance

Fox Film Corporation



WILLIAM FOX
opens the door to big profits in this

REGINALD BARKER
production of ~

JAMES OLIVER CURWOOD'S

mighty drama of the great northwest

Great author!
Great box-office stars!
Great director!
***The* Showman's delight ~**

WHEN THE DOOR OPENED

with
JACQUELINE LOGAN - MARGARET LIVINGSTON - WALTER McGRAIL - ROBERT CAIN -
FRANK KEENAN *and* PRINCE ROYAL, *the Dog Marvel*

Scenario by BRADLEY KING ~ ***REGINALD BARKER*** *Production*

Fox Film Corporation

This is the cast in a great holiday picture

Leslie Fenton **Margaret Livingston** **Clara Bow**
Vivian Oakland **Earle Williams** **Paul Panzer**
Gladys Brockwell *and* **Nigel de Brulier**

in a production of huge size and extraordinary beauty

The Ancient Mariner

This William Fox de luxe offering is especially built as the ideal attraction for your Christmas play-date

From Samuel Taylor Coleridge's immortal classic poem !

Directed by
HENRY OTTO *and*
CHESTER BENNETT

Scenario by
EVE UNSELL

Fox Film Corporation

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

Metro-Goldwyn-M



Metro Goldwyn Mayer

Tonight previewed Mae Murray in Merry Widow to largest audience the house has ever had Stop Three hundred and ninety five people standing Stop Absolutely your greatest picture this year Stop Congratulations on such a masterpiece Stop Audience unable to praise it enough

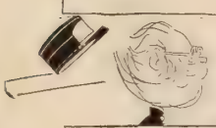
De Luxe Theatre
West Coast Langley Circuit



Metro Goldwyn Mayer

Lon Chaney in Unholy Three opened at Strand Theatre tonight breaking every record this theatre ever had Stop Never to my knowledge have I seen theatre goers so deliberate in gaining admission to see this masterpiece Stop Extra police protection was necessary in order to handle the huge crowds to avoid property damage Stop The success of this picture is assured and I am looking forward to a record breaking week at the Strand Theatre Hartford

Henry Needles
Strand Theatre, Hartford, Conn.



Metro Goldwyn Mayer

Heres one you can brag about Ramon Novarro in The Midshipman Stop It pleased one hundred percent and the good word was broadcasted for business was big in spite of strong opposition including Harold Lloyd in The Freshman The Fool and Abies Irish Rose Stop The Midshipman is a wonderful picture with a story that is different flavored with the best comedy I have seen in many moons and I wish to compliment you on this splendid production Stop Kindest regards

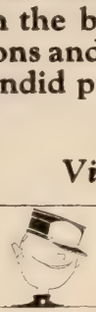
Carl A Porter, *Mgr.*
Victory Theatre, Salt Lake City, Utah



Metro Goldwyn Mayer

Never The Twain Shall Meet closed weeks engagement here Stop At end of third day was tempted to wire you report of business Stop In order to be conservative waited until end of engagement Stop Final figures show third best week in history of theatre only surpassed when had added attractions in Gilda Gray and Siamese Twins Stop St Louis newspaper critics notably severe praised story cast and direction Stop Picture easily exploited Stop Congratulations on such splendid production Regards

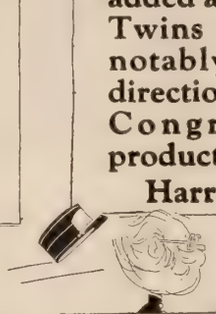
Harry Greenman, *State Theatre, St. Louis*



Metro Goldwyn Mayer

Never The Twain Shall Meet closing week at State Theatre Los Angeles today and breaking all previous existing house records at this theatre by over five thousand dollars Stop Theatre absolutely taxed to complete capacity at all performances forced to run an extra de luxe performance every day Stop Our patrons highly enthusiastic over picture Stop Heartiest congratulations

A.B.Bowles, *General Manager*
West Coast Theatres, Inc.



Metro Goldwyn Mayer

The Unholy Three played to biggest business of any Metro Goldwyn Mayer picture at State Stop I have seen several of the new pictures and feel that we are in for a series of record breakers Regards

Sol Lesser

ayer's Live Wires



Metro Goldwyn Mayer

The Trackless Train arrived in Benton Harbor Mich today while I was in the city Stop This train sure created a sensation and is without a doubt one of the most creative and constructive novelties I have ever seen Stop I want to congratulate your company for such a marvelous clean way of advertising

Kenneth Fitzpatrick
Fitzpatrick and Mc Elroy



Metro Goldwyn Mayer

It looks as if Never The Twain Shall Meet playing at Warfield will break house records for the week We have already broken the Sunday record and Monday record Stop The people are well pleased with the picture and if the theatre had more capacity we could do more business Congratulations

Sol Lesser
West Coast Theatres, Calif.



Metro Goldwyn Mayer

Played Pretty Ladies full week against Don Q eighty six percent increase over corresponding week last year Stop You can tell the exhibitors they have never seen colored photography until they see Pretty Ladies Stop Opened Monday with Unholy Three to capacity business Stop Patrons proclaim it Chaneys greatest and the best picture of the season Regards

J E Tompkins, *America Theatre*
Colorado Springs, Colo.



Metro Goldwyn Mayer

Permit me to congratulate your office and the Metro Goldwyn Mayer Co on The Unholy Three which is by far the greatest picture to my mind that Lon Chaney has ever made Stop Durham audiences have never received a picture as enthusiastically as The Unholy Three was received today on its opening

Don Nichols, Mgr.
Durham Amusement Co.,
Durham, N. C.



Metro Goldwyn Mayer

Showed Lon Chaney in Tower Of Lies last night with three hundred people standing Stop Marvelous picture in same class with Merry Widow Stop You are certainly leading production field

Jed Buell
Mgr. De Luxe Theatre,
West Coast Langley Circuit



Metro Goldwyn Mayer

Never The Twain Shall Meet broke all records Kunsky's Madison Theatre last week Stop Opened second week bigger than first looking for a third

H.S. Ansley
Detroit, Mich.

THE IDOL OF MILLIONS O

Fred Th



Exclusive Foreign Distributors
R-C Export Corporation
723 Seventh Avenue
New York
AGENTS
F.B.O. Pictures, G.M.B.H.
236 Friedrichstrasse Berlin
Germany
R.C. Export Corp., 39 & 41 Wardour St. London
England
Societe Anonyme des Films F.B.O.
60 Faubourg Poissonniere Paris
France

in
HIS
BIG
BRAND NEW
SUPER WESTE

"ALL AROUN FRYING PA

Story by
FRANK RICHARDSON PIERCE
Directed by
DAVID KIRKLAND

Distributed by
FILM BOOKING OFFICES OF AMERICA, 723 SEVENTH AVE., N. Y.
—Exchanges Everywhere—

F FANS THE WORLD OVER

omson

AND HIS MARVELOUS HORSE SILVER KING ARE PACKING THEATRES EVERYWHERE!



The answer to the enormous increase in bookings on FRED THOMSON pictures is FRED THOMSON and Silver King and the startling results this combination is producing for thousands of exhibitors.

No flattering adjectives nor selling phrases are necessary to sell Thomson because exhibitors are just as anxious to get "the real goods" as we are to sell them.

N D N"

Have You Played

"Thundering Hoofs"

"That Devil Quemado"

"The Bandit's Baby"

"The Wild Bull's Lair"

"Ridin' the Wind"

Answer This Question

ARE you reading the Trade Paper reports on Thomson and the exhibitor reports under the heading of What The Picture Did For Me?

If not, begin reading them immediately. Find out what Thomson is doing at thousands of theatres.

Learn why the FRED THOMSON-SILVER KING productions lead the industry in Western pictures. The exhibitors' own expressions are the one and only answer.

WATCH FOR

Theatre Building and Equipment Buyers Guide—a special supplement to next week's issue of

Motion Picture News

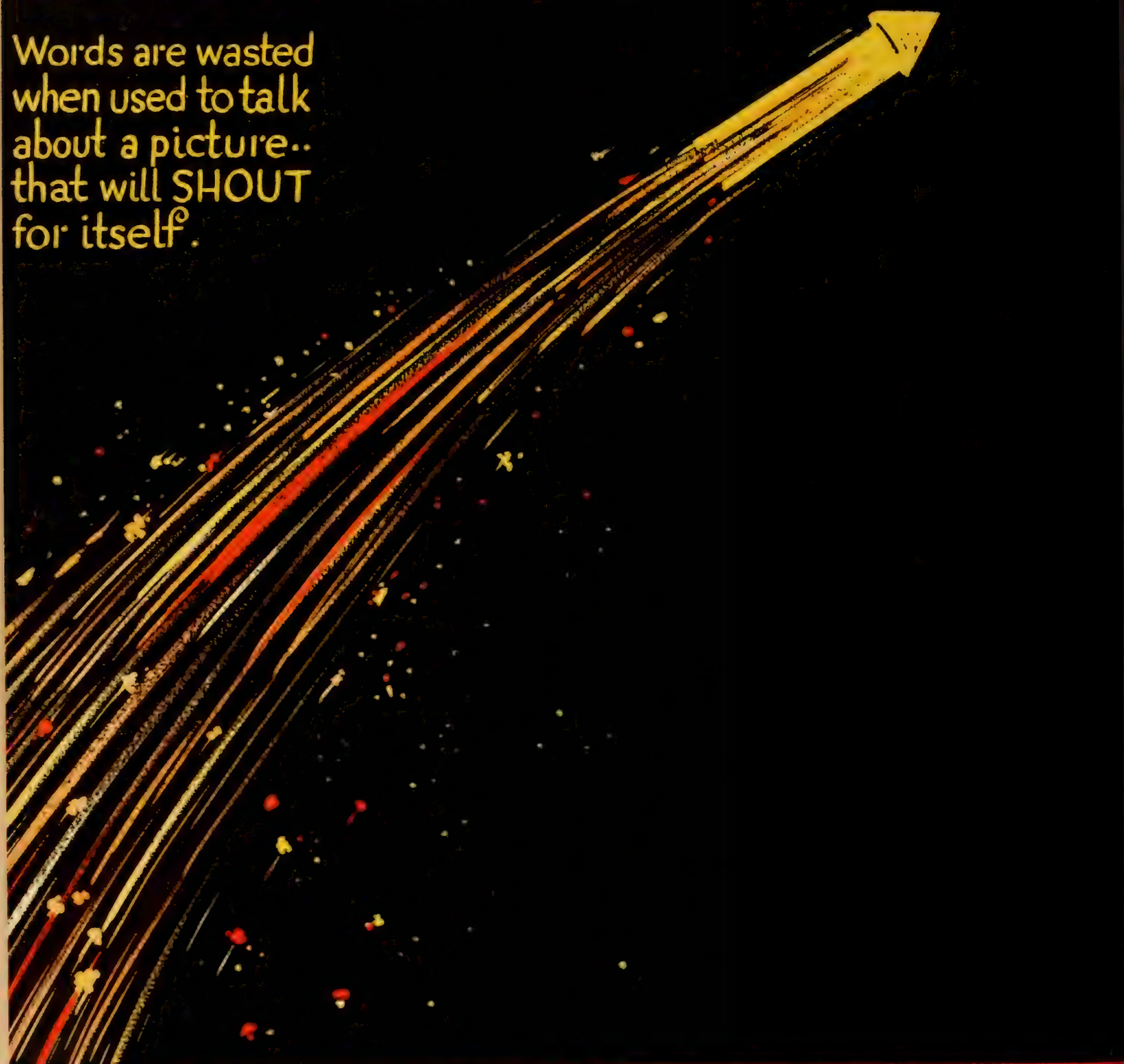
File Your Copy For Reference



She brings to the screen a publicity value unequaled in the annals of the **BOX OFFICE**

Peggy Hopkins Joyce

Words are wasted when used to talk about a picture.. that will SHOUT for itself.



Presented by

ASSOCIATED EXHIBITORS

OSCAR A. PRICE PRESIDENT

IN The SKYROCKET



Produced by
CELEBRITY PICTURES Inc.
From
ADELA ROGERS ST JOHNS'
famous Cosmopolitan Magazine success
With a cast including ···
OWEN MOORE · EARLE WILLIAMS
GLADYS HULETTE · LILYAN TASHMAN
BULL MONTANA · · EDDIE DILLAN · ·
and others.

A MARSHALL NEILAN PRODUCTION



She makes her debut in a picture that is **BIG** in every element that Showmanship requires and audiences demand.

As a matter of good business

WHEN properly installed and operated Incandescent Lamp Projection is one of the most profitable investments that any theatre can make.

It improves the appearance of pictures on the screen by eliminating shadows, flicker and uneven distribution of light. The light from an incandescent lamp is free from glare and is of a tonal quality that gives greater depth to pictures.

Incandescent Lamp Projection frees the projection room from fumes, dust and excessive heat. It simplifies the operator's work. Allows him to give more attention to the picture.

And these improvements are obtained at a saving of from 25 to 75% on the cost of arc-light projection.

It is no wonder that the Incandescent Lamp is replacing the arc light for projection purposes in hundreds of theatres throughout the country.

EDISON MAZDA LAMPS
A GENERAL ELECTRIC PRODUCT

A Better Light

THE Edison MAZDA lamp for motion picture projection is the result of years of research and experimentation carried on by the General Electric Company to perfect a lamp that would improve the quality and reduce the cost of projection.

Incandescent lamp projection can be used in theatres having a seating capacity up to 1,000 and a picture not over 16 feet wide and a throw not exceeding 120 feet. It gives better results than an alternating current arc and under average operating conditions is the equal of a direct current 50-ampere arc.

Mail this coupon

Publicity Department,
Edison Lamp Works,
of General Electric Co.,
Harrison, N. J.

Please send me your free booklet on incandescent lamp projection.

Name .....

Theatre .....

Address .....

WARNER BROS.
Classics of the Screen

The Star Who Never Fails You.

"The Clash of the Wolves"

with

RIN-TIN-TIN




JUNE MARLOWE
Charles Farrell - Charles Conklin
Will Walling Pat Hartigan
Directed by - Noel Smith
Story and Scenario by - Charles Logue

"MID-WEEK"

EDITION OF

MOTION PICTURE NEWS

WILL GUARANTEE YOU

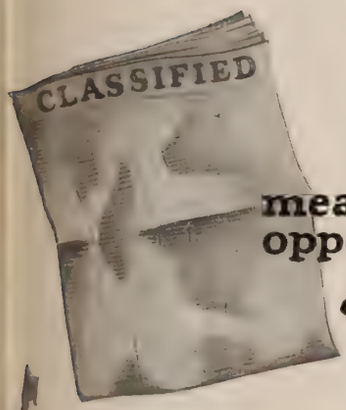
FULL COVERAGE

OF EVERY SMALL THEATRE
IN THE UNITED STATES
BEGINNING WITH THE ISSUE
OF NOVEMBER 28th.
ALL ADVERTISING CARRIED
IN THE REGULAR EDITION
APPEARS IN THE ADDED
CIRCULATION OF MID-WEEK
ASSURING YOU

FULL COVERAGE

OF

THE ENTIRE FIELD



means opportunity *grab it!*



The **Beautiful City**

worth millions and millions



Book it!



Treasure! *Help yourself*



We Moderns *What a bet!*

FIRST NATIONAL PICTURES

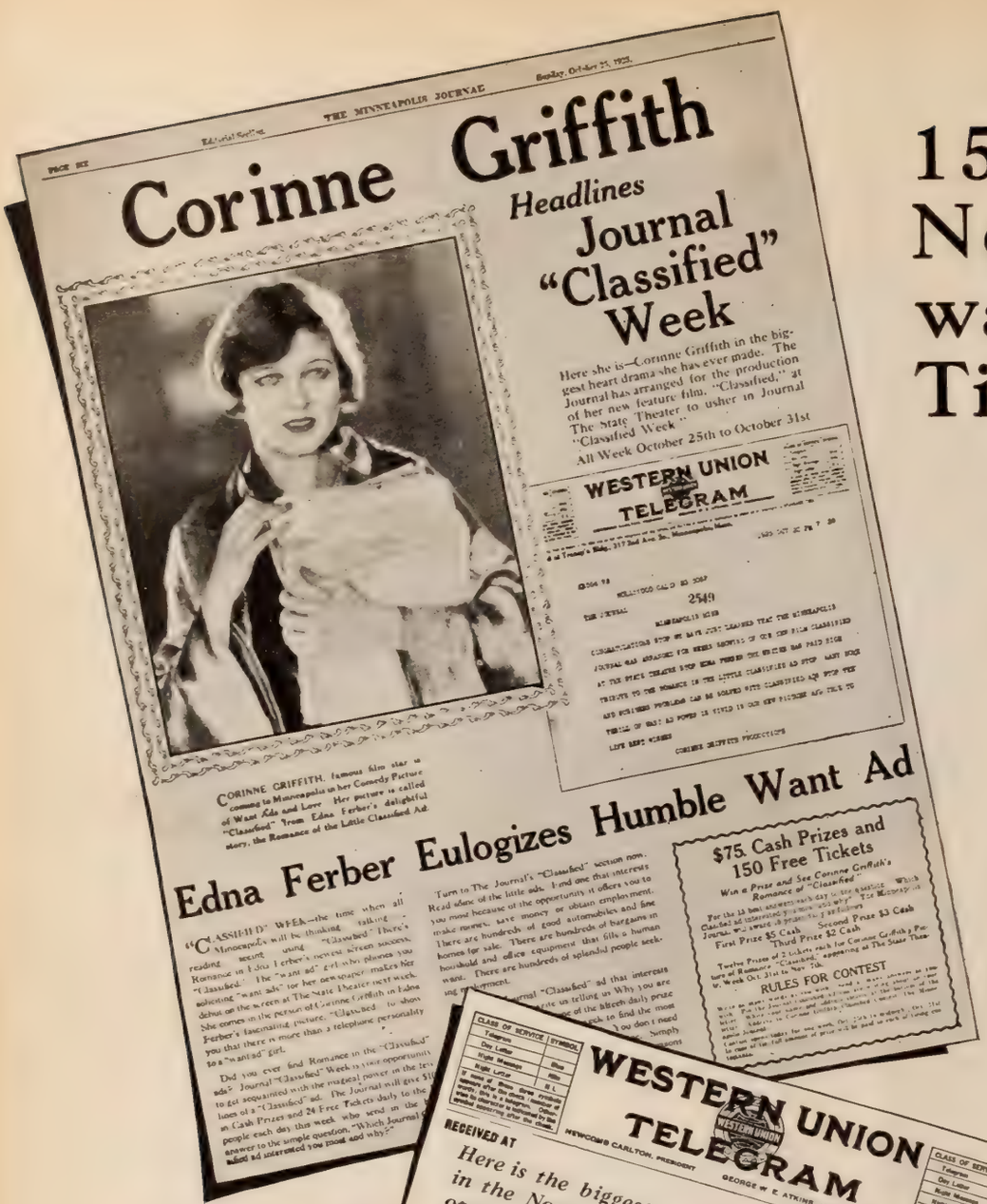
One spin of the Lucky Wheel ~ and again you win!. . . .

Collect your winnings on the next five pages, gentlemen

1500 Daily Newspapers want this Big Time Tie-up!

Minneapolis started it; St. Paul followed; then Duluth. Now full pages for "Classified" are breaking wherever *Showmen* go after them.

Full Pages—Full Houses! "Classified" is getting the space and getting the money!



THE MINNEAPOLIS JOURNAL

Corinne Griffith Headlines Journal "Classified" Week

Here she is—Corinne Griffith in the biggest heart drama she has ever made. The Journal has arranged for the production of her new feature film, "Classified," at The State Theater to usher in Journal "Classified Week"
All Week October 25th to October 31st

CORINNE GRIFFITH, famous film star is coming to Minneapolis in her Comedy Picture of Want Ads and Love. Her picture is called "Classified" from Edna Ferber's delightful story, the Romance of the Little Classified Ad.

WESTERN UNION TELEGRAM

2549

Edna Ferber Eulogizes Humble Want Ad

"CLASSIFIED" WEEK—the time when all Minneapolis will be thinking, talking, reading, secret using "Classified." There's Romance in Edna Ferber's newest screen success, "Classified." The "want ad" girl who pinches you soliciting "want ads" for her newspaper makes her debut on the screen at The State Theater next week. She comes on the screen in the person of Corinne Griffith in Edna Ferber's fascinating picture. "Classified" to show you that there is more than a telephone personality to a "want ad" girl.

Did you ever find Romance in the "Classified" ads? Journal "Classified" Week is your opportunity to get acquainted with the magical power on the ten lines of a "Classified" ad. The Journal will give $1[illegible] in Cash Prizes and 24 Free Tickets daily to the people each day this week who send in the correct answer to the simple question, "Which Journal [illegible] ad interested you most and why?"

Turn to The Journal's "Classified" section now. Read about of the little ads. Find one that interests you most because of the opportunity it offers you to make money, save money or obtain employment. There are hundreds of good automobiles and fine homes for sale. There are hundreds of bargains in household and office equipment that fills a human want. There are hundreds of splendid people seeking employment.

Each Journal "Classified" ad that interests you will tell us telling us Why you are [illegible] of the fifteen daily prize [illegible] to find the most [illegible] you don't need [illegible] Journal [illegible] Nymph [illegible] Seasons [illegible]

$75 Cash Prizes and 150 Free Tickets

Win a Prize and See Corinne Griffith's Romance of "Classified"

For the 24 best answers each day in the contest which Journal "Classified" ad interested you most and why? The Minneapolis Journal will award 24 prizes as follows:

First Prize $5 Cash Second Prize $3 Cash
Third Prize $2 Cash

Twelve Prizes of 2 tickets each for Corinne Griffith's Picture of Romance of "Classified," appearing at The State Theatre Week Oct. 31st to Nov. 7th.

RULES FOR CONTEST

[illegible]

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Form 1204

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Day Letter | —
Night Message | Blue
Night Letter | NITE
[illegible] | N.L.

RECEIVED AT

Here is the biggest newspaper tie-up ever recorded in the North-West. The Minneapolis Journal co-operating with us on "Classified," is giving us two full page ads, two three-by-twenty ads and a large portrait on the front page of the Sunday Classified Section. Also ads on the Want-Ad page daily, a contest in the Want-Ad Section, over six hundred street-car cards and thirty thousand dummy newspapers. All Want-Ad takers in the Journal Office, when answering the phone, ask patrons if they have seen Corinne Griffith in "Classified" at the State Theatre.

I. H. RUBEN
Finkelstein and Ruben.

Presented by Corinne Griffith Productions Inc. Directed by ALFRED A. SANTELL. JUNE MATHIS, Editorial Director.

More than 3000 exhibitors already have booked First National's Winner Group ~ because every picture has this calibre of ~

Showmanship





"Just plain, juicy showmanship pie!"

Sweet words! The Exhibitors Trade Review said them. And these too:—"With two names like Dick Barthelmess and Dorothy Gish in the cast; with the sharp, graphic incidents and scenes of the always interesting life in a Metropolitan slum; with—rarer still—a close-up and vivid portrayal of a Chinese play in a real Chinese theatre and with a he-man's battle that out-furies the fight that won Barthelmess many plaudits in 'Fury' you have here a picture that should prove a sweet dream and a pretty bed-time story for the cash drawer."

Inspiration Pictures Inc.,
presents

Richard Barthelmess

with

Dorothy Gish

in

The Beautiful City

Written for the Screen by Edmund Goulding. Directed by Kenneth Webb. Scenario by Don Bartlett and C. Graham Baker. Photographed by Roy Overbaugh.

First National has only those stars whose success is built on ~

Performance

FIRST NATIONAL PICTURES



"THOU SHALT NOT DOUBT!" That's the new commandment, dramatized in smashing, flashing scenes of Parisian studios, Flanders battlefields and the cabarets of Montmartre. What a background for love, sacrifice, for the swift leap of human passions--and with Blanche Sweet, Ben Lyon and an all-star cast, you just can't doubt "The New Commandment" is one of the biggest money-makers in The Winner Group!

All-Star Supporting Cast. From the Novel "Invisible Wounds" by Col. Frederick Palmer. Directed by Howard Higgin Screen adaptation by Sada Cowan and Howard Higgin

Picture by picture~ week by week~ First National has the~

Box Office Hits



Hoist the Jolly Roger and then the S. R. O.

This will shiver the timbers of your box-office chest . . . Oh, those legs of Errol's! He falls *on* them; the crowd falls *for* them! And oh that wife who doesn't treat pirates with proper respect! More golden giggles from Dorothy Gish. It'll be a roar for every scene, with you yelling for joy when you count up the loot.



With Nita Naldi, Tully Marshall and George Marion. Adapted and supervised by MARION FAIRFAX. Directed by MAURICE TOURNEUR.

Count the chuckles! You can't! Count the thunderclaps of laughter! Can't do that either. But you can count on First National for —



Originality



We've just seen

COLLEEN MOORE

in "WE MODERNS," and we'll need four pages next week to tell you about it. Watch! You'll learn about winners from her.

Presented by John McCormick; from Israel Zangwill's stage success; directed by John Francis Dillon; June Mathis, Editorial Director. That combination of production brains spells extra success.

—and these are just the latest five!

Performance is testing and proving *every* picture *outstanding!*

FIRST NATIONAL PICTURES

Winner Group

Members of Motion Picture Producers and Distributors of America Inc.—
Will Hays *President*

Foreign Rights Controlled by First National Pictures Inc. 383 Madison Avenue, New York

Motion Picture News

Volume XXXII ALBANY, N. Y., AND NEW YORK CITY, November 14, 1925 No. 20

A Real Step Forward

THE announcement of the appointment of Joseph M. Seider as Business Manager of the Motion Picture Theatre Owners of America is of more than passing importance.

If we see ahead as clearly as we feel we do in this instance, it is, potentially at least, the most important happening of this rather hectic season in the trade.

A good man has been secured—clean, aggressive, level-headed, a sound business man. We have watched his career as President of the New Jersey League; and we feel pretty sure that he took this job in a characteristic way—first sweeping the deck clear of all politics and demanding a four-square business regime.

* * *

From the official announcement it would appear that already business—and most important business—has been done, namely a series of conferences with Will H. Hays in which "progress was made on the question of a more equitable (arbitration) contract." "Several suggestions," says the statement "have been advanced and most cordially received."

If a *workable* arbitration contract is evolved—and certainly that is possible—a most important trade objective will have been won; but we are greatly in hope that there will be other occasions of joint action between the Theatre Owners Association and the Havs group of Producers and Distributors, whereby some of the major problems confronting this industry may be solved in the industry's larger interests.

We take up our minds pretty much with the various trade amalgamations, real and imaginary, and with trade politics in general. It is about time that we considered, and seriously, the public relations of the motion picture—how the public regards it and what Congress and the State and the local bodies may do to it. That's where the real health and future of the box-office lies.

* * *

As we have remarked countless times, and until we tire of it, nothing will ever be done for this industry, in a broad and lasting way, until producers, distributors and exhibitors act in concert and secure not merely present box-office prosperity but the respect and confidence of the American public.

Said a prominent exhibitor to me the other day—a far sighted and practical man: "I don't give a rap who leads up here in New York, or how the different factors shuffle the cards. But I do insist that the leaders be constructive. I'll support the constructive ones, whatever their affiliations. My string of theatres stretches over a section of a million homes, and those homes are holding me responsible for their motion picture entertainment. If I can't hold my head up before them I'll lose it, but so also will the motion picture and this industry. I tell you, it's a tremendous responsibility."

* * *

So it is. But also there's a responsibility which this exhibitor cannot avoid—and this applies to every big exhibitor in the country—and that is to join and give his best efforts to the Motion Picture Theatre Owners of America. This membership should come about through his state organization. The local work to be done is just as important as the National. But the point is that the larger theatres of the country, with their hundreds of millions invested and paying as they do three-quarters or more of the trade income, have simply got to, for their own protection and ad-

(*Continued in next page*)

MOTION PICTURE NEWS

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Speaking Editorially

THE whole industry rejoices in the great victory achieved at the polls this week by Senator James J. Walker, who is now the Mayor-Elect of New York City. Jimmy rode into office by a plurality in excess of 400,000—an emphatic endorsement of ability in public service. The election was also a triumph for another great friend of the motion picture—Gov. Alfred E. Smith, who sponsored the Walker candidacy, and waged a great fight of his own for the adoption of an important group of constitutional amendments.

* * *

NEWS items of unusual significance are abundant this week. There is the resignation of E. A. Eschmann from First National, and the appointment of a Sales Committee, with Samuel Spring at the head, the other members being Ned Marin, Ned Depinet and A. W. Smith, Jr. Universal's distribution department has undergone complete change. Messrs. Marin and Jules Levy are succeeded by Lou Metzger and Earl Kramer, with a successor to Depinet still to be named.

* * *

FOX comes forward with still another important announcement which shows, clearly enough, that the company is embarking on the biggest production program in its history. With Winfield R. Sheehan at the Coast, things are humming in all directions. In addition to the group of David Belasco plays, other significant books and plays are announced this week. The program for 1926-7 is virtually settled now. A large number of players have been assigned to their roles, and everything is fast getting "set" under Mr. Sheehan's direction.

* * *

WE are greatly interested in the news of the expanding activities of Producers Distributing Corporation and the unification of the De Mille and Metropolitan studios at Hollywood under Cecil B. De Mille. He will have general supervision of the 1926-7 program of forty to fifty features. The appointment of William Sistrom as general manager of the combined studios will give Mr. De Mille greater freedom for the production of his own personally directed specials. P. D. C. has come along very rapidly and its further progress will be followed with great interest.



Senator James J. Walker, Mayor-Elect of New York City Being Congratulated By Richard Barthelmess, First National Star.

SAM RORK'S new picture, "Clothes Make the Pirate," is winning commendation all around. It should, for one reason because it is a distinct screen novelty, of which there are far too few. A producer who gives the screen a brand new type of subject performs a service second to none in the whole industry. Pictures are, of course, the life-blood of the business. New kinds of pictures are the prime essentials. So we say the release of a film like "Clothes Make the Pirate" deserves and should get special mention.

* * *

ELSEWHERE in this issue will be found a detailed story on the latest developments in the British film situation, which appears to be more feverish than ever before. The international picture situation is a very important thing; more so, we imagine, than some folk on this side of the water realize. But the well-informed understand its importance; and we are glad to contribute to a constructive settlement. William A. Johnston's recent editorial "Our Films and Europe" has attracted wide attention.

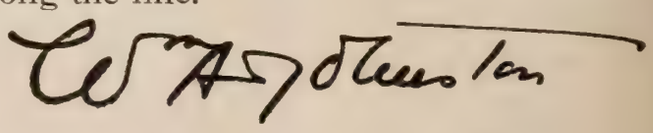
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A Real Step Forward

(*Continued from preceding page*)

vancement, give their active support and interest to exhibitor organization.

The Administrative Committee of the M. P. T. O. A. proposes cooperation and a business regime from now on. They are to be commended heartily for their wisdom. And we predict that, with this platform, and its honest observance, they will steadily enlist support all along the line.



November 14, 1925 MOTION PICTURE NEWS Vol. XXXII, No 20

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PICTURES AND PEOPLE



Henry B. Walthall, who plays an English Secret Service man, and Rupert Julian, who directed and played the ex-kaiser, in "Three Faces East" (Producers Dist. Corp.).



Carol Dempster upsets past precedent by appearing as a snappy flapper in the title role of "That Royle Girl," D. W. Griffith's production for Paramount.



Paul Sloane, directing Leatrice Joy in "Made for Love" (Producers Dist. Corp.), has a pair of fierce looking Nubian mosquito chasers on guard at his side.

GO AND GET IT

BILLY TUMMEL, assistant to Victor Schertzinger, found himself confronted by two difficult problems when his chief began shooting scenes for "The Golden Strain."

"I want you to get me the finest black mare in California," Schertzinger said to Tummel, "but that isn't all—I've got to have sixty women with long hair—and I don't mean wits. Now get out—I'm busy!"

"Busy!" Tummel echoed. "What do you think I'll be—trying to cover that assignment?"

"But moving picture directors must make things happen—and Billy was no exception.

"First, I'll get the horse," he decided, "for I'll probably need that—riding all over the county looking for women with long hair."

But this wasn't as easy as it seemed. This horse had to be a jim-dandy—fit for a lovely creature such as Dixie Denniston, as portrayed by dainty Madge Bellamy. Billy found thousands of automobiles, and a few ordinary looking horses, but at the end of the day he was still searching—and then Hobart Bosworth helped him out. Bosworth, who rides horseback every day, told Tummel of a friend in Beverly who had a mare he could borrow.

The mare was ideal—and Billy was overjoyed until he thought of sixty women—"all wearing long hair." Then he disappeared, and Schertzinger didn't see him for 24 hours. When he returned he said:

"All right, sir! I have sixty-eight women coming in tomorrow, for that ballroom scene—but I've worn out ten telephones and exhausted the resources of every casting director in Hollywood and Culver City. How's that?"

"Fine," said Schertzinger. "Now get me sixty men with old-fashioned haircuts!"



Rin-Tin-Tin's infant son is fortunate in having a highly trained father who is adept in the handling of the bottle—even though it's nothing but milk which the Warner Bros. canine star is dispensing to his offspring.



Bill Hart, star of "Tumbleweed" for United Artists, proves that pinto ponies and mustangs are not the only "hosses" he can tame and ride.



Attractiveness of both face and form won for Laura Lacaillade of New York City second prize in Pathe's contest held in connection with "Sunken Silver."



Shirley Mason had to learn the technique of the bow and arrow under Director Victor Fleming's tutelage for her role in "Lord Jim" (Paramount).



Cameraman Paul Strand photographing one of the multitude of juvenile entrants in Metro-Goldwyn-Mayer's Child Movie Star contest in New York City.

OFF FOR BIRMINGHAM

THE Pennsylvania station, New York City, saw an assemblage of stars, executives and technical people such as it rarely witnesses the other day, when the "Men of Steel" company departed to Birmingham, Ala., for six weeks on location in the iron mines and steel mills of the U. S. Steel corporation. Included in the party were Milton Sills, Doris Kenyon, Mae Allison, Claude Gillingwater, George Fawcett, and Victor McLaglen. Director George Archainbaud, Business Manager Fred Stanley and several other executives preceded the party to Birmingham to make the necessary arrangements.

FILMING UNDER CANVAS

JOHN LOWELL, L. Case Russell and Evangeline Russell, the family trio that has been responsible for several outstanding independent productions, are now travelling through the South with Miller Brothers' 101 Ranch Wild West show, filming a picture under the working title, "On With the Show." George Terwilliger is directing, and Dave Gobbett presides at the camera. Jane Thomas has joined the troupe. The show is featuring the fact that it has a real, live movie company, director and all, to the benefit of the box-office. George Terwilliger, one of the most modest and soft-spoken of men, is introduced from the sawdust ring as a fire-breathing, rip-snorting move director. Miss Russell is cultivating the friendship of Babe, the largest elephant. She will work with Babe in several scenes, and is taking no changes on a misunderstanding.



Marion Davies and her party arriving at Loew's State theatre, Los Angeles, for the opening of "Lights of Old Broadway" (Metro-Goldwyn-Mayer). Left to right: Rosemary Davies, Marion, Charles Spencer Chaplin and Mrs. Chaplin, and Madame Elinor Glyn.

THE CONTINENTAL TOUCH

NOW that the arrangement with P. A. Powers by which Eric von Stroheim will direct for Paramount, it is interesting to speculate on the possibilities of this. It would be intriguing in the extreme to see this brilliant master of the megaphone assigned to the direction of Pola Negri, who has been suitably directed only once or twice since her arrival on these shores. There would be the clash of temperaments, yes—but no more so than in a recent instance which is now history—and if the result were equally brilliant it would be well worth the fur that would fly. This, be it understood in passing, is not a rumor. Just an idle speculation. (This is not America's leading rumorous weekly).

PRE-VIEWING SAM'S OPUS

WITH a number of First National executives in attendance, "Clothes Make the Pirate," Sam E. Rork's production presenting Leon Errol, was pre-viewed the other night at the Playhouse, Rye, N. Y., with great success.



Ethel Shannon, who heads the cast of the Henry Ginsberg release, "The Phanton Express," doesn't believe in cigarettes for women—which she demonstrates with an El Ropo to Director John G. Adolfi, David Butler and Samuel Briskin, of Banner Productions.

NOT BOOSTING BERLIN

FROM R. C. Steuve, manager of the Orpheum Theatre, Canton, Ohio, now touring Germany, comes the following post-card comment:

"Greetings from the land where they need improvements in the moving picture business. Only one hundred years behind us!"

Well, it might have been worse. What's a century or so nowadays with things scurrying along at the present lightning pace?

TOM, TOM, THE PIPER'S SON

ANYONE shouting "Tom" during the filming of "The Bad Man" would have collected a crowd rather than an individual. After being trampled upon in the rush a few times, Director J. G. Blystone resorted to all sorts of nicknames to avoid the collective "Tom," a singularly synonymous appellation (laff that off!), in this particular case. The principal "Toms" were: Tom Mix, Tom Wilson, Tom Kennedy and Tom Robinson. And we suppose they played on tom-toms after a dinner opened by a round of tomato soup, and the "tom" cats howled outside—but we must stop, before we descend to puns about p-tom-aine poisoning. Anyway, the four Toms weighed 768 pounds, in case you should want to know.



Irving G. Thalberg and Harry Rapf, associate executives of Metro-Goldwyn-Mayer, and Kathleen Kay, M-G-M player, aboard the Trckless Train after its arrival in Los Angeles recently.

THE EAGLE SCREENS

WHEN "The Eagle" opens on Sunday at the Mark Strand theatre, New York City, the audience will include Rudolph Valentino, the star, who is coming East to see in person the reaction received by this picture. It promises much, according to those who have glimpsed it, and Clarence Brown is said to have done well with the Hans Kraely script. We hope so. It is no secret that much of Rudolph's future hinges on this picture. A smashing success right now would doubtless bring him back with a bang—which explains why he wants to be right on the ground when it opens in New York.

CONGRATULATIONS, DAVE!

DAVE BADER, who has been trouping about the country in connection with Universal's theatre parties for exhibitors, received one of those coveted home office positions last week, when he was notified of his promotion to Manager of Advertising Accessories for the same company. No more one-night stands for the present, and while Dave says he enjoyed the theatre parties immensely, the new appointment is just about right. Now just keep your eye on Universal accessories!



First National players leaving the Pennsylvania Station, New York City, for Birmingham to film exteriors for "Men of Steel." Left to right: George Fawcett, Milton Sills, Doris Kenkon and May Allison.

THEY WERE ALL THERE

LAST Saturday night (and Sunday morning) the third annual Loew-Metro-Goldwyn-Mayer ball came off on schedule at the Hotel Astor, New York City. It was a great success from the standpoint of attendance; in fact, the crowd was too numerous for comfort. The entertainment bill was unanimously voted the best to date, more than 500 performers appearing on the program. Chorus and ensemble numbers from most of the big musical shows were included. The list of those who attended would be far too lengthy to print here, but a few were: Marcus Loew, Mae Murray, Hope Hampton, Dorothy Mackaill, James Kirkwood, Lila Lee, Walter Miller, Dagmar Godowsky, Edna Murphy, Johnny Hines, Allene Ray, Esther Ralston, Lois Moran, Ruth Stonehouse, Fanny Ward, Niles Welch, Major Alexander Grau and Nicholas Kaufman of the UFA, and others "too numerous to mention."

LUBITSCH—AMERICAN

FIRST papers have been taken out by Ernst Lubitsch, the director, and he is looking forward to the time when he will be officially certified as a full-fledged American. He and Mrs. Lubitsch were introduced to President Coolidge at the White House recently, and the Chief Executive seemed pleased to hear of Lubitsch's eagerness in this direction—which, incidentally, should set at rest rumors that he is to return to Europe.



R. H. Cochrane, vice-president of Universal, is sworn in as a Major in the Signal Reserve of the U. S. Army; left to right: General Peter E. Traub, head of 77th Division, Mr. Cochrane, and Captain O. A. Hess, adjutant of the 77th.

FORGING AHEAD

IT IS always both interesting and gratifying to watch the progress of those whose industry and ingenuity warrant it. The other day, at the Tec-Art studio, we watched F. Herrick-Herrick directing Elinor King in a few scenes for "Keep It Up," a Davis release. Both have well earned the success that seems to be coming their way. Herrick-Herrick has risen from cameraman to industrial producer, to short subjects and now to his first feature. Miss King has risen from bits to her first starring role, and excellent things are expected of her. The releasing company regards her as something of a "find," and her blonde beauty may be looked forward to in several other productions. All told, "Keep It Up" will represent a well-earned advancement for both producer-director and star.

SSSSSSSH!

ROLAND WEST is setting a new precedent in the production of mystery plays in his arrangements for "The Bat." There will be a dozen well-known players, but their names will be kept secret and they will not see each other except when they appear together in scenes. The place of production, and date filming commences, and so on, will not be revealed. The scenarist, Julian Josephson, has taken oath on a stack of Studio Directories that he will not reveal the story, which will be changed enough from the stage play to keep everyone guessing.



Marie Prevost, caught by the photographer looking wistful and petite. She is new starting "The Cave Man" for Warner Bros.



Virginia Vance, leading lady to Lupino Lane in his first comedy for Educational, and one of the comeliest of the feminine funsters, practicing the art of thrust and parry with the fencing instructor at the studio.



Baby Gloria Lloyd gets a great "kick" out of the canaries. Her mother, Mildred Davis Lloyd, is returning to the screen under the Paramount banner.



A charming camera study of Constance Bennett, one of the recent additions to the Metro-Goldwyn-Mayer group of players, appearing as Sally in "Sally, Irene and Mary."

MIXING IN REAL ESTATE

TOM MIX is getting ready to move, and Doug Fairbanks, Mary Pickford and Charlie Chaplin are going to have a new neighbor. Tom has decided to settle down in the Beverly Hills section, and in consideration of the sum of two hundred thousand dollars has come into possession of the beautiful Fred Porter estate. Tom, accompanied by Mrs. Mix and little Thomasina will move in just as soon as the painters and decorators clear out. The ranch at Mixville will not be given up, however, and we venture the suspicion that Tom won't be able to stay away from the ranch and Tony and all the rest of the stock altogether.

THE LONE STAR

ONLY one of the approving asterisks popped out of the bag this week at the National Board of Review. The feature thus favored is listed as Universal's "His People," with Rudolph Schildkraut, which is presumably what is now known at "Proud Hearts." This picture received its Broadway baptism last Sunday, and well warrants the National Board's stamp of approval.



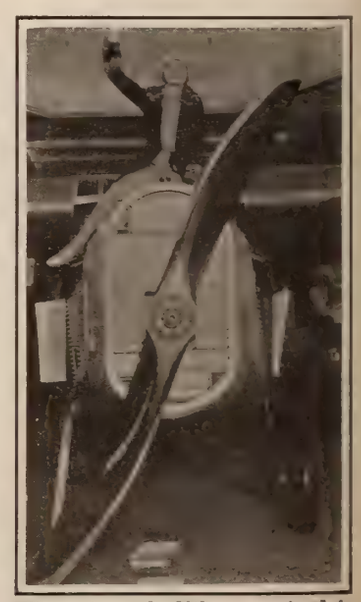
Yola d'Avril, appearing in Educational-Christie comedies, adopts the Felix the Cat beauty patch as an adornment of her beauty (as though any were needed!)



Barbara Worth, an 18-year-old discovery at Universal City. She has been elevated from extra roles to her first lead in "The Gunless Badman."



Dobey Carey, the young son of Harry Carey, is following in his father's footsteps and becoming a regular cowpuncher, to the satisfaction of the new Pathe star, who is now working in his first Pathe Western sponsored by Charles R. Rogers.



When Anna Q. Nilsson arrived in New York for "Too Much Money" (First National), she made a trip down to Wanamaker's to see the new Henry Ford all-metal airplane.

Seider Business Manager of M.P.T.O.A; Harmony Seen

Conferences Held With Hays on Contract Revision

A NEW era in exhibitor organization affairs, and in exhibitor-producer relations, is foreshadowed this week, with the appointment of Joseph M. Seider, President of the M. P. T. O. of New Jersey, as Business Manager of the Motion Picture Theatre Owners of America.

Mr. Seider's appointment was announced in an official statement by A. Julian Brylawski, of Washingtonn, D. C., Chairman of the M. P. T. O. A. Administrative Committee, which is composed of the following other members: Harry Davis, of Pittsburgh; M. E. Comerford, of Scranton, Pa.; Nathan Yamins, of Fall River, Mass.; and Jake Wells, of Richmond, Va.

Together with R. F. Woodhull, President of the organization; Sydney S. Cohen, Chairman of the Board; L. M. Sagal, Treasurer, and Mr. Seider, the Committee held a series of meetings in New York extending from Wednesday to Saturday of last week. They took up an intensive study of the general situation which confronts the industry at this time.

Mr. Seider was engaged as Business Manager, and new and larger quarters for the organization are being established at 745 Seventh avenue, New York City.

The significance of the Seider appointment was made evident in the official Brylawski statement which said:

"Mr. Seider will immediately proceed with the organization of a Service Bureau for exhibitors and take up in a large way the conduct of the affairs of the organization in conjunction with the National President and the Administrative Committee which functions for the Board of Directors.

"The Administrative Committee and Mr. Seider have had a series of conferences with Mr. Will H. Hays, President of the M. P. P. D. A., with a view of advancing the general conditions. Progress was made on the question of a more equitable contract. Several suggestions for the perfection of the Arbitration situation have been advanced and most cordially received. The further co-operation of the two great branches of the motion picture industry holds forth great promise for real advancement in solving many of the vexatious problems facing the industry."

Mr. Seider declined to issue a statement for publication, but it is know that he is proceeding with the utmost energy to tackle the big task that is now his.

In response to a request from MOTION PICTURE NEWS, Sydney Cohen made this statement: "It is needless to say that it is with the greatest pleasure that I welcome the appointment of my associate on the Board of Directors of the Motion Picture Theatre Owners of America, Joseph M. Seider, to the office of Business Manager of the National organization. Mr. Seider's ability is so unquestioned as to be that 'good wine that needs no bush.' His acquisition to our ranks of National active workers in this new capacity will mean relief from detail work for those of the Board of Directors who have been daily rendering service throughout the country; leaving them freer to co-operate with Mr. Seider and President Woodhull in the great work—legislative and constructive—confronting our National organization.

"I feel confident that the aid and support of all independent forces will be freely forthcoming to help Mr. Seider to that real success which can only come as a result of whole-hearted united action."

The Seider appointment is regarded by close observers as having a two-edged significance: first, regarding the internal situation in the M. P. T. O. A.; and second, the relations of the M. P. T. O. A. with the Hays organization.

It is, of course, a matter of common knowledge that affairs in the M. P. T. O. A. have not been running smoothly for some months. The Allied States participated actively for some time after Milwaukee but then virtually withdrew from participation after the famous Board of Directors' meeting at Detroit in October.

While no statement in confirmation could be obtained, it appeared probable that the appointment of Mr. Seider was the outward expression of distinct moves for harmony in the National organization. Or, to put it another way, observers pointed out that Mr. Seider's appointment would hardly have been made by the Administrative Committee without definite assurance that he would be acceptable to Michigan, Minnesota, Illinois, Texas, and the other members of the Allied group.



Joseph M. Seider, who has been named business manager of the Motion Picture Theatre Owners of America.

If this assumption is correct, an entirely new deal in the internal exhibitor situation has come about.

Mr. Seider has forged rapidly to the front as an exhibitor leader in a surprisingly short period. He succeeded R. F. Woodhull as head of the New Jersey organization, and his work there attracted national attention. He quickly entered the inner circle of the National organization, and at Milwaukee handled the extremely important report on arbitration and contract matters, with the result that he was made Chairman of the M. P. T. O. A. Contract and Arbitration Committee.

Revision of the contract and reform of the arbitration situation then became Mr. Seider's study. He wrote several articles for the trade papers in which he urged reforms on specific points. His activity along this line culminated in his drawing up a new contract and arbitration rules, which won wide attention in many quarters.

It was this campaign which brought Mr. Seider definitely out into the limelight and paved the way for his appointment to the important post of Business Manager of the M. P. T. O. A.

While he is known as a fighter, Mr. Seider, in the opinion of those "in the know," is acceptable to all leading factions, and it will not be surprising to find within a compara-

(*Continued on next page*)

New Sales Directors Appointed by Universal

UNIVERSAL this week announced the appointment of two sales directors to replace Ned Marin and Jules Levy, resigned. The successor to Ned Depinet, who resigned his management of Unicersal's southern sales territory, has not yet been appointed.

Earl Kramer, who has been manager of Universal's Buffalo exchange for a number of years, has been given charge of the eastern sales territory, over which Levy presided. Kramer is now in New York and will assume his duties immediately.

Lou Metzger, who is well known as the manager of Universal's Complete Service Plan and who has been identified with the Universal organization both in its exchanges and in its Home Office, has been named by Mr. Laemmle to supervise the western sales territory, formerly handlel by Ned Marin.

The Complete Service plan will be turned over to Fred J. McConnell, Universal Short Product manager, who will take charge of this important branch of Universal's product in connection with his other work.

DeMille Plans Consolidated

Metropolitan And Culver City Studios Amalgamated—To Make 50 Productions

DETAILS of the consolidation of the Metropolitan Pictures Corporation studios with the Cecil B. DeMille pla at Culver City, negotiations for which have been under way for some time, were completed this week in Los Angeles. The final arrangements were made shortly following the arrival on the coast of John C. Flinn general manager of Producers Distributing Corporation, and president of Metropolitan Pictures.

The merger is said to place under DeMille's supervision the most extensive producing machinery in all Los Angeles. Under the arrangement he will supervise the production of from forty to fifty features for release during 1926–27 by Producers Distributing Corporation.

William Sistrom, general manager of the Metropolitan Studios, will assume the general management of the consolidated organization.

Fred Kley, heretofore general manager of the De Mille Studios, has been appointed personal representative of De Mille in the field of distribution. The executive committee of Metropolitan Pictures Corporation consisting of Messrs. Charles and Al Christie and John C. Flinn, will extend its business to embrace all the activities of the combined studios.

Cecil De Mille's name will be withdrawn from all productions excepting those which he personally directs, as soon as the 1925-26 schedule of pictures are completed. This arrangement will eliminate the confusion in the public mind caused by De Mille's name appearing on both productions made under his supervision and those made under his personal direction. De Mille's present plans call for three personally directed productions.

New Canada Music Association

Organization Launched to Combat Tax to Holders of Musical Copyright

A NEW musical association has been launched in Canada with headquarters in Toronto as a protective measure against the music tax and to combat as far as possible the activities of the Canadian Performing Right Society Limited. The new body has taken the name of The Musical Amusement Association.

As its first move following organization, the new association has issued an invitation to become members to all Canada theatre proprietors, managers of annual exhibitions, military and other bands, orchestra leaders, choir leaders and other persons interested in public performances.

Lieutenant Colonel John Cooper, president of the Motion Picture Distributors Association of Canada is the moving spirit of the new organization, which has its headquarters in the Metropolitan Building, Toronto. The executives in charge of activities include, Lawrence Solman, Royal Alexander Theatre; John Arthur, Hippodrome Theatre; Jerry Shea, Shea's Theatre; Captain W. M. Plunkett, musical producer; D. C. Ross, Canadian National Exhibition; J. C. Brady, Madison Theatre, and R. K. Hunt, King Edward Hotel.

The announced purpose of the organization is to see that the musical organizations of Canada get a square deal from the foreign and domestic holders of musical copyright and their legal representatives. According to the announcement, it is possible the right of musical copyright holders to demand a yearly license fee from all those who play music in public for profit may be contested in the courts.



William Sistrom, new general manager of the Consolidated De Mille-Metropolitan studios.

Seider Business Manager of M. P. T. O. A.

(*Continued from preceding page*)

tively short time that the M. P. T. O. A. is again presenting a united front.

No less important are the exhibitor-producer relations which assume a new phase by reason of the Seider appointment and the conferences with Mr. Hays as outlined in the Brylawski statement above. An interesting sidelight is the fact that Messrs. Seider and Hays had never met until last week.

It is expected that the negotiations now in progress between the Hays organization and the M. P. T. O. A. on contract and arbitration will lead to definite results acceptable to both sides.

Even more important than these detailed matters, is the inauguration of an era of co-operation between the M. P. T. O. A. and the Hays organization which observers see in the events of the past week. This co-operation will probably come about on questions affecting the whole industry in its relation with the public. Adjustment of trade differences, so far as possible, will also be taken up, it is believed, and if these indications are correct, solutions of problems will be sought at the council table instead of through exhibitor-producer warfare.

New Philadelphia Exchange to Handle Weiss Product

The Artclass Film Exchange, Inc., operated by Gus Krug, which is to handle the Southern New Jersey and Eastern Pennsylvania territory is now open for active business according to word received from Krug by Louis Weiss, managing director of Weiss Brother's Artclass Pictures Corp. The exchange will handle the full Artclass program and also the Clarion Photoplays, Inc., line-up of eight five-reel Western Gems featuring Leo Maloney with his horse Senator and his dog, Bullet. A full line of accessories and prints has been received.

F.P.L. Denies Monopoly Charge of Trade Commission

Brief Brands Action As Lurid Melodrama

MOTION picture producers, as manufacturers, have a right to sell their products "directly to the consumer without the interposition of either wholesale or retail middlemen," it is declared in a brief filed with the Federal Trade Commission this week by the Famous Players-Lasky Corporation in answer to the brief recently filed by the commission's counsel in which the issuance of an order requiring the respondents in the case to separate their exhibiting activities from those of production and distribution and the cessation of block booking was asked.

Some six hundred printed pages are required to set forth the company's statement of the case and their arguments in refutation of the commission's counsel's charges, which are characterized as a lurid melodrama spun by counsel for the commission. Emphatic denial of the existence of any monopoly, made impossible, it is declared, by furious competitive conditions, is contained in the brief, together with defenses of the practices assailed by the Government.

The charges of the commission cannot be sustained, it is declared, because the respondents in the case are not exercising a monopoly and have no prospect of doing so. On the contrary, it is shown, Famous-Players produces only about one-eighth of the total motion pictures brought out in this country, destributes about the same percentage, and is interested in less than one per cent of the motion picture theatres, which includes about one-fifteenth of the so-called "key city first runs."

"While the brief of commission's counsel contains constant references to the control and domination of Famous Players-Lasky Corporation and its size," it is charged, "neither the examiner nor commission's counsel ever directly gave the commission any idea of the size of competitors or of the size of the industry as a whole. Indeed they vigorously suppressed all efforts on the part of respondents' counsel to show these facts after the respondent had been compelled to produce figures showing their own size and growth."

The same conditions apply to the control of star actors, it is asserted, the respondents never having in their employ more than one-third of the stars "of any class, character, sex or description." On the contrary, eleven other producing-distributing organizations and the stars in their employ are named, and it is declared that "most of these companies, directly or by means of subsidiary corporations, also distribute pictures produced by others.

"There are about 100 smaller producers who distribute their product through at least 40 State-rights distributing organizations, each of which maintains from one to ten exchange offices in different parts of the country.

"The examiner seeks to create the impression that Famous Players-Lasky Corporation is an organization of tremendous size, which has undergone tremendous growth since 1918. He finds that its outstanding common and preferred stock has doubled since 1918; that its surplus has increased ten fold; that it now pays twice as much out in dividends as it did formerly; that its profits in the last four years have increased 33 1-3 per cent; that the value of its physical equipment, including land and buildings, has increased forty-fold between 1917 and 1923, and its tangible assets have trebled between 1918 and 1923. This statement, standing as it does in a vacuum, is worthless. What have its competitors been doing? The mere and absolute size of the respondent constitutes no violation of either the Sherman act or Section 5 of the Federal Trade Commission act."

The brief denies that the United Artists had difficulty in finding a satisfactory market for their pictures because of control of first-run houses by Famous Players, and calls attention to the fact that statements to this effect were made only by Mary Pickford, that the sales representatives of her organization contradicted her and that she, herself, finally admitted that she must have been misinformed. Naturally, it is declared, the organization would give preference to its own pictures, all other things being equal. But, it is asserted, "while we insist that Famous Players-Lasky Corporation has the absolute legal right to devote all of the time of all of its theaters to the showing of its own pictures, the fact is that the great majority of the time of the theaters in which it has an interest has been taken up in the exhibition of the product of its competitors."

The commission has no more right to call upon the respondents to divest themselves of their exhibiting facilities than it has to call upon any manufacturer to discontinue the operation of retail establishments through which his product is sold to the public, it is intimated in the brief, in discussing the arguments of the commission's counsel in favor of separation of producing and exhibiting activities. "A motion picture producer like any other manufacturer, may lawfully sell his product directly to the ultimate consumer and may lawfully own the facilities, that is, theaters, necessary for such sale," it is contended.

Such a segregation would revolutionize the motion picture industry, and would require the respondents to divest themselves of property valued at $100,000,000, but such an order, it is pointed out, "would require like action against substantially every one of the larger and better known producers and distributors, the undisputed evidence being that integration of exhibition with production and distribution has been a common practice from the very inception of the industry.

Oral argument, covering the questions raised in the commission's counsel's brief, will be held November 24 and 25. In view of the determined fight which has been waged by the respondents, the indications are that if the commission's decision upholds the charges the case will be carried to the courts and that the United States Supreme Court eventually will be asked to pass upon the powers of the commission arbitrarily to label an organization monopolistic and order it to divest itself of property acquired in the course of business.

The Supreme Court's decision in the Eastman Kodak Company case, soon to be heard, would undoubtedly serve as a precedent should the Famous Players case go to the courts on an order by the commission ordering the disposition of theaters. In that respect the two cases would be very similar. In the Eastman case, the commission ordered the company to dispose of its three laboratories, which were kept idle under an agreement with independent laboratories whereby the independents were to use American-made film exclusively.

The circuit court of appeals held that the Federal Trade Commission was not empowered by law to order a citizen to dispose of property acquired in the course of business, and the commission appealed to the Supreme Court.

Meighan Gives Jewish Fund $1,000

ADOLPH ZUKOR, chairman of the Motion Picture Division in the $4,000,000 drive being made by the Federation of Jewish Philanthropies presided at a meeting during the week of his sub-committees to discuss plans for raising the quota assigned to the division.

Zukor's initial announcement to his fellow leaders was of a $1,000 contribution made by Thomas Meighan, an actor not of the Jewish faith. Meighan also offered to donate his services in any way.

A number of addresses were made in addition to that of Mr. Zukor, the other speakers being Maurice Goodman, representing the attorneys; J. P. Muller for the film salesmen; A. Weinberg for the screen advertisers; Julius Tannen for the actors, and J. B. Basson for the motion picture operators.

Following the meeting a motion picture was shown called "Human Dividends, which depicted the work of the 91 charities cared for by the Federation.

Eschmann Resigns; Sales Committee Formed by First National

E. A. ESCHMANN, for several years General Manager of Distribution for First National Pictures, Inc., has resigned to take effect December 1st. He becomes assistant to Hiram Abrams, president of United Artists, it is announced.

Ned Marin and Ned Depinet has joined First National and with A. W. Smith, Jr. will comprise a sales committee to function under the supervision of General Manager Richard A. Rowland and Samuel Spring, Secretary-Treasurer of the company. It is understood that Mr. Spring will act as chairman of the Sales Committee.

Both Mr. Marin and Mr. Depinet have been members of the Sales Committee of the Universal Company. Prior to his association with Universal, Mr. Marin was with Famous-Players and later with Distinctive. He moved to Universal at the time Al Lichtman took charge of the sales for that company. Mr. Depinet is particularly well known in Southern districts, where he has been located during most of his motion picture career.

As first assistant to Mr. Eschmann during the past two years, Mr. Smith has come to be recognized as one of the most capable and aggressive of sales executives. His work has been particularly notable in the handling of First National's specials which have been placed directly under his supervision.

Executives of First National expressed keen regret at Mr. Eschmann's resignation in view of the many successful policies he has instituted since his association with that company. Before becoming General Manager of Distribution for First National, Mr. Eschmann occupied a similar position with Pathe.

Clean Pictures Win Quiz Vote

S. F. Paper Questionnaire Reveals Strong Demand for Good, Wholesome Productions

WHAT does the public want in motion pictures?

That question is as old as the industry itself, yet it is one in which producers, distributors and exhibitors remain vitally concerned.

Seeking an answer to the question, the San Francisco Call and Post canvassed the residents of Central California. Analyzing the replies from motion picture fans, the Call made these two important deductions:

"The first — and most important to our mind—is that the public apparently desires clean, wholesome pictures, rather than erotic sex or problem productions.

"Second in importance from the producers standpoint is one indication that this particular portion of the playgoing public of the nation prefers pageantry, novelty and super westerns to all other forms of cinema expression."

Continuing in its analysis of the survey, the Call and Post said:

"Full length comedy pictures do not seem to have made as tremendous an appeal as they have been popularly supposed to do, only Harold Lloyd in 'The Freshman' managing to get in 'The Best Ten' list and 'Beggar on Horseback' into the honorable mention list—the latter undoubtedly by reason of its extremely bizarre treatment.

"The surprises of the contest were the heavy votes polled by 'The Lost World,' Rothacker's fantastic adaptation of Sir Conan Doyle's novel based upon prehistoric life; 'Peter Pan,' Herbert Brenon's exquisite production of the Barrie masterpiece; 'Greed,' Von Stroheim's gripping treatment of the Norris magnum opus, 'McTeague,' 'Grass,' the marvelous story of the pilgrimage of the central Persian tribe of Bakhtiari over the Ural mountains."

The "Best Ten" pictures in order of their popularity with contributors to the Call's survey follow:

"The Ten Commandments," The Pony Express," "Don Q," "The Iron Horse," "The Thief of Bagdad," "The Lost World," "Janice Meredith," 'The Freshman," "Peter Pan," and "The Unholy Three."

Pictures receiving honorable mention included, in the order of their popularity:

"Madame Sans Gene," "Zander," "The Vanishing American," "Sally," "The Lady," "Phantom of the Opera," "So Big," "The Thundering Herd," "Greed," "The Street of Forgotten Men," "The Sea Hawk," "The Midshipman," "Grass," "Romola," "Beggar on Horseback," "Soul Fire" and "Classmates."

The Call is conducting a re-canvas "with a view of determining that person (or those persons) whose choices came closest to 'the will of the majority.'"

Rochester Exhibitors And Unions Settle

Members of the Rochester Musicians' Protective association have settled their differences with the Rochester Theatre Managers' association. What the settlement was the president of the union and the members refused to say. The union asked for a raise of $7 a week for men that work six days and $10 a week for those who work seven days. The managers made a compromise offer of a $3 weekly increase. Members of the Eastman theatre orchestra were not involved in the discussions.

In and Out of Town

HENRY GINSBERG left November 5 for an extended trip to all Western exchanges handling Banner and Royal pictures.

C. R. OSBORN of Montreal, and J. N. Klein of Albany, N. Y., Warner exchange managers, conferred with Sam Morris in New York last week. Sam Warner, who returned recently from the Coast, is on a tour of the Atlantic Coast states.

HARRY O. HOYT, who will direct Mrs. Rudolph Valentino in her F. B. O. picture, is here, conferring with F. B. O. officials. Mrs. Valentino is scheduled to arrive from Europe on the Leviathan November 9.

LEE MARCUS, F. B. O. sales manager, has left for a ten day tour of the company's central eastern exchanges.

OREN WOODY, special representative for Associated Exhibitors, has arrived at the Coast from New York for a month's visit.

HERMAN F. JANS is on an extended trip to the cities of the East, South and Middle West.

SAM MORRIS and Myer Lesser, of the Warner home office, have returned from sales meetings in Chicago, Milwaukee and Indianapolis.

RICHARD C. FOX, of the Freedom Film Corp., with offices in Buffalo, Rochester, Syracuse and Albany, visited the Arrow office this week.

HARRY BERNSTEIN, manager of the Red Seal New York Exchange, is on a trip to the Middle West.

BOGART ROGERS, general manager of Douglas MacLean Productions, is in New York.

JOHN HAMRICK, of Seattle, was a prominent exhibitor visitor of the week.

MAJOR ALEXANDER GRAU and Dr. Nicholas Kauffmann of the Ufa executive offices in Berlin have left New York for a short visit to Hollywood.

AN important arrival of the week was Gloria Swanson who came in on the Paris from Europe, accompanied by her husband, the Marquis de la Falaise de la Coudraye.

Mrs. Sidney Drew Dies in Los Angeles

MRS. SIDNEY DREW, widow of the late Sidney Drew and co-star with him in the famous Drew Comedies, died in Los Angeles this week. She was 35 years old.

The Drews appeared in the notable series of comedies for Vitagraph, and later Metro, which had a wide vogue on the screen. After Sidney Drew's death, Mrs. Drew produced two pictures for Pathe.

S. Rankin Drew, son of Sidney Drew by a previous marriage, and regarded as one of the most promising of directors prior to the war, was killed in action in France.

New Circuit Deals Are Consummated

Many Transactions Are Reported Completed, While Rumor Has Numerous Houses Ready to Change Hands

RUMORS seem to be flying thicker and faster as the weeks go by regarding new theatre chains, additions to existing chains and individual purchases. That most of these rumors develop into actual facts is shown by the number of deals consummated each week. This week is no exception. It shows an abundance of rumors and a large number of completed transactions.

Out in Cleveland they have the rumor that Warner Brothers are dickering for the chain of first run neighborhood houses known as the Ohio Amusement Company. There are some ten theatres included, all of them prominent ones. It is definitely known that the Ohio Amusement Company is willing to sell, and that there is ample basis for the rumor is shown by the fact that during the week Harry Warner, Sam Morris and Meyer Lesser Warner executives, arrived in Cleveland. Warners recently acquired the Circle theatre of Cleveland as their local first run outlet.

The Comerford Amusement Company has recently acquired the Hudson Theatre, Hudson, Pa.; the Lincoln Theatre, Plains, Pa., and the Strand Theatre, Swoyersville, Pa., from M. Matchutas; also the Grand Theatre, Hazelton, Pa., from Chris Weber. Comerford took the Matchutas houses as of November 1st and the Grand in Hazelton will be taken over as of December 1st.

In connection with the financing of the new Metropolitan Theatre recently opened in Boston records of the company which handled the financing show 5,700 holders of first mortgage bonds of the playhouse. These bond holders are located in every state in the Union and many are held in foreign countries.

Ground will be broken February 1, 1926, for the new theatre which will be built in Buffalo at 608-618 Main street by Joseph and David H. Coplon and which will be leased by the Fox Film company and associates. The latter are Mike Comerford of Scranton and Edward M. Fay of Providence. The lease is said to be the largest ever made, a sum approximating $3,000,000 being made. Present plans call for 4,000 seats with pictures and vaudeville as the policy. Only one parcel of land separates the contemplated Fox house from that of the proposed $2,000,000 Metropolitan to be erected by Famous Players-Balaban & Katz on property at 622 Main street on property owned by Michael Shea. Shea's new $2,000,000 Buffalo is now nearing completion just a few steps further at 646 Main street.

According to a letter which is being prepared by a committee formed to negotiate a sale of the Century and Parkway Theatres, Baltimore, the stockholders of the Century Theatre Company operating the houses, who receive copies, will be asked to deposit their stock with the Fidelity Trust Company, Baltimore, Md., indorsed in blank.

The letter says that negotiations have been going on for the past eighteen months with various parties for the sale of the two theatres; they believe a large film producing company may build another competitive theatre in this city.

A new theatre chain is reported about to be launched by The Kehrlein Company in Oakland, California. It is said it will comprise six community houses, of which the first will be on Telegraph avenue near 48th street in the Claremont district. The new theatre will have a seating capacity of 1,800 and will be known as the Claremont Kinema.

From San Francisco comes word of a merger of the Golden State Theatre Realty Corporation of Northern California owning 33 houses, and the Far West Theatres operating 36 houses. The new organization is known as the North American Theatres Corporation, with Harry C. Young, Jr., as vice-president and general manager, and Cecil B. De Mille as director.

A. H. Blank has closed a deal for the purchase of seven Iowa theatres, four in Waterloo, two in Cedar Rapids and one in Vinton. A. J. Drebold and Mike Ford have been operating the houses in the past.

Warner Bros. have taken over and opened two more theatres in the last few weeks. The well known State Theatre, on Fifth avenue, Pittsburgh, became Warners State the night of October 19th, when the producing company took formal possession. The Orpheum, on State street in the Loop district of Chicago, became Warners Orpheum last Sunday night.

British Quota Plan Is Formulated

Trade Agrees on One to Ten Basis in Beginning, With Increase Hoped For Later

TEN per cent. of the films distributed and exhibited in England will be required to be of British origin, if the Government approves and puts into operation the plan finally agreed upon by the joint committee of producers, distributors and exhibitors. A further increase later on in the British quota is hoped for, if production in the United Kingdom thrives as exponents of the plan contend.

The proposed plan provides for the one to ten ratio, to become effective in January, 1927, gradually increasing to one to four by 1929. The recommendation, however, is that this be left sufficiently optional so that British theatres will not suffer for lack of product in case domestic production does not prove equal to meeting this ratio. In other words, the ratio will be flexible enough to cover whatever British production develops, within the limits set, but with a loophole in case production does not come up to the level anticipated.

The quota would apply both to exhibitors and to distributors, or renters. One film in ten shown in a British theatre would be required to be of domestic origin, and one film in ten on the renter's program would have to meet the same requirement, at the beginning. Under the terms of the quota plan, British films not meeting a certain standard of quality would not be given the protection of the quota requirement; that is, it would not be counted as part of the required ten per cent.

An important feature of the plan, from the American point of view, is that to pass muster under the act a film must be British in finance, organization and theme. A picture made in England by an American company will not be construed as a British film.

It is obvious that a film, to come under the quota, must be thoroughly British in ideals and tone, and in that respect the plan aims to guard against one of the principal causes of complaint, the disappearance of British thought from the screen.

British facilities at the present time could scarcely be expected to meet the one to ten ratio, much less the one to four, and a considerable amount of expansion in every direction will be necessary before this can be brought about.

It should be borne in mind that the plan, at the moment, is a proposal from the leading factions ofthe British trade, and that, as far as can be learned, the Government has not signified its attitude in the matter. It has, however, indicated its willingness to help as far as practicable, and its attitude will doubtless reflect its opinion of the workability of the plan and the reaction toward it among the rank and file of British exhibitors, who are the ones most directly affected.

One expert has estimated that 60 pictures would be produced during the first year of the quota's operation. This would allow a total of 600 features for the year, if the entire 60 met with the approval of the Board of Trade as to quality.

The plan also deals with block booking in stringent fashion. Starting in January, 1926, all films must pass the censor board, and must be released within six months from the date they are booked. This, it is believed, would do away with the present situation under which product and play dates are tied up for years in advance.

According to the New York Times, the president of the Board of Trade has announced that financial assistance from the Government will come only when the trade has agreed on a clearly defined plan.

Meanwhile, the British trade press continues to devote much space and discussion to this pressing situation. Speaking of the American releasing situation in respect to British films, The Film Renter and Moving

(*Continued on page* 2248)

Famous Signs Von Stroheim; Will Both Produce and Act

JESSE L. LASKY announces that, through arrangement with P. A. Powers, he has signed Eric Von Stroheim to produce and act in a series of Paramount pictures.

"I have looked upon Mr. Von Stroheim as one of the outstanding figures of the screen, not only as a producer, but also as a character actor of subtlety and intelligence," said Mr. Lasky. "As the man who produced 'The Merry Widow' I think he has established himself as a director who has brought a great deal to the motion picture art, so I am particularly happy that he will start his first Paramount picture early in February. We are now considering several well known theatrical properties as Mr. Von Stroheim's first picture for Paramount, and we are making arrangements to have one of the best known Paramount stars appear with him on the screen. This picture will be the first Mr. Von Stroheim has acted in since he created a sensation in 'Foolish Wives.'

"Everyone of the Von Stroheim-Paramount productions will have not only the active cooperation of the producing executives of the Lasky studio, but in making these pictures Mr. Von Stroheim will have back of him all of the resources of the Famous Players-Lasky organization. Thus in stories, casting and all the other multitudinous details of production Mr. Von Stroheim will have the very best available."

Show Canada Famous Line-Up

Official Annual Report to Shareholders Reveals Prominent Men on Board

THE actual personnel of the Famous Players Canadian Corporation, Limited, of Toronto, has been shown in the sixth annual report of the corporation which has just been issued and which was presented at the annual general meeting of the company at Toronto on October 30. Incidentally, in the official report to the shareholders, J. P. Bickell of Toronto, vice-president, points out that the company now owns or controls 82 theatres in the Dominion of Canada, this being a fair increase over the 1924 total.

The president of the Famous Players Canadian Corp., it is shown, is Adolph Zukor of New York City and the other officers include J. P. Bickell, a prominent mining man of Toronto; N. L. Nathanson of Toronto who is the managing director; Arthur Cohen, secretary-treasurer, and Thomas J. Bragg, comptroller.

The report shows that the directors are as follows: J. P. Bickell, president of the McIntyre Porcupine Mines, Limited, Toronto; Sir Herbert Holt, president of the Royal Bank of Canada, Montreal; S. R. Kent of the Famous Players-Lasky Corporation of New York City; I. W. Killam, president of the Royal Securities Corporation, Limited, Montreal; W. D. Ross, director of the Bank of Nova Scotia, who is the chairman of the corporation's finance committee; W. J. Sheppard, director of the Royal Bank of Canada; J. B. Tudhope, president of the Carriage Factories, Limited, Toronto and Orillia, Ontario; Sir William Wiseman of New York City; Adolph Zukor, president of Famous Players-Lasky Corporation, New York, and N. L. Nathanson of Toronto, managing director.

The surplus as shown for the fiscal year ending August 29, 1925, before providing for the 1925 income taxes, was $243,325.18. The capital stock of the Canadian company totals $12,650,000, of which $7,500,000 is common stock. First mortgage sinking bonds due in 1943 have also been issued to the extent of $960,000.

Among the assets of the Famous Players Canadian Corp. are listed the theatre properties valued at $5,237,205.04, while franchises, contracts and leaseholds are valued at $8,617,130.80. There are also other heavy investments including cash, bonds, etc.

Dave Bader Assigned New Post with "U"

Universal has named Dave Bader manager of advertising accessories to succeed Maurice Pivar, who has been transferred to an important post in the cutting and editing department at Universal City. Bader has been with the Universal organization for several years. He started with Century Film Corporation, joined the European Motion Picture Company in London and more recently was made Carl Laemmle's personal representative in the arrangement of Universal territorial trade showings throughout the Middle West.

Warners Sign Exploitation Man for Chicago

Warner Brothers have signed Walter Neiland to handle their exploitation in the middle west with headquarters at Chicago. He assumed charge last week. Neiland is an exploitation man of wide experience. For three years he was in charge of Goldwyn's work in Chicago and for the last two years he has handled the advance work for Rubin and Cherry's circus.

Comerford Made Treasurer of New Company

M. E. Comerford, head of the Comerford Amusement Company, of Scranton, Pa., which operates a big chain of theatres in that city, Wilkes-Barre and elsewhere throughout the Pennsylvania hard coal mining regions, is treasurer of a newly incorporated company, known as the Hyde Park Amusement Company, which obtained its charter at the State Department at Harrisburg, Pa., late in October. Mr. Comerford stated that the company was incorporated for the purpose of owning and operating a picture theatre and commercial building which it is erecting at Hyde Park, a suburb of Scranton. The corporation is capitalized at $100,000, of which $10,000 has been paid in on a basis of $100 par value. The incorporators are Mr. Comerford, who holds 500 shares; F. C. Walker, 450 shares, and A. E. Luce, 50 shares, all three residing in Scranton.

Mr. Comerford stated the new corporation does not propose to include in its operations any of the other Comerford theatrical enterprises.

New Incorporations During the Past Week

The past week brought the incorporation of the following motion picture companies in New York State, the names of the directors being given, as well as the amount of capitalization where such is specified; Culver Export Corporation, with David O. Decker, Sydney S. Braunberg, Andrew Bellanca, New York city; Brooklyn Boulevard Theatre Corporation, $10,000, Elias Mayer, Louis Schneider, Maxwell Maged, New York city,; Colony Theatre, Inc., $10,000, Frank Rusalem, Max Amsterdam, Isidor Weiss, Brooklyn; The Charmont Theatre Guild, Inc., $10,000, A. W. Fauci, Bernard Gagliano, N. F. Restucci, New York city; International Film Arts Guild, Inc., $5,000, Symon Gould, Abraham I. Menin, New York city; Irving Caesar, Brooklyn; Pandora Theatres Corporation, Samuel L. Gruber, Albert Friedlander, Brooklyn; Samuel Selenfreund, Richmond Hill; Harrimont Realty Co., Inc., Max Sheinart, F. V. Sherman, F. V. Goldstein, New York city.

R. H. Cochrane Major In Reserve Army

R. H. COCHRANE, vice-president of Universal Pictures Corporation has been sworn in as a Major in the Signal Reserve of the United States Army. The oath of office was administered last Friday by Captain O. A. Hess, adjutant of the 77th Division, Organized Reserves, the reserve division located in and around New York City.

General Peter E. Traub, noted as commander of the Thirty-fifth division in France directed the ceremony in Major Cochrane's private office. It was witnessed by a number of Universal executives, who afterwards were guests of Major Cochrane at luncheon at the Hotel Gotham.

General Traub explained to Major Cochrane the valuable cooperation and assistance that can be given to the army by leading citizens in industry and commerce and expressed the important part motion pictures now play in army activities.

Statement Decries False Promises

Joe Brandt and Jack Cohn, of Columbia, Declare Producers Methods are Responsible for Existing Conditions

IN a statement, issued this week by Joe Brandt and Jack Cohn, president and treasurer respectively of Columbia Pictures, these producers outline a definite indictment of broken promises and bad product, which they allege, have tended in the past year to destroy a market for worthy effort, and hold that these reasons are responsible for the present chaotic conditions which, they say, exist at present in the industry. The statement, in part, follows:

"The present chaotic conditions in the motion picture industry are due to the broken promises of producers. Never in the history of motion pictures has such a situation confronted the exhibitors as at the tail end of the 1925-1926 season, and the producers are, in a large measure, entirely to blame for a situation which has forced many exhibitors into a position where they feel unable to depend on, and have an entire lack of confidence in, the promises of producers to deliver the number of pictures they promised to produce at the beginning of the current year.

"The overzealous and avaricious attitude on the part of some of the producing organizations at the beginning of the season, in announcing a formidable production program, has been responsible for lulling a great many exhibitors into a sense of confidence and false security which has been ruthlessly destroyed in many cases before half the season was over, by the retrenchment on the part of producers. Embellished announcements of tremendous production programs, which have later been cut down by as much as 50 per cent, in some



Left, Joe Brandt; right, Harry Cohn.

instances, has wrought havoc among the exhibitors dependent upon these companies for their play dates.

"That the producers have learned the error of their ways is evidenced by the fact that announcements have already been made by many of the companies that they will *not* announce as many pictures for production for the coming year as they did at the beginning of the present season. They have come to realize that promising to throw on the market more pictures than can possibly be consumed has brought about a condition whereby not only the producers income has considerably suffered but the returns of the exhibitors has also been materially curtailed, by reason of forcing the exhibitor to sign up for more pictures than he needed in order to get a few leaders among exhibitors to create a demand for production that they only hoped to make.

"In this is the crux of the whole situation. Instead of offering fair competition among all the large motion picture producing concerns, they adopted this method of securing an outlet for product that common sense should have told them would mean flooding the market with surplus product.

"Supply and demand must govern every business and the picture industry is no different to any other industry and this is the time for producers to ponder over the conditions as they were this year and realize that they must be conservative in their estimate of productions to be made in future. Once they have announced the number of pictures they should go through. The time to retrench is at the beginning of, not in the middle of, or at the end of the season.

"The spirit of the fair play must be more evident next year than ever before as the unnatural and unhealthy competition which was prevalent this year has forced upon many producers the conclusion that less pictures of a better calibre will bring in more revenue to the exhibitor and more revenue to the producer—the public demand for better pictures has been blazoned forth in the newspapers and it behooves the producer to read the handwriting on the wall and get out of the system of machine-made pictures and produce less pictures of better quality."

Sheehan Lines Up Fox Productions

General Manager on Coast to Launch Imposing Array of Stage Successes and Leading Novels for Next Season

WINFIELD R. SHEEHAN, Vice-President and General Manager of Fox Film Corporation is in Los Angeles and will remain there for the next two months lining up product and preparing to properly launch the production program of the company for the 1926-27 season. His first announcement reveals an impressive list of stage successes and novels whose screen rights have been secured by Fox. The policy of the Fox studio, according to Mr. Sheehan, will be to produce this list of plays and novels during the next twelve months.

Last week it was announced that Fox had obtained rights to six of the David Belasco stage productions. They are, "The Auctioneer," "The Grand Army Man," "The Return of Peter Grimm," "The Lily," "The Comedian" and "The Music Master." Fox also has the rights to "What Price Glory" and "Cradle Snatchers," two remarkly successful Broadway stage productions. There are also to be produced the three John Golden stage successes, "Pigs," "Going Crooked" and "Seventh Heaven."

On top of all these comes the announcement that Fox has now obtained screen rights to the inimitable Charles Hoyt farces that set the world to laughing two decades ago. These Hoyt plays are, "A Trip to Chinatown," "A Milk White Flag," "A Black Sheep," "A Day and a Knight," "A Hole in the Ground," "A Runaway Colt," "A Rag Baby," "A Brass Monkey," "A Dog in the Manger" and "A Temperance Town."

Similar successes have been obtained in the literary market, among the novels secured being A. S. M. Hutchinson's "One Increasing Purpose," "Down to Earth," by Julius Perutz, a leading Vienna author; "Frozen Justice," by Ejnar Mikkelson, a novel of Alaska to be staged by John Ford, and "Married Life," by Ralph Straus. Another attraction of the program will be an intimate drama of Napoleon Bonaparte and the Empress Josephine. This is an original story by Benjamin Glazer.

In addition to making preparations for the next season, Mr. Sheehan has speeded up production on the remaining pictures for the current season and has had casting director James Ryan sign up a number of stars to appear in them. Among the galaxy of stars and well known players who will be seen in Fox December and January releases are Betty Compson, Matt Moore, Clara Bow, Bert Lytell, Vivian Oakland, Earle Williams, Nigel De Brullier, Frank Keenan, Huntley Gordon, Herbert Rawlinson, Vera Lewis, Grant Withers, Stanton Heck, Reed Howes, Will Walling, Walter Pidgeon, Rose Blossom, Charles Lane, Roy Atwill, Francis Mac Donald, Kathleen Myers, Nina Romona, Gladys Brockwell, Warner Oland, John Oatrick, Oliver Hardy, Jacques Rollens, Gustave Van Seyferitz, Carolynne Snowden, Frank Currier and Virginia Madison.

These players will be distributed in leading and supporting roles in such productions as "The First Year," which Frank Borzage is directing; "The Peacemaker," a Buck Jones starring vehicle with W. S. Van Dyke directing; "The Golden Butterfly," directed by John Griffith Wray; "Daybreak," a Rowland V. Lee production; "Palace of Pleasure," which Emmett Flynn will direct, and the modern sequence of "The Ancient Mariner," which Chester Bennett will supervise.



E. J. SMITH JOINS ASSOCIATED

Succeeds Gove as Sales Chief

E. J. SMITH has been named General Sales Manager of Associated Exhibitors to succeed J. A. Gove, resigned, according to announcement made by Oscar A. Price, President of Associated. Gove resigned to take an executive position in another branch of the industry.

Smith goes to Associated with a long record of sales successes in pictures. He grew up with Universal and Carl Laemmle selected him for the job when the company took over the task of distributing its own pictures in England in 1920. Smith established a complete exchange system in England for Universal.

As a result of his success in England, Smith was brought back by Laemmle two years later and made sales chief of the home office organization. Later he joined the F. B. O. sales staff and from there he went with Warner Brothers. He went directly from Warners to Associated.

Smith has already assumed his new duties and it is expected that the next week or so will bring an announcement of a new sales policy and expansion of activities intended for the organization.

Educators Praise Producers

National Association of Education Officials Adopt Resolution in Convention

RECOMMENDING that other great industries emulate the motion picture industry in providing the most improved conditions for the education and care of children, the National Association of Compulsory Education Officials, one of the most powerful of all educational bodies, in its recent convention in Duluth, Minn., adopted a resolution giving high praise to motion picture producers.

The resolution was adopted after the Los Angeles Board of Education, represented by its director of Child Welfare, Professor Raymond B. Dunlap, reported to the body just what methods obtained in the motion picture studios for educating and caring for children used in pictures.

The association also commended Will H. Hays, President of the Motion Picture Producers and Distributors of America, Inc., for establishing "Saturday Morning Movies" for boys and girls. The association recommended that teachers and parents give thorough support to these programs wherever they are shown. The resolution is as follows:

WHEREAS, The National Association of Compulsory Education Officials, in convention assembled, has heard the report of the Los Angeles Board of Education, through its Director of Child Welfare, Professor Raymond B. Dunlap, describing the system established in the motion picture studios at Hollywood, California, for the education, care and welfare of children;

BE IT RESOLVED, That we commend and thank the Los Angeles Board of Education, Professor Dunlap and the motion picture industry for establishing and maintaining these satisfactory conditions, and we express the hope that wherever necessary other great industries obliged to employ children will emulate the motion picture industry in co-operation with the local Boards of Education in providing and maintaining the most improved conditions for the education and care of such children.

BE IT FURTHER RESOLVED, That this Convention, recognizing that in every field of dramatic endeavor, the themes of plays are not generally offered for juvenile observation, and that the primary purpose of motion picture production is entertainment for adults, appreciates the action of Will H. Hays, President of the Motion Picture Producers and Distributors of America, in inaugurating "Saturday Morning Movies" with carefully selected programs for boys and girls; and commends this form of entertainment for the young people to all teachers, parents and guardians, individually or in groups as long as they are of moral and educational value.

Radio Mat Slides Will Aid Red Cross

The motion picture industry is again prepared to get behind the American Red Cross in the latter's annual Roll Call for members. The M.P.T.O.A. has addressed 17,000 radio mat slides carrying the message of the humanitarian organization to the screens throughout the United States.

This means of a screen bulletin on mat slides makes possible a simultaneous showing that could hardly be achieved in any other way. The slides are made by the Radio Mat Slide Company and afford a new method for national publicity and public service. As the announcements are unbreakable and non-inflammable they are mailed like a letter.

Herbel Gets Pittsburgh Universal Office

H. M. Herbel has resigned as sales manager for Century Film Corporation and at his own request will return to Piitsburgh, where he will manage the Universal Exchange in that territory. Herbel will replace M. Epstein, who after an exceptionally successful term of office, will be transferred to another territory.

Maryland Theatre Holds Opening Night

The formal opening of the Arcade Theatre, Hyattsville, Md., a motion picture playhouse said to have cost about $100,000, will take place on Monday evening, November 2.

This theatre was built of brick and iron and completely fireproof throughout. It was designed in the Spanish style by John J. Carey, architect, Washington, D. C. The interior color scheme for decorating is cream and gold.

The stage is large and equipped with dressing rooms and other effects so that acts can be given if the management decides. There are five exists to the building. A large marquee surmounts the entrance over which is a huge electric sign, which can be seen from the boulevard nearby.

Sylvan V. Dietz will manage the house for the Arcade Theatre Corporation. Performances will be given from 6 to 11 P. M. daily and matinees will be given Saturdays.

Officers of the Company are: Dr. Burton Spire, of Mt. Ranier, president; Dr. Thomas E. Latimer, first vice-president; B. B. Sherwood, second vice-president; Thomas H. Welch, secretary; George H. Lanhardt, treasurer. Those on the directorial board are: James A. Dorrick, A. A. Crawford and Mr. Dietz.

Musicians of Bellingham and Washington Walk Out

A walkout of all theatre musicians in Bellingham, Washington, went into effect late in October, when differences between the union of that city and Fred B. Walton of the Bellingham Theatres, Inc., failed to lend themselves to settlement.

The strike was called by William Douglas, business manager of the musicians' unions throughout the state of Washington, when Mr. Walton refused to hire two separate orchestras to play at the American and Grand Theatres. The present arrangement has been to have an orchestra at the American for two days each week for vaudeville, and then move that same orchestra to the Grand for the remainder of the week for pictures and road shows, using only an organist at the American. The musicians demanded two complete orchestras, paid for full time at each house.

W. C. Fields Signs With Paramount

W. C. FIELDS, leading light of the Ziegfeld Follies has signed a five year contract to star in Paramount pictures, following his sensational success in "Sally of the Sawdust" and "That Royle Girl." Fields will complete his contract with the Follies on January 16th and will then leave immediately for Hollywood to start work on his first starring comedy in the Lasky studio January 25th.

Tom Geraghty, now supervisor of the Thomas Meighan productions, is at work on a story that has been written for Fields by a nationally known humorist and when this story is ready to go into production Fields will be given a complete comedy unit of gag men and technical men that should make his pictures unique among comedies.

Mogler Robbed of $1,129 By Four Bandits

Four young men in a large automobile crowded Joseph Mogler to the curb as he started to drive away from the Mogler Theatre, 3936 North Ninth street, St. Louis, Mo., at 9:15 a. m. November 2 and robbed him of the Saturday and Sunday receipts of his three theatres totaling $1,129.

The theatres are the Mogler, Bremen and Excello, all situated in North St. Louis. Mogler was on his way to the Bremen Bank, 3600 North Broadway.

Mogler is president of the St. Louis Motion Picture Exhibitors League and a vice-president of the national organization of exhibitors.

Ten minutes after the hold up of Mogler a lone bandit wearing a mask which came down to his shoulders entered the office of the Washington Theatre, Granite City, Ill., and held up Louis Landau, owner, and his manager Richard Howard, escaping with two days receipts totaling $1,694. Landau and Howard were preparing to take the money to a near-by bank for deposit when robbed.

Atlanta Film Board Names New Officers

At the meeting of the Board of Directors of the Atlanta Film Biard of Trade held Monday, November 2nd, George R. Allison, Atlanta manager of Fox Film Corporation, was elected president. C. R. Beacham, local manager of First National was chosen for Vice President, and James H. Butner, manager of Educational Film Exchange, Treasurer. E. L. Cole, who has filled the position of executive secretary since the inception of the Film Board of Trade, was re-elected.

Inspiration to Expand Production

HAVING gradually completed its reorganization plan Inspiration Pictures, Inc., is now prepared for an expansion of production activities. In addition to the Richard Barthelmess productions there will be a second unit starring Dorothy Gish. The new schedule now calls for six or seven pictures for the coming year, and in addition to Barthelmess and Miss Gish a number of other prominent stars will be signed.



J. Boyce Smith.

Walter Camp, Jr., is President of Inspiration with J. Boyce Smith General Manager. The scenario department includes Mrs. Violet E. Powell, Don Bartlett and C. Graham Baker, Mabel Livingstone who has handled publicity for many stage and screen stars, has been engaged to serve as director of publicity for the company.

Four Barthelmess pictures have been produced by Inspiration during the past fifteen months. They are: "Classmates," "Shore Leave," "Beautiful City" and "Just Suppose."

Believe Removal of Tax on Admissions Up to $1 Will Be Recommended

THAT the Ways and Means Committee will include recommendations for removal of taxes on admissions up to and including $1 in the tax reduction program to be urged on Congress, is the growing belief of observers in Washington. There is a possibility that the Committee may carry the reduction further and exempt $1.25 and $1.50 admissions to take care of baseball and vaudeville admissions. However, such action is considered doubtful.

The report of the Committee will be ready by December 7, according to Chairman Green. The reductions will range from $300,000,000, the amount recommended by Secretary Mellon, to $500,000,000, the highest amount suggested by members of the Committee, several of whom believe that the reductions can be increased over the figure set by Secretary Mellon.

It is rather generally felt that the capital stock tax will be repealed and that the Corporation income tax will be reduced ten per cent.

Theatre Owners of N. J. Meet

Board of Directors Have Session at Camden; Kelly Case Is Discussed

AT a meeting of the Board of Directors of the New Jersey M. P. T. O. A. on Thursday of last week at the Walt Whitman hotel in Camden, New Jersey, one of the principal topics under discussion was the suit which E. Thornton Kelly is about to institute in the Equity Court of the State of New Jersey. This case, arising out of a plea for relief because of Kelly's inability to obtain play dates within a reasonable time after the pictures for which he had contracted had been released, engaged the attention of the Board for a matter of two hours.

This, the fourth regular session since the Asbury Park convention, was opened by Sidney Samuelson, Chairman of the Board, and after routine matters had been disposed of, the attention of the board was claimed by the report of the President Joseph M. Seider, which included a review of the activities of the organization in the political campaign in New Jersey and an analysis of the possible results.

In line with the campaign laid out at the last national convention reports were made on several matters. For one, that of a reduction of the charge for light and power, which was handled by a sub-committee consisting of Messrs. Unger and Hildinger who reported progress with a considerable saving of revenue in sight. Another matter discussed was that of the Famous Players-Lasky-Traco theatre case.

R. F. Woodhull, President and Sidney S. Cohen, Chairman of the Board of the Directors of the M. P. T. O. A. were complimented for the manner in which they handled the Kingston Armory exhibition matter whose permit for the use of the Armory for motion picture exhibition purposes was revoked by Governor Alfred E. Smith of New York.

Joseph M. Seider drew the attention of the Board to the strength of the organization's treasury. He also reported on the contemplated activities of the M. P. T. O. A. with regard to the proposed amendment to the Federal copyright law, stating the request of A. Julian Brylawski, Chairman of the Administrative committee of the national organization, that the theatre owners of New Jersey interest themselves in an effort to defeat this proposed amendment and also asking that they request their congressmen and senators to vote against the amendment in the form in which it is proposed.

A satisfactory report was also made relating to the adjustment of the dispute with Pathe regarding the release of the Harry Langdon comedies.

There was a dinner served before the session was called to order and a vote of thanks was rendered Directors Benjamin Schindler of Camden and Jacob Fox of Burlington, N. J., who acted as hosts. Pete Adams will be the host of the Board when it convenes in Patterson on November nineteenth.

Film Arts Guild To Revive Screen Classics

Several of the outstanding artistic successes of the screen will be revived at a Broadway theatre under the auspices of the Film Arts Guild, Inc., an organization with offices at 500 5th Ave. The movement will be launched soon, it is announced by Symon Gould, director of the Guild. A theatre will be engaged in the near future.

The Guild has requested newspaper reviewers to submit lists of what they consider the 10 best productions made for the screen. Among the pictures which will be shown are "Broken Blossoms," "The Cabinet of Dr. Caligari," "The Miracle Man," "The Golem," "Women of Paris," "Intolerance" and "Birth of a Nation."

Warners Show Picture in Aeroplane

WARNER BROTHERS conducted an aerial pre-release showing of a picture the morning of election day. The audience was composed of motion picture critics seated in the cabin of a giant Sikorsky plane soaring 3,000 feet above Roosevelt field on Long Island. The showing was conducted as an experiment by a joint committee of Sikorsky engineers and Warner Brothers.

The demonstration proved the practicability of showing films in planes and synchronizing musical accompaniment supplied from the ground. Station WGBS, Gimbel Brothers, broadcast the music which was played by Herman Heller's orchestra and picked up on the receiving sets in the cabin of the plane.

Holding Company for Fox Theatres Formed; Assets Are Over Twenty Millions

ANNOUNCEMENT was made this week of the formation of the Fox theatre Corporation, incorporated under the laws of the State of New York, which will in effect be a holding corporation for all the Fox theatres and equities in real estate and other theatres. The assets of the new corporation are in excess of $20,000,000, of which $11,000,000 is cash and $9,000,000 equities in theatres and so on.

Four million shares of no par value common stock are being issued. The corporation will take over all theatres and interests in theatres now controlled by Fox.

It is interesting to note that, starting with an initial investment of $5,000 by William Fox in 1905, the theatre assets, solely through earnings, have advanced to the $9,000,000 figure. Also, according to the New York Commercial, about $6,000,000 in earnings has been drawn out, making a total earning on the $5,000 of about $15,000,000.

It was rumored in New York this week, though not confirmed, that the new Roxy theatre, being built by S. L. Rothafel, would be the Fox first run house on Broadway.

Hollywood Enjoys Anniversary

Al Christie Shot First Picture There Fourteen Years Ago in October

HOLLYWOOD last week observed the fourteenth anniversary of the advent of motion picture making there. It was fourteen years ago that Al Christie took the first motion picture in Hollywood with a group of then unknown actors. Coincident with the anniversary on the evening of October 27th C. H. Christie, as head of the Producers' Association presided at a dinner at the Hollywood Athletic Club at which were guests of honor ten members of the United States Senate Committee in the west considering the details of the huge Boulder Canyon dam project.

The fourteenth anniversary saw twenty-four studios actively making pictures in the film center of which Hollywood is a hub. A total of 114 new films were in actual production on the anniversary of the original date.

Al Christie took Hollywood's first pictures as manager and comedy director of the Nestor Company which prospected westward in 1911. The first picture was a 300-foot affair which was shot in an orange grove on Hollywood Boulevard where now stands the Regent Hotel, owned and operated by Christie Brothers, Al and Charles.

Fourteen years after the first picture was made now sees fifteen thousand people in and around Hollywood engaged in making pictures regularly with an aggregate payroll of twenty-five million dollars a year. The picture companies operating are capitalized at $17,170,000 and make 85 per cent of the total picture production of America. The payroll figures do not include the many allied industries to the motion picture industry.

"U" On New York Exchange

$3,000,000 Preferred Issue Makes First Appearance With 800 Shares Turnover

A $3,000,000 issue of Universal Pictures Corporation preferred stock made its first appearance on the New York Stock Exchange during the week and showed a turnover of 800 shares during the first day of trading. The stock has a par value of $100. On the opening day it reached a high of $103 and a low of $100.

Universal with its subsidiary companies showed a consolidated balance sheet as of May 9, 1925, as follows;

Assets: Cash, $1,257,051; marketable securities, at cost, $304,688; notes receivable, $43,562; account receivable, after reserve for bad debts, $738,693; inventories, $6,817,380; lease deposits, $309,390; charges to foreign branches, etc., $208,669; investments in companies partly owned, $408,991; investment in Selznick films and liens at cost, less net proceeds from liquidation to date, $120,830; real estate, plant, equipment, etc., after depreciation, $3,382,057; deferred charges, $257,576; goodwill, $1; total, $13,848,888.

Liabilities: Notes payable, $873,666; accounts payable, $1,418,784; advance payments, $472,195; remittances from foreign offices, $332,847; real estate, mortgages, 000; federal tax provision for six months, $105,000; reserve for contingencies, $700,-$150,000; first preferred 8 per cent stock, $2,920,000; second preferred 7 per cent stock, $2,000,000; balance (including $308,707 of undivided profits of predecessor company Nov. 9, 1924, to Dec. 31, 1924) represented by 250,000 shares of no par stock, $4,173,950; surplus, $702,446; total, $13,848,888.

All Modern Conveniences in Educational's New Exchange

The new building housing the offices of Educational's Los Angeles exchange, located at Vermont Avenue and Washington Boulevard, is a thoroughly modern and fire-proof structure. Everything possible in the way of business convenience has been arranged, such as a comfortable booking office and richly furnished waiting rooms for men and women. The business office is beautifully arranged, the furniture matching the woodwork. The building is somewhat out of the business section of the city.

British Quota Plan Now Formulated

(*Continued from page* 2243)

Picture News says:

"For years this journal has, in common with the whole leaders of the British industry, entreated America to look at our pictures and encourage their production by putting them on the American market. Admittedly they have not all been good, but some of them have been very worth-while. It would not have required any great amount of courage for half-a-dozen of the leading concerns on the other side to make a friendly gesture, instead of which they have merely handed us empty, meaningless speeches. The lack of sincerity is what hurts. The way American leaders come over here and talk utterly insincere phrases is becoming nothing short of a scandal. The British manufacturers have asked for bread and been handed talk."

Ernest W. Fredman, editor of the aforementioned publication, has this to say:

"Frankly, there are many exhibitors up and down the country who view with a great deal of trepidation the thought of Government interference in the running of their business, and with those views we entirely concur."

The Kinematograph Weekly has this to say in regard to Anglo-American film relations and the quota plan:

"The concerns who take most money from this country, and who have vastly increased the difficulty even of small scale production here by their policy of wholesale blind booking, have done nothing—and less than nothing—for the British film.

"And our opinion is that they will continue to do just that amount—subsidy or no subsidy—for British producers until it is made plain to them that their future British profits depend entirely on a fair American distribution for British films.

"Our own canvass of Trade opinion in regard to the F. B. I. Memorandum showed a considerable degree of hostility to the suggestion that exhibitors should be required to show a fixed percentage of British films."

Hungary has put a quota system of one to thirty into effect, as announced exclusively in these columns some months ago. Also, there is talk of such regulations in France, Spain and Italy, though none of them have reached a definite basis.

Lay Cornerstone of New Fox Exchange

WITH more than 150 exhibitors of the Greater New York district and executives of the Fox Film organized presented at the ceremonies, Julius Miller, president of the Borough of Manhattan, presided at the cornerstone laying of the new Fox Exchange Building in New York City on October 28. The event was followed by a luncheon at the Astor with Harry H. Buxbaum, manager of the exchange, acting as host.

Containers of film, including selected scenes from "The Iron Horse" and bits clipped from pictures taken in 1894, 1895 and 1896, were sealed in the stone. Borough President Miller, John C. Eisele, treasurer of Fox, James R. Grainger, general sales manager, and Mr. Buxbaum made short addresses at the luncheon in celebration of the cornerstone laying.

Film Men Win Appeal In Connecticut

CIRCUIT JUDGE HENRY WADE ROGERS has granted an appeal in New Haven, Connecticut to the United States Supreme Court from the decision of the Federal Constitutional Court in the matter of the film taxing law, handed down last week. Judge Rogers was one of the judges in the special court which declared the law constitutional both as a revenue and police measure. The court had denied a petition for right to appeal.

Documents for perfecting an appeal have been filed and a bond deposited by Former Attorney General G. W. Wickersham and E. P. Grosvenor for the film companies which were in the action. Appeal will be taken by the American Feature Film Company of Boston.

Paramount Fall Convention on in Chicago

The annual Fall convention of district and branch managers of Paramount is being held Thursday, Friday and Saturday of this week in Chicago. A special car attached to the Century leaving New York Wednesday carried the following home office executives to the convention city:

Adolph Zukor, Jesse L. Lasky, Sidney R. Kent, Eugene Zukor, Mel Shauer, A. M. Botsford, Charles E. McCarthy, Walter Wanger, Harold B. Franklin, Bogart Rogers, Claud Saunders, Russell Holman, Phil Reisman, John D. Clark, G. M. Spidell, G. B. J. Frawley, B. P. Schulberg, Mike Lewis, A. O. Dillenbeck, Henry Salsbury, Edwin C. King, William Le Baron, John Butler, Joseph Seidelman, John Ragland and Leslie Whelan.

Sales plans for the new season's product are under discussion and on Sunday the assembled managers will view a number of the Spring and Summer pictures which have been completed.

Charles Bird Critically Ill At Home

Charles Bird, former general manager of the Shubert theatrical interests in New York and later manager of the William Fox Pacific Coast film studio, is critically ill in the Bethseda hospital in his home town, Hornell, N. Y. Mr. Bird has been a patient there for several weeks but of late his condition has been getting steadily worse. Mr. Bird was a native of Hornell and for years managed the Shattuck theatre.

Ingram to Retire After Making 3 More Pictures

ACCORDING to a story published in New York, Rex Ingram will make three more productions, all to be released by Metro-Goldwyn-Mayer, at his studio in La Victorine, France, will then retire. The pictures are to be made at the rate of one a year, the first of which will be "The Magician," by Somerset Maugham. This will be followed, in 1927, by an Arabian story and in 1928 he will film Wasserman's "The World's Illusion."

An international cast will be presented in "The Magician," in which Paul Wegener, Gemier, Alice Terry and Jack Salvatori will appear.

Zukor Honor Guest of A.M.P.A.

Tells Ad Men Industry Is Too Large For Domination By Small Group of Individuals

ADOLPH ZUKOR, president of Famous Players-Lasky, was the honor guest of the A.M.P.A. at the organization's luncheon in New York last week. Mr. Zukor, whom members of the A.M.P.A. voted the first on the list of the picture industry's twelve greatest men, said that the welfare of the motion picture "is nearer and dearer to my heart than any financial gain," in an address which he made following the luncheon, held at the Hofbrau Haus.

In answer to a question of Jacques Kopstein regarding control of the industry by a small group of individual interests, Mr. Zukor replied that the Film industry is too large and too powerful for any five or six individuals to dominate it.

In addressing the assemblage Mr. Zukor said:

"A good many things have been said and printed about me individually, some by men who do not know me, lots of it by men who do, but I am satisfied that some may be present here who will agree on one thing at least to their knowledge—that I have never deliberately done anything that would hamper the progress of the motion picture.

"When I first entered the picture business as an exhibitor, my family had a circle of friends. When these friends of ours found out I was in the picture business, we would see little by little that these friends dropped away, and we did not receive their invitations to call on them, and that they stopped calling on us. We did not know the reason, except we scented it was because I had entered the moving picture business, which fifteen years ago, was somewhat degrading. I then remarked to Mrs. Zukor, 'Do not worry, moving pictures are all right—and some day these very people who give us the go-by may be very glad to accept us.' And I am very thankful that moving pictures have made such strides, that I and my family, and all of us here, can hold our heads up and be proud to be identified with screen entertainment.

"I have tried to analyze just what elements were responsible for bringing the moving picture before the public in the right light, and I cannot help but acknowledge that the men who have been in charge of the publicity and advertising of this industry, are responsible for its prestige about 50-50 with the producers who have tried to make worth-while pictures.

"I think the future success of the motion picture—and not one of us here can tell to what degree it will develop, though we may think and dream—depends upon how ably you men place before the public, truthfully and honestly, the things that your respective companies are undertaking to do.

"My thoughts, my methods and my desires are no different today than they were the day I undertook to make pictures. I rejoice with each individual in the industry, and with every corporation that succeeds in making a creditable contribution to our business."

Fraser Sees Production Boom

Says Industrial Prosperity Will be Followed by Great Activity on Coast

WILLIAM R. FRASER, general manger of the Harold Lloyd Corp. is back at his desk at the Metropolitan studio in Hollywood following a ten week's stay in New York, and confident that the west coast is on the brink of one of its greatest picture production booms.

Fraser, a keen observer of conditions bases his prediction regarding the coming boom on general industrial conditions throughout the country and the consequent return to normalcy of the motion picture theatres.

During his stay in the east Fraser was in conference almost continually with Sidney R. Kent, general manager of Famous Players-Lasky Corporation and with Elmer Pearson, general manager of Pathe Exchanges, Inc.

Among the statements made by Fraser on his return to the west coast was one denying the rumor that has persisted for months that Harold Lloyd would move his production unit to New York. He declared Lloyd had no intention of deserting Hollywood.

"Throughout the East there is in progress a great commercial boom, which is almost certain to be felt in Southern California this coming winter," asserted Mr. Fraser. "Wall street is now reflecting this activity with a tremendous total of sales. Motion picture exhibitors are profiting greatly by this industrial movement but it really is the better grade of pictures being turned out by Hollywood producers that is directly responsible for the improved conditions in the exhibition field.

Chadwick Schedule Is Near Completion

CHADWICK PICTURES CORPORATION is in the enviable position at this stage of the year, of having released nine of its scheduled features, with two others in production and the others lined up to be completed on scheduled time. Having completed the remaining preliminary details incidental to production, I. E. Chadwick, president of the Corporation, is returning to New York.

With him President Chadwick is bringing a print of the latest completed production, "The Count of Luxembourg," which has a cast headed by George Walsh and Helen Lee Worthing. At present the west coast forces are working on "The Transcontinental Limited," a railroad romance with a cast headed by Johnnie Walker, Mary Carr, Eugenie Gilbert and Alec Francis.

"The Bells," starring Lionel Barrymore, "Winning the Futurity," and the remainder of the George Walsh series will round out the Chadwick product.



Matt Moore and Dorothy Devore in scenes from "His Majesty Bunker Bean," Warner Bros. production based on the Harry Leon Wilson story.

Five Warner Companies Busy

John Barrymore Starts Work on Second Big Special Production, "Don Juan"

WITH John Barrymore's second big special, "Don Juan" in production, five companies are now at work making features at Warner Brothers studio. Alan Crosland is directing Barrymore, with Mary Astor in the leading feminine role. Others in the supporting cast are Willard Louis, Phillipe De Lacy, John Roche, June Marlowe, Helene Costello, Myrna Loy, Helene Dalgy, Warner Oland and Montague Love.

While "Don Juan" will not be released until next season, it is expected it will be completed shortly after the first of the year. It will be produced on a lavish scale, the most pretentious spectacle Warners have yet made. Bess Meredyth prepared the scenario.

Herman Raymaker is at the height of production with Rin-Tin-Tin, the Warner wonder dog in "The Night Cry." June Marlowe has the leading human role. The story is by Charles Logue.

"The Cave Man," the second picture on the present schedule featuring Marie Prevost and Matt Moore, is well under way, with Lewis Milestone handling the megaphone. In the cast also are John Patrick, Myrna Loy, Phyllis Haver and Hedda Hopper.

Roy Del Ruth is directing Monte Blue's fourth starring vehicle, "The Man Upstairs," from Earl Derr Biggers' magazine story, Dorothy Devore has the leading woman's role and the cast includes also Helen Dunbar, Heinie Conklin, John Roche, Eve Southern, and Stanley Taylor.

Syd Chaplin is about half finished with "Nightie Night Nurse," his second big comedy feature for Warner Bros. Patsy Ruth Miller is playing the feminine lead and the supporting cast comprises Gayne Whitman, Matthew Betz, David Torrence, Edith York, Raymond Wells and Ed Kennedy, Charles Reisner is directing. Darryl Zanuck adapted the story from one of the same name by Robert E. Sherwood and Bertram Bloch.

CHARLIE CHAPLIN
in
"A Dog's Life"
Released Nov. 22
Pathépicture

Johnsons Preparing New F. B. O. Special

With the master print of "The Last Edition" shipped to the home office of F. B. O., Emory Johnson, producer-director and his mother, Emilie Johnson, have left for the high Sierras where they will prepare their second special for the F. B. O. 1925-26 season. The nature of the production and its title have not yet been announced.

Star for "Brown of Harvard" Not Yet Chosen

Just who is to play the title role in "Brown of Harvard," the Metro-Goldwyn-Mayer production which Jack Conway will direct has not been decided as yet although Ramon Novarro, Ernest Gillen, William Haines and Douglas Gilmore are under consideration. It is also possible that some actor outside the organization may be chosen. The story, which was written in 1906 by Rida Johnson Young, and the play which followed it the following year have been popular with the younger generation. The picture will be produced in the near future at Harvard Campus, Cambridge, Massachusetts.

Fox Makes Changes in Cast of "The First Year"

Virginia Madison has replaced Emily Fitzroy in the role of Mrs. Livingston and Frank Currier will play Dr. Livingston instead of J. Farrell McDonald in "The First Year," a John Golden play being filmed for Fox by Frank Borzage. The change was made because Miss Fitzroy and McDonald hadn't finished work in two other Fox productions in time. Matt Moore has been borrowed from Warner Brothers to play the role of Tommy Tucker in this comedy of married life.

"Share and Share Alike" Is Completed

Actual shooting has been completed by Whitman Bennett at the Glendale studios on "Share and Share Alike," an adaptation from the Reginald Wright Kauffman novel, in which Jane Novak is the star. The picture will be released as one of the twenty-four Golden Arrow first run features for 1925-26. Bennett is now cutting and titling the picture, which will be released through Arrow November 15th.

Fairbanks Working On "The Black Pirate"

FROM present indications "The Black Pirate," Douglas Fairbanks first picture in color photography, will have a small cast. To date two women have been scheduled to appear, Billie Dove, who will play the feminine lead and her maid, who has not yet been selected. Donald Crisp will play a one-armed Scotch pirate, Sam De Grasse will do the 'heavy' role, and Anders Randolph will play another of the character roles. Roy Coulson, Charles Gorman and Al MacQuarrie, a trio from "Don Q," will also be seen in this production. A stock company of thirty men have been retained to play pirate roles and several hundred extras have been engaged for the battle scenes at sea.

Fairbanks is now completing plans for the blowing up of a full rigged seventeenth century galleon for one of the scenes, the vessel being a remodelled four-master which was wrecked some time ago and has since been on the bar at the entrance to Balboa Harbor. The "Muriel," as the ship is called, is 175 feet long and was formerly engaged in the coastwise lumber trade.

Principal Pictures Sees "Barbara Worth"

Principal Pictures Corporation, of which Sol Lesser is president, is bending every endeavor to discover a girl, professional or otherwise, who is qualified to play the role of Barbara Worth in the picturization of Harold Bell Wright's novel, "The Winning of Barbara Worth."

All West Coast Theatre managers have been instructed to receive photographs of girls from the ages of 17 to 22 who feel they can play the part of this desert heroine. In addition, William Gibson, well known cameraman is visiting towns in which West Coast theatres are located and with the assistance of three public spirited citizens of each town is selecting ten young women for actual screen photo tests. The fortunate winner will be given the Barbara Worth role and the next four are guaranteed at least four weeks of work by various producers.

F. B. O. Making Drive on Western Subjects

F. B. O. is making a drive on Western subjects in connection with its current production program embracing more than sixty pictures. In addition to Fred Thomson, F. B. O. has two other units out of six working steadily on Westerns. Another similar unit is contemplated.

Fred Thomson is now making "The Tough Guy," with Dave Kirkland directing. The story is by Frank M. Clifton and was adapted for the screen by Buckley Fritz Oxford. Tom Tyler has started work on his second production entitled "The Wyoming Wildcat," with Bob De Lacey directing.

Bob Custer has finished "No Man's Law," under the direction of Del Andrews and will start another picture within a week or ten days.

Roy Stewart to Play Male Lead in "Scraps"

Announcement from the Mary Pickford studios states that Roy Stewart has been cast for the sweetheart of Mary Pickford in her newest United Artists release "Scraps" which is now being made under the direction of William Beaudine. This marks a departure from Stewart's usual line of work as he is getting away from the hard riding cow-puncher type of role which he has been playing recently. Stewart, it is said, intends to play straight leads and featured "heavies" in the future.

Walsh Making College Story for Chadwick

GEORGE WALSH has completed his role in "The Count of Luxemburg" and has resumed work on his series of action pictures for Chadwick Pictures Corporation. He is working on a college story, "Smith of Cornell," which is to be produced in Ithaca on the college campus.

Contrary to the usual custom Chadwick is bringing his company east during the Winter when other companies are rushing back to California. Walsh was an athletic star in his college days and revels in the type of picture he is now making for Chadwick.



Highlights from F. B. O.'s production titled "No Man's Law."

P. D. C. Is Lining Up Product

Present Indications Point to Pictures Being Ready Well in Advance of Schedule

THE four studios making pictures for the Producers Distributing Corporation schedule are hard at it with the result that all of the product will probably be completed well in advance of the company's release schedule from present indications.

"Made for Love," "Braveheart," and "Three Faces East" are in the last stages of production at the De Mille studios and preparations are under way for the immediate filming of the Cecil B. De Mille personally directed production "The Volga Boatman."

Rupert Julian has started cutting of "Three Faces East," the secret service play of Imperial Germany which was adapted by C. Gardner Sullivan. Jetta Goudal, Robert Ames, Clive Brook and Henry B. Walthall appear in this production with the director playing the role of Kaiser Wilhelm.

The Garret Fort story, "Made for Love," in which Leatrice Joy is starred, is being directed by Paul Sloane with a supporting cast including Edmund Burns, Bertram Grassby, and Ethel Wales.

The company making "Braveheart," a story by William C. De Mille, is back from location. This production stars Rod La Rocque and is being directed by Alan Hale with a cast comprising Lillian Rich, Tyrone Power, Robert Edeson and Jean Acker.

"Steel Preferred" made at the Metropolitan studios under the direction of James Hogan has been turned over to the film editors, and the "Rocking Moon" company, under the direction of George Melford, is back from Alaska and work on the final scenes is now under way at the studios.

"Fifth Avenue," a story of New York life, is also nearing completion at the Metropolitan studios. A number of important sequences, including what is said to be one of the gayest "parties" ever filmed, were shot by director Robert G. Vignola during the past week.

Director Scott Sidney is hard at work on "The Million Dollar Handicap," a race track story, the cast for which includes Vera Reynolds, Edmund Burns, Ralph Lewis, Tom Wilson, Ward Crane, Clarence Burton, Danny Hoy, Rose Gore and Walter Emerson.

At the Marshall Neilan studios in Glendale, Calif., Neilan is busy with his first production for release through Producers Distributing, which, according to the producer will be a particularly lavish picture, and Al Christie, having shipped "Madame Behave" to the home office is preparing for his next feature comedy.





Action stills from the Fox comedy-drama "Durand of the Bad Lands."

Hutchison Back As Producer

Will Make Series of Comedy Features Under Associated Exhibitors Banner

SAMUEL S. HUTCHISON, pioneer among motion picture producers returns as an active producer and will make a series of pictures under the Associated Exhibitors' banner. The first of these comedies on which he will commence work at once is from a story by Frederick Isham, author of "Three Live Ghosts" and "Nothing But the Truth." Hutchison, according to his production manager, Clarence White, has already picked three other stories to follow his first, which is titled, "The Nut Cracker."

The productions which are to follow on the 1926 program are to be made from successful stage plays and novels. Announcement of their titles and the casts are to be made shortly by Production Manager White.

Hutchison had already signed up the leading figures in "The Nut Cracker" and is prepared to start shooting in the immediate future. Edward Everett Horton and Mae Busch will be co-starred, while those so far selected for the supporting cast include Harry Myers and Tom Ricketts. Lloyd Inghram has been engaged to direct.

In regard to the new affiliation Hutchison said:

"My connection with Oscar Price's company assures me of the greatest success. I regard this affiliation as primary. With the stars I have at my command, one of the best directors in the field, an excellent production manager and a wealth of the best books and plays for my screen material, I know that my product will be classed with the very finest in the industry."

Hutchison, who formerly produced pictures at Santa Barbara, had until recently been devoting his interest for the past few years to other business ties in the Middle West. He produced many of the successes of a decade ago including "Damaged Goods" and "Flying A" pictures.



"Kiss for Cinderella" Story to be Broadcast

The story of the making of "A Kiss for Cinderella" Paramount's Holiday production to be released on December 27, which stars Betty Bronson, will be broadcasted by Grace Lynn, an actress who has had considerable success in this work, from Radio station W E A F, New York City on December 27. "A Kiss for Cinderella," by Sir James Barrie, is Paramount's Christmas offering.

Buck Jones Starts Work On "The Gentle Cyclone"

Having completed five of the seven vehicles, "The Timber Wolf," "Durand of the Bad Lands," "Lazybones," "The Desert's Price" and "The Cowboy and the Countess," scheduled for him, Buck Jones has started on his sixth, titled "The Gentle Cyclone," from a story by F. W. Buckley, the scenario for which was written by Thomas Dixon, Jr. W. S. Van Dyke is directing this Fox picture in which Rose Blossom plays the heroine and the supporting cast consists of Jay Hunt, Marion Harlan, Will Walling, Reed House, Stanton Heck, Grant Withers, Kathleen Myers, and Oliver Hardy. It will be released on May ninth.

New Production Manager for De Mille Unit

Cecil De Mille has appointed James K. Aiman production business manager of the De Mille unit making "The Volga Boatman" at the De Mille studios. Aiman was chosen by De Mille because of his efficient work in staging the train wreck scene for "The Road to Yesterday." "The Volga Boatman" has not yet been cast. It was adapted by Lenore Coffee from the original story by Konrad Bercovici.

Make-Up Artists Signed By M-G-M

Metro-Goldwyn-Mayer has signed Cecil Holland to a year's contract as make-up artist. He is already at work supervising the make-up of the cast for "Dance Madness," which went into production last week under the direction of Robert Z. Leonard. Claire Windsor and Bert Lytell have the leading roles. The story is by S. Jay Kaufman and was adapted to the screen by Max Marcin.

Josephine Norman Borrowed by Metropolitan

Metropolitan Pictures has borrowed Josephine Norman from the Cecil B. De Mille stock company for a role in "The Million Dollar Handicap," which Scott Sidney is directing. Miss Norman recently finished an important role in "Fifth Avenue," a Belasco production made by A. H. Sebastian at the Metropolitan studios.

"The Road to Yesterday" Trade Show at Embassy

A PREVIEW presentation, with the full musical score, of "The Road to Yesterday," Cecil B. De Mille's first personally directed production for release through Producers Distributing Corporation was given for the trade at the Embassy theatre, New York, on Friday evening, November sixth, at eleven-thirty P. M. This is the first of a series of showings which will be given in many of the principal cities throughout the country. Preparations for fourteen of these previews have already been completed and arrangements are being made for twelve more.

Joseph Schildkraut, Vera Reynolds, William Boyd, Jetta Goudal and Julia Faye appear in the featured roles.

Change Made in Director for "Behind the Front"

Edward Sutherland is to direct "Behind the Front," Hugh Wiley's story of army life, when it goes into production at the Lasky studios next week. Victor Fleming was originally scheduled to film this production, but due to the fact that "Lord Jim," which he recently completed filming, is to be shown at the Paramount convention to be held in Chicago the first week of November, Fleming found it necessary to devote two more weeks to its final editing. Sufficient time intervened before Sutherland's next scheduled production to permit his making "Behind the Front," thereby giving Fleming time to put the finishing touches to "Lord Jim."

"Speed Limit" Scheduled As Gotham's Ninth

Sam Sax, immediately upon his arrival on the coast, made production plans for the balance of four pictures on the Gotham schedule of twelve for the season. The ninth picture to go into work will be "The Speed Limit," a rapid fire automobile comedy drama. The script is now in preparation and casting will be started in a few days.

Following "The Speed Limit" will come the big circus story, "Hearts and Spangles," and then will come "Racing Blood," a racing steeplechase story. The last of the current Gotham twelve will be "The Sign of the Claw," a dog detective story starring "Thunder, the Marvel Dog."

Robert Cain Joins "Too Much Money" Cast

John Francis Dillon has added Robert Cain to the cast of "Too Much Money," which he is directing for First National. Anna Q. Nilsson and Lewis Stone have the featured roles. The picture is being made in New York.

Malcolm Denny in "Made for Love"

Malcom Denny has been cast for a role in "Made for Love," a Producers Distributing Corporation release starring Leatrice Joy which is being made at the Cecil de Mills studios. Denny appeared in the stage play version of "The Dark Angel."

"Old Clothes" To Open at N. Y. Capitol

"OLD CLOTHES," Jackie Coogan's first vehicle under his new Metro-Goldwyn-Mayer contract, scheduled for national release November 22nd, has been booked to open at the New York Capitol Theatre the week of November 8th. "Old Clothes" is the successor to Jackie's "The Rag Man." The story is by Willard Mack and the picture was directed by Eddie Cline.

Max Davidson, a leading delineator of Hebrew screen characters plays opposite Jackie in the new picture, with Joan Crawford, a recent M-G-M "find" in the leading feminine role. Others in the cast are Lillian Elliott, James Mason and Stanton Heck.



Scenes from the Paramount production "The Mannequin."

Eleven From F. B. O. in Dec.

Will Release Five Features and Six Short Subjects During That Month

FIVE features, one of them a Gold Bond production, and six short subjects are on the release schedule of F. B. O. for December. The first of the features to go to the exhibitors on December 6th will be "The Midnight Flyer," directed by Tom Forman with Cullen Landis and Dorothy Devore in the starring roles. The picture was adapted from Arthur Guy Empey's two stories, "The Midnight Flyer" and "The Book Engineer."

"Smilin' at Trouble," a comedy drama starring Lefty Flynn will also be released December 6th. It is a Harry Garson production.

December 13th has been set as the release date for "A Broadway Lady," with Evelyn Brent in the starring role. Wesley Ruggles is directing. The third Tom Tyler Western production, as yet untitled, will also be released December 13th.

Episodes numbers 7 and 8 of "The Adventures of Mazie" series are due for release next month. The first of these, "Pike's Pique" is due December 6th and the other, "East is Worst," is scheduled for December 20th. The episodes are adapted from the stories by Nell Martin, which originally appeared in Top Notch Magazine.

On December 13th, a Bray cartoon entitled "How The Kangaroo Got His Pouch" will be shown, as well as "A Peaceful Riot," a Blue Ribbon comedy produced by Joe Rock starring Alice Ardell, Rock's new

On December 27th, "Look Out Below!" a Standard Fat Man comedy, featuring "Fat" Karr, "Kewpie" Ross and "Fatty" Alexander, will be ready, as will another Bray cartoon, as yet untitled.

Kirkland Again To Direct Fred Thomson

Fred Thomson will again be directed by Dave Kirkland when he starts making "The Tough Guy" for F. B. O. Buckley Fritz Oxford is preparing the continuity from the story by Frank M. Clifton.



Danish Art Director for Talmadge Production

Joseph M. Schenck has engaged Max Ree, well known Danish art director, through the courtesy of Metro-Goldwyn-Mayer, to create the costumes for Constance Talmadge's newest production "East of the Setting Sun." Ree, an architect as well as costume designer and art director, took a degree at the Royal Academy of Architecture at Copenhagen, where he afterwards held the position of President of the Society of Architects. He was associated for several years with Max Reinhardt.

Ree left for the coast on Tuesday, having just signed a five year contract as art director with Metro-Goldwyn-Mayer.

Ralph Dixon Signed by Metropolitan Pictures

Ralph Dixon has been signed by Metropolitan Pictures to head its film editorial staff which now includes Don Hayes, James Morley and Arthur Huffsmith. Dixon was associated with Thomas H. Ince for six years and more recently with Hunt Stromberg.

Blanche Sweet Departs For Coast Production

Blanche Sweet, having completed her work opposite Ben Lyon in the Robert Kane production, "The New Commandment," has departed the east for the coast where she will prepare for a leading role in First National's "The Far Cry," to be made under the direction of Sylvano Balboni.

"Flirtation" Next For Corinne Griffith

FIRST NATIONAL has decided upon "Flirtation" as the title for the Corinne Griffith starring vehicle originally called "Ceasar's Wife," from the story by W. Sommerset Maugham. Miss Griffith has completed her work in this production under the direction of Irving Cummings. The supporting cast includes Percy Marmont, Malcolm McGregor and Warner Oland. The national release date has been set as December 13th.

F. B. O. Starts Production on "Broadway Lady"

Casting has been completed by F. B. O. and work has been started on "A Broadway Lady," Evelyn Brent's new production. Theodore Von Eltz will play the male lead opposite Miss Brent, while others in the cast are, Marjorie Bonner, Joyce Compton, Ernest Hilliard, Johnny Gough and Clarissa Selwyn. The production is being directed by Wesley Ruggles.

Varconi Signed for "The Volga Boatman"

Victor Varconi is the first player to be signed by De Mille for his second personally directed production for release through Producers Distributing Corporation titled "The Volga Boatman" a story by Konrad Bercovici. Varconi will play the role of a Russian Prince. De Mille has not yet selected the rest of the cast.

Goldbeck Made Director by Paramount

Willis Goldbeck, who heretofore had served as scenarist, has been made a director by Famous Players-Lasky and will handle the megaphone for Michael Arlen's, "The Ace of Cads," an Adolphe Menjou starring vehicle. Arlen is now at the Paramount studio adapting his story for the screen.

Goldbeck has had unusual success as a scenarist, in which work he started by writing the script for Rex Ingram's "Scaramouche" two years ago. Last year he adapted J. M. Barrie's "Peter Pan." He was then called to Europe by Ingram to write the screen play for "Mare Nostrum" and he recently completed Barrie's "A Kiss For Cinderella" and "Flower of the Night," Pola Negri's newest starring vehicle.

Sam Rork Buys Rights To "Desert Healer"

Producer Sam Rork has just purchased through Viola Foster, play and story broker, the screen rights to "The Desert Healer," by E. M. Hull. Rork is also said to be negotiating for two more stories through Miss Foster.

"My Lady of Whims" Completed by Fitzgerald

"My Lady of Whims," in which Clara Bow plays the leading role, has been completed by Dallas Fitzgerald according to a wire received at the Arrow Pictures offices from Fitzgerald. This story was written by Edgar Franklin, author of "White Collars."



Moments of suspense and laughter from Sam Rork's special, "Clothes Make the Pirate," a First National Picture starring Leon Erçol, supported by Dorothy Gish, Edna Murphy, Nita Naldi, James Rennie and others.

Grantland Rice's Sportlights

One Reel, Every Other Week

Is the public sport-mad?

75,000 persons gather at the football games of the big colleges. Tickets can only be obtained at high prices and great difficulty. No one knows how many persons would attend if there were stadiums big enough to hold them.

The same is true of baseball.

Swimming, track, basketball, soccer, polo, tennis,—see the space devoted to them in the newspapers. It reflects public interest.

Sportlights show every side of sport. Each is full of action, beauty thrill, popular appeal.

You can show no pictures that will more surely please than the Sportlights.

Produced by J. L. Hawkinson

Pathépicture

TRADE MARK



The Serial That Makes Most Features Look Cheap



The Green

with Allene Ray and

This oozes class like a Tiffany Store front.

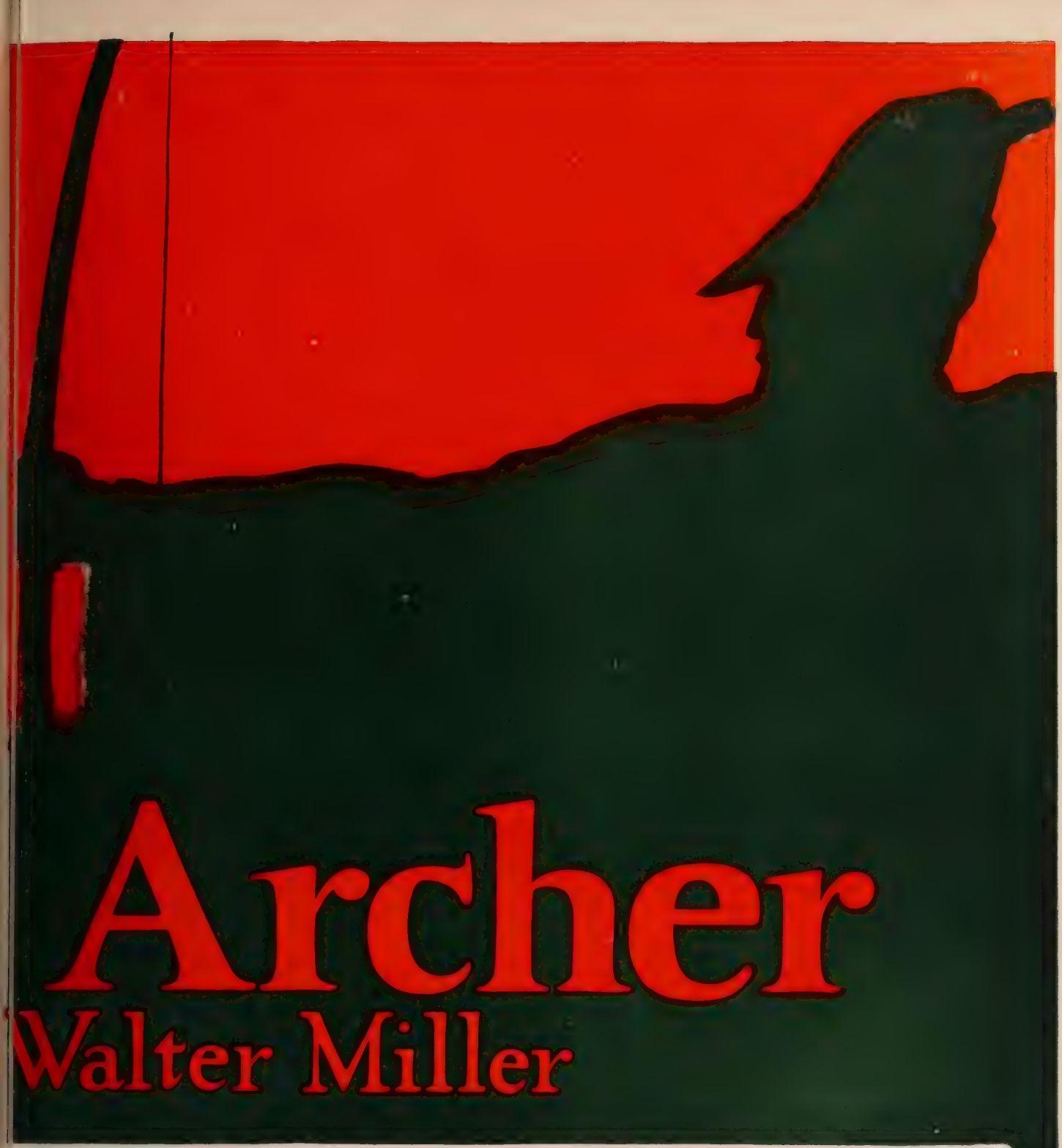
You don't have to guess at the cost of this one—it SHOWS!

You'll Have Ten Big Weeks

From the book by Edgar Wallace

Pathéserial

TRADE MARK



Archer

Walter Miller

A story so exciting that you can't lay down the book until you finish it has been put into the fastest mystery you ever saw on the screen.

A three-ring cast which includes Burr McIntosh and Frank Lackteen.

of Enthusiastic Patrons

Directed by Spencer Bennet Scenario by Frank Leon Smith

Pathéserial

TRADE MARK

Mack Sennett Comedies

Two Reels

They all like to laugh; why not let 'em?

Laughter means dollars to you, IF you show Mack Sennett Comedies and Advertise them

The Two Reel Comedy is just as important to you as any picture you can put upon your program.

Any exhibitor who fails to realize this fact; any exhibitor who realizes the fact and fails to take advantage of the "draw" which the best two reel comedies will give him, is not making all the money he can.

It's hard to get feature dramas that will please all or even a majority of your patrons; but a two reel Mack Sennett comedy will deliver for you week in and week out, please all your patrons, and bring you extra money—IF you tell them about it.

Advertise Them

Pathécomedy

TRADE MARK



World War Veteran Technical Advisor for Film

Scott R. Beal, production manager of the Corinne Griffith Productions unit, has engaged Terry Spencer, a lieutenant in the English army during the world war and later, with the same organization in Egypt, as technical advisor for "Mlle. Modiste" which Griffith will make for First National release.

Spencer recently acted in that capacity on "Caesar's Wife," which the First National star has completed. Many of the sequences in this production are laid in Egypt.

Canine Actress To Co-Star With "Thunder"

"White Fawn," a pure white thoroughbred Shepherd, will play the feminine lead opposite "Thunder the Marvel Dog" in "The Phantom of the Forest," a Gotham production. It will mark her first screen appearance. She is owned by Frank Foster Davis, owner and trainer of Thunder and will be seen exclusively in Gotham productions. For the present she will be co-starred with Thunder, but later will be featured alone.

Betty Jewel Chosen for Role in Goldwyn Production

Samuel Goldwyn has cast Betty Jewel for a role in "Partners Again — with Potash and Perlmutter" his latest production for release through United Artists. She will play the leading ingenue part in the Henry King production. Goldwyn chose her on the strength of her performance in "The New Commandment" which the producer saw recently, in which Miss Jewel played a minor role.

Lola Mackey Joins Cast of "The Golden Strain"

Lola Mackey has been added to the cast of "The Golden Strain," which was adapted from Peter B. Kyne's story "Thoroughbreds," the first of four stories by this author to be produced by Fox Films this season. Victor Schertzinger is now directing the outdoor sequences with Kenneth Harlan and Madge Bellamy in the leading roles.

Four Rayart Features Completed

W. RAY JOHNSTON, President of Rayart Pictures announces from the coast a number of completed pictures and others being prepared for immediate production. Among those completed are the following: "The Fighting Thoroughbreds," a race track story with Billy Sullivan; "The Midnight Limited," with Gaston Glass, Wanda Hawley, and Richard Holt; "Hold Everything," starring Billy West, and "Racing Romance," starring Reed Howes.

The following are being prepared for immediate production: "The High Flyer," starring Reed Howes; "The Windjammer," starring Billy Sullivan; "The Salesman," starring Billy West, and "Bride and Gloom," starring Gloria Joy.

Vital Exchanges Buy Davis Product

VITAL EXCHANGES has purchased and will distribute the entire product of Davis Distributing Division, which heretofore, was handled by Kerman Brothers, state righters in the New York territory.

David R. Hochreich, President of Vital has left for Chicago and the Coast. In Chicago he will open a new Vital exchange and on the coast he will join J. Charles Davis, II, President of Davis Distributing Division for conferences with production executives.

With the acquisition of the Davis product, Vital can supply the exhibitors with one or more features every week throughout the year, and also with a comedy a week and other short subjects at regular intervals.

"Paris" in Production at M-G-M Studios

"Paris," the new Carey Wilson story which Paul Bern is directing for Metro-Goldwyn-Mayer from the screen adaptation furnished by Jessie Burns has been put in work at the Culver City studios. This production, with a cast comprising Eleanor Boardman, Charles Ray, Lew Cody, Carmel Myers and Douglas Gilmore, will feature sets and fashion creations by Erte and a Pearl Ballet also designed by Erte.

Valentine Mandelstam Joins M-G-M Scenario Dep't.

According to an announcement made by Louis B. Mayer, executive in chief of the Culver City studios, Valentine Mandelstam, former member of the French government film commission, has joined the scenario department at the Metro-Goldwyn-Mayer studios. Mandelstam will write both original scripts and adaptations for the company.

George Seitz Will Direct "Desert Gold"

Famous has signed George B. Seitz to direct "Desert Gold," a story by Zane Grey, which will not go into production until December 21st. This will be the third Grey story made by Seitz for Paramount. He was also responsible for "The Vanishing American" and "Wild Horse Mesa."

Addition to Cast of P. D. C.'s "Braveheart"

The supporting cast for "Braveheart," a Producers Distributing Corporation release, produced by Cecil De Mille in which Rod La Rocque is starred has been enlarged with the acquisition of Henry Victor, the English actor who appeared in "The White Monkey."

Arthur Hoyt Added to Cast of "Golden Butterfly"

Arthur Hoyt has been added to the "Golden Butterfly" cast which includes Bert Lytell and Alma Rubens, who play the leads, and Frank Keenan, Herbert Rawlinson and Vera Lewis. John Griffith Wray is directing this Fox production.

Filming of "Steel Preferred" Completed

Camera work on "Steel Preferred" the new Metropolitan picture for release through Producers Distributing Corporation, which is a screen version of the novel of the same name by Herschel S. Hall, which is based on his "Wally Gay" stories on the Saturday Evening Post, has been completed. The production, the titles for which are now being written by Walter Anthony, is being edited for early release.

"Steel Preferred" is the first motion picture romance to be filmed with the mighty steel mills of one of the world's greatest industries as its background. The entire company spent two weeks at the plants of the United States Steel Corporation and the National Tube Company shooting the big scenes.

Ginsberg Releases to be Completed March First

Word from The Henry Ginsberg Distributing Corporation this week states that the entire product of this company for 1925-26, consisting of six Banner, and six Royal pictures would be completed by the end of February. The print of the third picture of the Royal series "The Phantom Express," is on its way to New York and the fourth Banner production "The Checkered Flag" is being casted.

"Wyoming Wildcat," Tyler's Next for F. B. O.

Tom Tyler's next production for F. B. O. has been definitely titled "The Wyoming Wildcat." It was formerly called "The Rolling Stone," an original by Percy Heath, which Arthur Statter adapted. Work has been started on the picture under the direction of Robert De Lacey. Virginia Southern, Tom Delmar and Billy Bennett support the star.

Estelle Taylor Signed for "Don Juan"

Estelle Taylor, who in private life is Mrs. Jack Dempsey, has been signed by Warner Brothers for an important role with John Barrymore in "Don Juan." She will have the role of Lucretia, a Spanish type for which she is believed to be particularly suited.



Two Additions to "Green Archer" Cast

Two additions have been made to the cast for the Patheserial, "The Green Archer," the closing episodes for which are now being shot. The newcomers are Ray Allen and Dorothy King, both well known stage and screen players. The cast also includes Allene Ray, Walter Miller, Burr McIntosh, Frank Lackteen, Wally Oettal, Walter P. Lewis, Stephen Grattan, Earl B. Powell, William Randall and Jack Tanner.

"The Green Archer" is an adaptation by Frank Leon Smith from the novel by Edgar Wallace. Spencer Bennet directed. It is scheduled for release December 6th.

Roach Signs Stuart Holmes and Mildred Harris

Hal Roach has signed Mildred Harris and Stuart Holmes for important roles in two-reel comedies for Pathe release. Miss Harris will appear opposite Charlie Chase and Holmes is working with Clyde Cook in his current comedy production.

Among other activities at the Roach studio, Glenn Tryon is preparing to start a new comedy under the direction of James W. Horne, and Clyde Cook is working under the direction of Richard Wallace in a comedy of "Fifty Years from Now."

Edwards Davis Added to "Ben Hur" Cast

Edward Davis has been chosen by Fred Niblo, director of "Ben Hur," to play the part of Gratus in the Roman scenes. Davis will join the "Ben Hur" cast following the completion of his work in "The Splendid Road" and "Joanna" two First National releases.

Davis is president of the 233 Club, a Masonic actors organization in Hollywood, with a membership of more than 1500.

Paramount Officials Seek Locations

Randolph Rogers and Byron Morgan, officials of the Paramount Picture School left last week on a location trip in search of locale for the picture shortly to be made by the Paramount Junior Stars. Morgan has written an original story for the students to be adapted for the screen by Paul Scofield. Lake Placid, N. Y., Banff, Alberta and resorts in Quebec are being considered as locations.

CHARLIE CHAPLIN
in
"A Dog's Life"
Released Nov. 22
Pathépicture

Four Units Busy At Mack Sennett Studios

Alice Day, Harry Langdon, Ralph Graves and Billy Bevan head companies that are now busy making two-reel comedies for Pathe release. Miss Day is being directed by Eddie Cline and is supported by Danny O'Shea, Joe Young, Mary Ann Jackson, Andy Clyde, Barney Hellum, Edward Quillan and Irving Bacon.

Harry Edwards is directing Harry Langdon who has the role of a musician in another untitled comedy, the cast of which includes Ruth Hiatt, Vernon Dent and Frank Whitson.

Ralph Graves is being directed by Lloyd Bacon, with Thelma Parr again his leading lady. Others in the cast are Marvin Lobach, Eugenia Gilbert, Lee Willis and William McCall.

Billy Bevan and his Mack Sennett unit are being directed by Alf Goulding. Natalie Kingston, Dave Morris, Patsy O'Byrne, Sunshine Hart and Barney Hellum are in the cast.

Virginia Warwick Returns In Pathe Serial

Pathe will bring Virginia Warwick back to the screen in the Patheserial, "Wild West," which features Jack Mulhall and Helen Ferguson. She has the second feminine lead, the role of a jealous circus performer.

"Wild West," in addition to being a serial production, is also released as a feature. The first chapter of the serial version was launched September 27th.

Additions to Cast of "Million Dollar Handicap"

The cast for "The Million Dollar Handicap" being made by Metropolitan Pictures for release through Producers Corporation, has been enlarged with the addition of Lon Poff, Norman McLeod, who was loaned by the Christie company to supply ideas for the comedy sequences and Douglas S. Dawson who has been signed to assist Scott Sidney, the director.

"Do Clothes Make Woman," F. B. O. Title

F. B. O. has decided upon "Do Clothes Make the Woman" as the title of the picture they will produce in the east with Mrs. Rudolph Valentino in the starring role. It will be a society drama made under the direction of Harry O. Hoyt and supervised by Daniel Carson Goodman.

Hiers Expected to Resume Work Soon

Walter Hiers, Educational comedy star, who almost lost his hand in the making of one of his comedies for Christie about eight weeks ago, is expected back at the studio within a fortnight

Two Signed for Arrow's "The Silken Lady"

Gladys Hulette and Mahlon Hamilton have been signed by Arthur Beck to appear in "The Silken Lady" which he is producing for Arrow Pictures Corporation

Lubitsch to Make Big Spectacle

ERNST LUBITSCH is to make a great American spectacle on a gigantic scale for Warner Brothers, according to a statement by H. M. Warner, who declares the proposed production will be the most elaborate ever made in America. Nothing definite further than that is contained in the announcement.

Just what the theme of the planned production will be, and of what period have not yet been disclosed. Lubitsch has one more picture to make on this year's program and following the completion of work on that he will start with preliminary details to the spectacle, which will be made for next season.



Comedy moments from "We Moderns" Colleen Moore's latest for First National release.

"Vanishing American" Set For Feb. 15

THE spring and summer season of 1926 will bring to the theatres for general release one of Paramount's most ambitious efforts—"The Vanishing American."

Three premiere presentations, in widely separated sections of the country, have been accorded this historical screen composition dedicated to the rapidly disappearing Red race, the American Indian. It has achieved in each instance a record for drawing power, Famous announced.

In its world premiere at the Imperial theatre, Charlotte, N. C., hundreds of persons were turned away at the final performance following a week's sensational run. The greatness of the picture and the power which it holds over audiences were reflected in newspaper comments.

"No picture that ever played in Charlotte," wrote one critic, "has received the enthusiastic acclaim and support that the world premiere of Zane Grey's 'The Vanishing American' at the Imperial theatre is enjoying this week.

"Monday night (the picture opened Sunday at Midnight) so great was the crush that many patrons were forced to stand. The close of the business last night set a record for two consecutive showings at the Imperial.

"'The Vanishing American' is Paramount's greatest production. It will go down in the annals of Motion picture history as one of the masterpieces of all times."

So generous praise was not confined to this one Charlotte critic. Another wrote:

"Practically two solid hours after midnight a select Charlotte assemblage that filled the Imperial theatre sat as if spellbound watching 'The Vanishing American.' The death-like silence of that after midnight audience was broken, however, in the final scenes, not by the moving of feet, nor by movements prompted by restlessness, nor because of lack of interest or attention—it was the weeping of men and women scattered throughout the house, weeping that could not be restrained.

"'The Vanishing American' is a stupendous production. It is magnificent. If possible it is greater than 'The Birth of a Nation,' but only because it has in it more of that which made 'The Birth of a Nation' so great."

San Francisco, though thousands of miles from Charlotte, accorded the production an equally warm reception, one newspaper reporting that "in their (the public's) dictum appears a confirmation of the motion picture critics' opinion of the picture." "Spontaneous applause," says the paper, "follows every screening, and in the hush that precedes the dramatic ending there is a volume of testimony as to its gripping, thrilling force and power."

"If there were no more to 'The Vanishing American' than the inspiringly beautiful scenes which picture the coming of the Red man as we know him and the emotion-gripping sequence which signalizes his passing, the picture would find a place in the forefront of film production," writes Curran D. Swint in the San Francisco *Daily News*. "But that is only the beginning and the end. Between there is a picture drama unfolded which not only impresses the viewer by its interest-intriguing plot and thrilling action, but arouses speculation and admiration through the immensity of the task encountered. I offer my sincere congratulations to George B. Seitz into whose capable hands the direction was intrusted."

The Herald says: "The credit for the success of 'The Vanishing American'—and it is unqualifiedly a success—must go to George B. Seitz, its director. The picture is superb. 'The Vanishing American' is destined to achieve general popularity and is an important link in the chain of historical drama toward which picture producers are turning nowadays for their greater efforts."

No greater tribute could have been paid this picture than the statement of Quinn Martin in the New York *World* that, "There need be no secret of the fact that I am going to try to be a weekly patron of the Criterion for at least the next three months." Continuing, he said: "In the broad and colorful curtain which serves as its background, in the exquisite camera work which has gone into the photographing of its far flung scenes, and in the remarkably true reproductions of its characters there is more than any man may digest in a mere visit. 'The Vanishing American' is the finest thing of American history ever done in the cinema. Its action is swift and smooth. It moves with the speed of the wind and with something of the power of a hurricane. And still I am inclined to say, 'Hail to the vanishing American, but not farewell.' The cinema, this cinema, has made it so."

"The Vanishing American" lends itself admirably to exploitation. Exemplary of this are the three campaigns which have been conducted on it—Charlotte, San Francisco and New York. In this connection, it is a picture which educators, students, church officials, women's clubs and merchants associations alike will endorse. Word-of-mouth advertising will build patronage for the theatre presenting the attraction.



Group of action highlights from the Paramount production titled "The Vanishing American."

: : : : "THE CHECK-UP" : : : :

"The Check-Up" is a presentation in the briefest and most convenient form of reports received from exhibitors in every part of the country on current features, which makes it possible for the exhibitor to see what the picture has done for other theatre managers.

The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third, the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage figure giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage ratings of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage — a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

No picture is included in the list which has not received at least ten reports.

Title of Picture	Number Exhibitors Reporting "Poor"	Number Exhibitors Reporting "Fair"	Number Exhibitors Reporting "Good"	Number Exhibitors Reporting "Big"	Average Percentage Value	Length
ASSOCIATED EXHIB.						
Barriers Burned Away	1	3	10	2	65	6,474 ft.
Introduce Me	—	—	12	5	83	5,980 ft.
FAMOUS PLAYERS						
Adventure	—	9	18	6	67	6,602 ft.
Air Mail, The	2	2	22	5	70	6,976 ft.
Are Parents People?	—	2	18	2	70	6,586 ft.
Argentine Love	—	16	21	4	61	5,970 ft.
Beggar on Horseback	5	7	6	1	47	7,168 ft.
Charmer, The	2	2	11	3	66	6,076 ft.
City That Never Sleeps, The	—	6	24	4	68	6,097 ft.
Coast of Folly, The	—	5	12	2	65	6,840 ft.
Code of the West, The	—	8	20	3	65	6,777 ft.
Coming Through	1	11	25	8	67	6,522 ft.
Contraband	1	11	12	2	58	6,773 ft.
Crowded Hour, The	1	3	15	2	66	6,558 ft.
Devil's Cargo, The	3	7	18	6	65	7,980 ft.
Dressmaker from Paris, The	1	5	21	10	73	6,186 ft.
East of Suez	6	5	21	2	64	6,821 ft.
Eve's Secret	1	7	15	—	59	6,338 ft.
Forty Winks	—	5	16	6	71	6,293 ft.
Garden of Weeds, The	4	7	15	3	58	6,230 ft.
Golden Bed, The	3	7	22	14	71	8,584 ft.
Goose Hangs High, The	—	5	17	5	73	6,186 ft.
Grounds for Divorce	6	5	4	—	40	6,520 ft.
In the Name of Love	1	8	11	—	56	5,904 ft.
Kiss in the Dark, A	1	5	15	1	62	5,767 ft.
Lights of the Western Stars	—	7	20	4	67	6,859 ft.
Little French Girl, The	—	1	19	1	70	5,628 ft.
Locked Doors	3	11	15	—	53	6,221 ft.
Lost—A Wife	1	9	10	—	54	6,420 ft.
Lucky Devil, The	—	1	22	6	75	5,935 ft.
Madame Sans Gene	7	9	15	4	59	9,994 ft.
Manicure Girl, The	3	7	14	—	54	5,959 ft.
Man Must Live, A	4	5	25	3	63	7 reels
Man Who Found Himself	1	5	13	—	59	7,168 ft.
Marry Me	2	6	11	—	55	5,529 ft.
Men and Women	2	2	8	1	60	6,223 ft.
Miss Bluebeard	3	3	24	9	71	7 reels
New Lives for Old	—	5	13	5	70	6,796 ft.
Night Club, The	1	7	22	7	69	5,732 ft.
Night Life of New York	—	5	20	2	67	6,998 ft.
North of 36	1	6	41	51	83	7,908 ft.
Not So Long Ago	4	3	6	1	51	6,943 ft.
Old Home Week	—	2	21	8	76	6,888 ft.
Paths of Paradise	—	3	18	1	67	6,741 ft.
Peter Pan	3	8	37	26	75	9,593 ft.
Rugged Waters	3	5	5	—	47	6,015 ft.
Sackcloth and Scarlet	3	7	11	6	63	6,732 ft.
Salome of the Tenements	9	3	8	2	48	7,017 ft.
Shock Punch, The	—	8	21	1	64	6,151 ft.
Son of His Father, The	—	6	9	1	61	7,009 ft.
Spaniard, The	—	4	14	3	69	6,676 ft.
Street of Forgotten Men, The	1	2	20	3	69	6,366 ft.
Swan, The	4	9	7	2	52	5,889 ft.
Ten Commandments, The	1	5	27	56	86	12,000 ft.
Thundering Herd	2	6	20	29	80	7,187 ft.
To-Morrow's Love	1	3	14	2	66	5,903 ft.
Tongues of Flame	2	11	31	6	65	6,763 ft.
Too Many Kisses	1	3	21	1	66	6,373 ft.
Top of the World, The	—	9	17	2	63	7,167 ft.
Trouble With Wives	—	4	8	—	60	6,489 ft.
Wages of Virtue	6	14	25	7	60	7 reels
Welcome Home	2	4	10	—	56	5,909 ft.
Wild Horse Mesa	—	8	14	5	67	7,221 ft.
Wild, Wild Susan	2	6	9	4	62	5,774 ft.
Worldly Goods	4	11	20	4	59	6,055 ft.
FILM BOOKING						
Air Hawk, The	2	2	15	1	64	4,860 ft.
Bandit's Baby, The	—	3	27	16	78	5,291 ft.
Blood Hound	1	2	10	—	61	4,789 ft.
Breed of the Border	2	4	17	—	60	4,930 ft.
Broken Laws	2	1	28	16	77	6,413 ft.
Cheap Kisses	—	8	9	3	63	6,538 ft.
Cloud Rider	—	5	7	3	66	5,070 ft.
Drusilla With a Million	—	3	8	3	70	7,391 ft.
Galloping Vengeance	2	4	4	2	57	5,059 ft.
Jimmie's Million	—	2	9	—	65	5,167 ft.
Laughing at Danger	1	5	13	1	62	5,442 ft.
Lillies of the Street	—	2	8	—	64	7,160 ft.
Midnight Molly	1	1	8	1	65	5,400 ft.
No Gun Man	2	8	13	—	55	4,522 ft.
On the Stroke of Three	—	4	9	—	61	6,707 ft.
O. U. West	—	3	11	1	66	5,000 ft.
Range Terror	1	4	15	—	62	4,753 ft.
Ridin' Comet, The	—	3	7	—	61	4,354 ft.
Scar Hanan	—	2	10	—	65	4,684 ft.
Silk Stocking Sal	—	2	9	—	65	5,367 ft.
Speed Wild	—	3	7	—	61	4,700 ft.
Tearing Through	—	3	8	—	62	4,714 ft.
That Devil Quemado	—	6	29	15	75	5,641 ft.
Thundering Hoofs	—	3	30	18	79	5,033 ft.
Trigger Fingers	2	3	19	—	62	4,774 ft.
White Fang	1	5	19	9	72	5,800 ft.
White Thunder	—	5	5	—	55	4,550 ft.
Wild Bull's Lair, The	—	2	13	7	77	5,280 ft.
Youth and Adventure	—	5	8	2	64	5,525 ft.
FIRST NATIONAL						
Abraham Lincoln	3	1	23	54	88	9,759 ft.
As Man Desires	—	4	20	8	74	7,790 ft.
Born Rich	2	9	9	—	52	7,389 ft.
Chickie	1	6	20	5	68	7,767 ft.
Classmates	1	3	25	26	82	6,800 ft.
Declasse	—	4	16	5	71	7,869 ft.
Desert Flower, The	1	2	18	5	71	6 reels
Enticement	1	4	16	1	64	6,407 ft.
Fine Clothes	—	5	8	—	58	6,971 ft.
Frivolous Sal	2	2	20	3	67	7,307 ft.
Graustark	—	2	4	4	76	5,900 ft.
Half Way Girl, The	1	3	8	2	64	7,570 ft.
Heart of a Siren, The	1	12	7	—	50	6,780 ft.
Her Husband's Secret	1	8	5	—	49	6,300 ft.
Her Night of Romance	—	3	25	6	73	7,211 ft.
Her Sister from Paris	—	2	8	4	74	7,255 ft.
His Supreme Moment	1	9	12	3	61	6,600 ft.
Husbands and Lovers	1	1	17	10	78	7,822 ft.
Idle Tongues	3	2	12	1	60	5,447 ft.

Title of Picture	Number Exhibitors Reporting "Poor"	Number Exhibitors Reporting "Fair"	Number Exhibitors Reporting "Good"	Number Exhibitors Reporting "Big"	Average Percentage Value	Length
If I Marry Again	—	5	14	4	69	7,400 ft.
Inez from Hollywood	—	6	10	4	67	6,919 ft.
I Want My Man	—	5	23	2	67	6,173 ft.
Just a Woman	1	4	8	—	57	6,652 ft.
Knockout, The	1	3	10	2	65	7,450 ft.
Lady, The	—	3	9	7	76	7 reels
Learning to Love	—	3	16	5	73	6,181 ft.
Lost World, The	—	3	12	14	81	9,700 ft.
Making of O'Malley, The	—	1	13	3	72	7,571 ft.
Marriage Whirl, The	—	4	6	1	62	7,672 ft.
My Son	—	4	12	2	67	6,500 ft.
Necessary Evil, The	—	6	7	1	59	6,307 ft.
New Toys	2	6	19	1	61	7,250 ft.
One Way Street	—	6	13	—	61	5,596 ft.
One Year to Live	2	3	9	—	56	6,064 ft.
Playing With Souls	1	5	7	2	61	5,831 ft.
Quo Vadis	1	2	16	11	77	8,945 ft.
Sally	—	1	15	28	88	8 reels
Sandra	8	10	13	2	50	6,800 ft.
Sea Hawk, The	4	3	25	56	86	12 reels
Shore Leave	—	—	12	4	78	6,856 ft.
So Big	2	2	29	9	73	9 reels
Soul Fire	1	3	11	4	69	8,262 ft.
Talker, The	—	3	15	1	67	7,861 ft.
Thief in Paradise, A	—	1	17	9	79	8 reels
FOX						
Arizona Romeo	1	3	16	2	66	4,694 ft.
Dancers, The	3	2	8	1	54	6,583 ft.
Daughters of the Night	2	6	10	3	61	5,740 ft.
Deadwood Coach, The	—	5	17	17	79	6,346 ft.
Dick Turpin	—	2	24	9	76	6,716 ft.
Gold Heels	1	7	18	—	60	6,020 ft.
Hearts and Spurs	—	2	8	—	64	4,600 ft.
Hunted Woman, The	1	5	7	2	61	4,954 ft.
In Love With Love	6	2	5	—	42	5,677 ft.
Iron Horse, The	—	2	8	8	80	11,335 ft.
Last Man on Earth, The	3	1	9	6	70	6,637 ft.
Lightnin'	—	3	3	4	73	7,979 ft.
Man Who Played Square	—	—	9	3	78	6,500 ft.
Rainbow Trail, The	—	2	14	3	72	5,251 ft.
Riders of the Purple Sage	—	1	8	11	85	5,534 ft.
Roughneck, The	2	6	15	5	65	7,500 ft.
She Wolves	—	8	3	—	48	5,723 ft.
Star Dust Trail	—	7	4	—	51	4,800 ft.
Teeth	—	4	28	4	70	6,190 ft.
Trail Rider, The	—	2	16	—	67	4,752 ft.
Troubles of a Bride	2	2	7	—	55	4,915 ft.
METRO-GOLDWYN						
Along Came Ruth	—	6	18	5	69	5,161 ft.
Beauty Prize, The	—	5	21	—	64	5,750 ft.
Cheaper to Marry	1	6	17	2	63	6,500 ft.
Daddy's Gone a Hunting	2	4	9	1	58	5,851 ft.
Denial, The	2	6	11	1	58	4,791 ft.
Dixie Handicap, The	—	2	27	8	75	6 reels
Excuse Me	2	—	14	14	81	5,747 ft.
Great Divide, The	—	6	25	8	72	7,811 ft.
Greed	5	3	10	1	54	10,067 ft.
He Who Gets Slapped	—	4	23	18	79	6,600 ft.
Janice Meredith	—	4	18	18	81	12 reels
Lady of the Night	1	8	12	2	60	5,419 ft.
Monster, The	—	8	16	5	67	6,435 ft.
Mystic, The	1	3	5	1	59	6,147 ft.
Never the Twain Shall Meet	—	5	5	3	65	8,143 ft.
Prairie Wife, The	3	13	3	1	45	6,487 ft.
Pretty Ladies	1	8	6	—	51	5,828 ft.
Proud Flesh	1	6	6	1	56	5,770 ft.
Rag Man, The	—	1	21	10	78	5,968 ft.
Romola	—	4	7	6	74	10,875 ft.
Seven Chances	—	3	18	14	79	5,113 ft.
Silent Accuser, The	2	2	27	11	74	5,883 ft.
Slave of Fashion, A	—	4	10	1	64	5,906 ft.
Snob, The	—	6	23	1	65	6,513 ft.
So This Is Marriage	1	9	17	3	61	6,300 ft.
Sporting Venus	—	11	8	—	53	5,938 ft.
Unholy Three, The	—	4	11	7	74	6,848 ft.
Way of a Girl, The	3	8	5	2	52	5,025 ft.
White Desert, The	—	1	13	—	68	6,345 ft.
Wife of the Centaur	3	3	21	4	66	6,700 ft.
Zander the Great	1	5	7	6	69	5,851 ft.
PATHE						
Black Cyclone	—	2	10	5	75	5,508 ft.
Freshman, The	—	1	4	28	94	6 reels
Hot Water	—	3	26	39	86	4,899 ft.
White Sheep	—	6	6	1	58	6,091 ft.
PRODUCERS DIST. CORP.						
Beyond the Border	—	5	17	—	63	5,469 ft.
Cafe In Cairo, A	1	3	9	2	65	5,656 ft.
Charley's Aunt	—	2	11	43	92	6 reels
Chorus Lady, The	1	1	13	2	69	6,020 ft.
Flaming Forties, The	2	6	17	1	60	5,770 ft.
Friendly Enemies	1	—	7	2	71	6,288 ft.
Girl on the Stairs, The	1	3	9	1	62	6,214 ft.
Reckless Romance	1	3	11	3	67	5,530 ft.
Silent Sanderson	1	6	10	3	63	4,841 ft.
Soft Shoes	3	4	15	—	58	5,527 ft.
STATE RIGHTS						
Black Lightning	—	2	13	1	64	5,382 ft.
Crackerjack, The	—	2	10	3	72	6,500 ft.
Early Bird, The	—	1	19	3	72	6,500 ft.
Lone Wagon, The	1	6	6	2	59	5,009 ft.
Midnight Express, The	—	2	13	5	75	5,967 ft.
Recreation of Brian Kent, The	3	7	6	4	58	6,878 ft.
UNITED ARTISTS						
Don Q, Son of Zorro	—	—	6	10	89	10,264 ft.
Gold Rush	—	2	7	14	86	8,500 ft.
Isn't Life Wonderful?	7	4	6	3	51	8,600 ft.
Thief of Bagdad, The	1	2	21	36	86	10,000 ft.
UNIVERSAL						
California Straight Ahead	—	2	9	7	78	7,238 ft.
Dangerous Innocence	1	2	13	—	63	6,759 ft.
Don Daredevil	1	3	6	3	66	4,810 ft.
Fifth Avenue Models	2	4	9	1	58	6,581 ft.
Flying Hoofs	—	1	10	1	70	4,274 ft.
Gaiety Girl, The	—	5	10	3	67	7,419 ft.
Goose Woman, The	—	2	5	3	79	7,500 ft.
Heads Winds	1	1	7	3	71	5,309 ft.
Hurricane Kid, The	—	3	21	3	70	5,296 ft.
I'll Show You the Town	—	3	17	8	75	7,396 ft.
K The Unknown	1	3	20	13	77	6,362 ft.
Last Laugh, The	4	4	4	2	51	6,519 ft.
Let 'Er Buck	—	1	19	6	76	5,547 ft.
Mad Whirl, The	1	5	6	1	57	6,184 ft.
Oh Doctor	1	3	18	8	73	6,587 ft.
Price of Pleasure, The	2	2	7	4	67	6,618 ft.
Raffles	1	10	8	2	57	5,557 ft.
Ridin' Kid from Powder River, The	1	3	19	8	73	5,727 ft.
Ridin' Pretty	1	6	4	—	49	4,812 ft.
Rose of Paris	5	7	11	2	54	6,362 ft.
Saddle Hawk, The	1	1	13	2	69	5,468 ft.
Secrets of the Night	1	4	7	—	56	6,700 ft.
Sign of the Cactus	3	1	8	—	55	4,938 ft.
Smoldering Fires	1	2	19	4	70	7,356 ft.
Taming the West	—	—	17	2	73	5,427 ft.
Teaser, The	—	3	11	—	64	6,967 ft.
Tornado, The	1	5	30	9	72	6,375 ft.
Up the Ladder	—	1	9	1	70	6,023 ft.
Western Wallop	2	2	8	—	57	4,662 ft.
Woman's Faith, A	2	5	5	1	53	5,557 ft.
VITAGRAPH						
Baree, Son of Kazan	—	2	28	6	73	6,800 ft.
Beloved Brute, The	1	3	13	2	66	6,719 ft.
Empty Saddle	2	4	9	—	55	5 reels
Fearbound	4	6	6	—	46	5,877 ft.
Greater Than Marriage	2	5	13	2	61	6,821 ft.
Pampered Youth	—	3	11	—	64	6,640 ft.
Redeeming Sin, The	5	6	8	—	47	6,227 ft.
School for Wives	—	7	11	—	58	6,750 ft.
Steele of the Royal Mounted	—	—	12	3	76	4,850 ft.
Two Shall Be Born	3	3	10	1	58	5,443 ft.
Wildfire	—	4	19	—	65	6 reels
WARNER BROS.						
Age of Innocence, The	2	5	7	2	58	5 reels
Broadway Butterfly, The	1	4	4	2	60	6,750 ft.
Dark Swan, The	2	4	11	1	59	6,700 ft.
Eve's Lover	1	3	8	1	62	6,540 ft.
How Baxter Butted In	—	3	7	—	61	6,650 ft.
Kiss Me Again	—	2	9	1	68	7,200 ft.
Lighthouse by the Sea	1	1	14	7	76	6,900 ft.
Lost Lady, The	2	3	3	2	57	7,111 ft.
On Thin Ice	2	2	5	1	57	6,675 ft.
Tracked In the Snow Country	—	4	6	4	70	6,900 ft.

Exhibitors Service Bureau



Cut-out lobby display for Metro-Goldwyn-Mayer's "Pretty Ladies" arranged by Manager Don Nichols for the presentation of the picture at the Paris theatre in Durham, N. C. The attraction value of the display at night was heightened by spot-light illumination focused on the cut-out from 1000-watt white spots located on a building across the street.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

Edward L. Hyman, Mark Strand theatre, Brooklyn.

Leo A. Landau, Lyceum theatre, Minneapolis.

C. C. Perry, Managing Director, Garrick theatre, Minneapolis.

E. R. Rogers, Managing Director, Tivoli theatre, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Metropolitan theatre, Atlanta.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Managing Director, Famous Players-Lasky theatres Los Angeles.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

W. C. Quimby, Managing Director, Strand Palace and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Sidney Grauman, Grauman's theatres, Los Angeles.

: : THE CHECK-UP : :

Weekly Edition of Exhibitors' Box Office Reports

Productions listed are new pictures on which reports were not available previously.

For ratings on current and older releases see MOTION PICTURE NEWS—first issue of each month.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

TITLE	Poor	Fair	Good	Big	Value	Length
FAMOUS PLAYERS						
Rugged Waters	2	5	5	—	49	6,015 ft.
Trouble with Wives	—	4	6	—	70	6,489 ft.
FIRST NATIONAL						
Graustark	—	2	4	4	76	5,900 ft.
METRO-GOLDWYN						
Mystic, The	1	3	5	1	59	6,147 ft.
Never the Twain Shall Meet	—	5	4	3	65	8,143 ft.
PATHE						
Freshman, The	—	1	4	27	94	6 reels
UNIVERSAL						
Goose Woman, The	—	2	5	3	79	7,500 ft.

George E. Brown, Managing Director, Loew's Palace theatre, Memphis, Tenn.

Louis K. Sidney, Division Manager, Lowe's theatres, Pittsburgh, Pa.

Geo. Rotsky, Managing Director, Palace theatre, Montreal, Can.

Eddie Zorn, Managing Director, Broadway-Strand theatre, Detroit.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, Ohio.

Joseph Plunkett, Managing Director, Mark-Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, T. D. & L. theatre, Glendale, Calif.

Claire Meachime, Grand theatre, Westfield, N. Y.

Ace Berry, Managing Director, Circle theatre, Indianapolis.

"Sally Of The Sawdust" Is Circussed In Atlanta

The Howard Theatre used an exploitation stunt on "Sally of the Sawdust" that is a perennial attraction for both young and old.

They used a regular circus wagon, gaily painted and drawn by two horses, which was placarded with heralds. Inside, behind the iron-bar sides, was a large black bear. This outfit paraded the streets and at times was stationed in front of the Howard, where a large crowd gathered to watch the animal. A feature of publicity which was not counted upon occurred when an inquisitive man stuck his hand inside the cage and had it painfully bitten by the bear. The injury was not serious; however the man was taken to a local hospital for treatment, and the story appeared in the morning paper next day.

"The Howard had the lobby dressed most attractively, carrying out the circus setting of the picture by enclosing the theatre's entrance with painted cardboard props that gave the appearance of tent flaps. The same idea was carried out by erecting above the marquise what looked to be the front of a big circus tent.

"Annie Rooney" Music Tie Up Goes Big In Phila.

The music store tie up in connection with the song "Annie Rooney" was made the leading feature of the campaign for Mary Pickford's new picture when it played the Stanley Theatre in Philadelphia.

Eight of the most prominent music stores in the city were flooded in their windows with copies of the Annie Rooney song. Five hundred photographs of the star, in addition to five hundred copies of the song, were distributed to the first 500 requests received at radio station WIP, following the broadcasting of the picture and the favorite old song.

The huge Stanley locomotive, a reproduction of the Pennsylvania railroad engines, steamed all over the city with the announcement of the picture, theatre and play date, and the city was plastered with an extra supply of window cards and the regular line of lithographs.



The engagement of "The Iron Horse" (Fox) at the Liberty theatre, Seattle, was exploited by means of this ancient locomotive, which was run around Seattle on the street railtracks.



Simple, inexpensive, yet effective is the ballyhoo illustrated above. Used for Paramount's "He's a Prince" in St. Petersburg, Fla., by Manager H. G. Griffin of the Plaza theatre, that city.

"Gold Rush" Stunt List Grows

Wide Range Of Ideas Employed By Showmen In Many Cities For Drives on Chaplin Film

NATURALLY the new Chaplin comedy "The Gold Rush" is being heavily exploited throughout the country, but in the case of this picture there seems to be a far greater variety to the trick ideas which exhibitors are incorporating in their campaigns. Novelties of all sorts have been staged for advertising on "The Gold Rush" and as ideas which have been reported favorably upon by exhibitors the following are cited.

At Grauman's Egyptian in Hollywood, where an extended run was supported with an extensive drive, there was considerable interest worked up over a long distance interview with the star, who at the time was in New York, to attend the premiere there. Another stunt was a birthday party for the canine friends of "Ilak," the dog which appears in "The Gold Rush." These were put on in addition to a "treasure hunt," the spotting of the soles of twenty of Charlie's shoes along the streets, and many others.

To stimulate Asheville's interest in "The Gold Rush," at the Plaza theatre, Manager T. L. Stelling, in cooperation with the Citizen, inaugurated a Chaplin impersonating contest, open to children.

Advance announcements were run in the newspaper, stating that Plaza management would hold an impersonation contest in lobby of theatre at 2.30 p. m. on opening day of "The Gold Rush." Cash prize was offered winner, and in addition to being served with refreshments, all participants were to be the guests of the theatre at the picture's first showing.

During the showing of "The Gold Rush" at the Gem theatre at Murray, Utah, F. T. Duval, manager of the house pulled a novel lobby exploitation stunt, which featured a large pile of boulders which he had gilded and piled in the lobby. From the cone a sign protruded announcing the fact that it was Charlie Chaplin's claim and duly signed accordingly. It showed the comedian sitting on top.

Larry Jacobs, Loew's Colonial, started his campaign a week before the opening with a uniquely worded message to all city officials, from the Mayor down, calling their attention to value of picture entertainment, and to "The Gold Rush" as a live wire tonic for happiness.

A well groomed man, wearing Tuxedo clothes, went into the better class stores of all kinds and distributed the Chaplin's "Gold Rush" coin. This man also carried invitations to city officials and prominent citizens. He did not carry any sign.

A similar campaign was put on in Harrisburg by Sidney Gates of Loew's Regent.

Three savings banks in Canton, Ohio, went into large newspaper display space to tie up with the run of Charlie Chaplin in "The Gold Rush" when it was showing at the Valentine theatre.

All three of the banks took large newspaper space on the opening Sunday, averaging a quarter of a page each.

In connection with the advertising angle of the banks, the Dime Savings' copy said: "His interpretation of this epic scramble for fortune by its very hilarity on top of tears emphasizes a truth dear-bought by the many—that for every fortune laid on a basis of luck there are hundreds of thousands based on simple and savings bank deposits."

At Des Moines, Iowa, the A. H. Blank theatres printed a small folder containing $1,000 bond guaranteeing their payment of that sum in case of death by laughter while witnessing "The Gold Rush" at the Des Moines theatre. The bond was guaranteed by a big surety company through local insurance specialists.

At Wilmington, Delaware, the Arcadia theatre used a pair of old "dogs" gilded up and put in a window display, contrasting with natty footwear in same display.

In Winnipeg, Manitoba, a "Gold Rush" dog sledge attracted lots of attention since it was a burlesque of the regular dog sledge stuff. A compo board sledge, bearing the theatre signs on each side, looking more like a chariot than a sled, was mounted on small wheels and drawn by an assorted collection of curbstone setters.

YOUR IDEA

THE SHORT SUBJECT

WE have with us the short subject. As a box office attraction it is with us now more than it ever was in the past, because the more general use of the so-called "unit program"—which is to say a bill of entertainment complete as entertainment and made up of several individual units—has focussed more attention on the short subject. The result is that showmen exercise greater care in the selection of these pictures and, believing in their judgment as to the worth of them, they adopt more aggressive methods in telling the public about the short pictures.

The growth of exploitation along the lines of selling the entire program to the public is not altogether the result of the propaganda of the distributors to promote greater interest in the shorts. But the constant and energetic campaigns of the distributors have had the effect of building up a system of greater aid to the exhibitors in connection with the pictures, so that today the shorts go out with a thorough equipment of accessories and advertising material for the use of the theatres exploiting them.

ALWAYS RELIABLE

THE familiar check stunt, which you may or may not have used, is always reliable when it comes to attracting attention to some particular announcement which you wish to make. It was used recently by C. L. Higginbotham, owner and manager of the new Colonial theatre, Seneca, Mo., when that house opened recently.

Higginbotham mailed out several hundred letters into the rural districts, and to each was attached his check, payable for two cents on the Bank of Seneca. The story states that most of them were really cashed, too, which shows that the material was at least looked over.

If the mailing list isn't too large, the cost is not great, and it might well be worth the trouble when you have something really special to announce.

SERIAL EXPLOITATION

IT is sometimes difficult to understand why the theatres which show serials—and they are many—fail to make better use of their opportunity to build up several weeks of good business by launching a vigorous campaign to sell these pictures to their public. Many of the theatres do support the serials with big campaigns, but there are many which do not. The practice of giving the serial the advantages of a complete selling campaign, however, is spreading and with reports coming from all parts of the country of profitable returns on the investments, the practice is bound to grow.

The serial distributors furnish excellent advertising aids these days—a fact which may be checked by the exhibitor who will take the trouble to carefully examine the press books which the distributors are issuing now.



A highly realistic and entertaining window display for Pathe's "The Freshman" put on by a Los Angeles stationary store in a tie-up with Grauman's Million Dollar theatre is shown above. Real furniture was used in the foreground while the background consisted of a six by eight feet enlargement. Displays of this sort build business for the store and theatre and make for easier future operations between managers and merchants.

A case which illustrates the fact that some exhibitors do give good exploitation to the serials is the drive which was put on in Los Angeles by Manager Dick Darst of the Hollyway Theatre. The campaign was awarded the $5,000 prize in the Serial Exploitation Contest conducted by Universal.

EXPLOITING A COMEDY STAR

SHORT subject distributors are putting more energy into their efforts to obtain general publicity for their stars, with the result that better publicity material is being offered the exhibitor to build up a following for some of the regular players who appear in the short pictures on his programs.

An instance is afforded by the set of pictures of Virginia Vance, Educational comedy star, illustrating steps in the "Charleston,"



Seven of the eight poses in the "Charleston" dance routine illustrated by Virginia Vance, Educational comedy leading lady. The pictures, along with a full description of each step in the dance, are available through Educational exchanges and due to the popularity of this latest terpsichorean craze newspapers all over the country have used features of this sort on the installment plan, printing one lesson at a time. The material offers exhibitors an opportunity to gain some valuable local publicity in conjunction with their presentations of pictures in which Miss Vance appears.

AND OURS

most popular of modern dances, along with a series of articles describing each step in the dance. The photos are attractive—we publish the series in this department—and newspapers all over the country have used these progressive "dance routines" as special features, so the Educational matter should prove attractive to editors. Theatres which present Educational comedies should make an effort to place this feature with their local newspaper—localizing the interest in the feature by tie-up ads or publicity matter stating that Miss Vance will be seen as leading lady in a comedy to be presented at the theatre on such and such a date.

The photos and the lessons, we understand, are available at all Educational branch offices.

NAT'S ELECTION FLASH

NAT. G. ROTHSTEIN, director of publicity, advertising and exploitation for F. B. O., scored an "election" exploitation beat for "The Last Edition" in New York last Tuesday. Early in the day an "extra," in the form of a newspaper called the New York Evening Views appeared on the streets with a flash heading across the entire sheet announcing "Walker Wins." The make-up of the front page was authentic in all details and the flash heading held the attention long enough to cause people to take the paper handed out on the streets.

A large 3 column photograph of Senator Walker adorned the front page with a detailed blurb about his political aspirations, while the bottom of the sheet was given over to striaght F. B. O. publicity. Leave it to Nat not to miss a bet!

On the reverse side of the sheet stills from "The Last Edition" adorned the page, with another blurb about the New York premiere of the production at B. S. Moss' Cameo Theatre on November 8th.

Two hundred newsboys distributed these newspapers on Election Day, starting fully six and seven hours before the returns came in. The boys went tearing down the streets of New York, distributing the newspapers and shouting at the top of their lungs: "The Last Edition! ! ! ! Uxtra! Extry! The Last Edition! Walker Wins!"

THE ALL "SHORT" BILL

THERE has been great ballyhooing lately of all the exclusively short subjects programs put on by theatres in all sections of the country and there is little to be added to what has already been said in favor of these stunts. The theatres which appear to have been most successful with this type of attraction have exploited their bills as "comedy circuses" or all-komedy-karnivals. The stunt introduces a bit of variety and seems to have its virtues for occasional use by most any theatre outside of the big down-town houses in large cities.

It is the opinion of many that the "all comedy" bill falls short of being a completely rounded entertainment. The screen's patrons like drama and particularly melodrama and this element really belongs on the program of screen offerings. It can be supplied without taking the program out of the "all short subject" classification, for there are many short dramas being produced and while the vast majority of them are not up to the quality of the best in comedies, many are coming along that would serve adequately to supply the desirable "serious" element. If one of these is surrounded by the best in comedy and scenic reels a program that will be complete in entertainment values can be achieved.

THE DARST'S CAMPAIGN

THE prize-winning campaign in the Universal contest left few tricks of showmanship untouched. It was launched at a matinee performance one week before "The Great Circus Mystery" opened at the Hollyway. At that time Mr. Darst went upon the stage to talk to the children in his audience. He announced he had a surprise for them and asked them if they had any idea what it was. This little stunt had been prepared for by program, slide and trailer announcements on "The Great Circus Mystery" a week in advance. When the kids were all on the edge of their seats, he had the curtain raised and 24 children dressed in circus costumes were disclosed. Each had an 18-inch letter held behind him. At a given signal the letters were exposed reading "The Great Circus Mystery."

On the opening day the front of the Hollyway was dressed with real side-show banners as well as the stock "paper" and the entire neighborhood was ready for the big parade that preceded the show. Five hundred children were in line, each provided with a colored hat which Mr. Darst had made. Gay banners were carried, cut-out letters and pennants were in evidence, clowns, acrobats, cow-boys, strongmen, all were there. Each kiddie had a horn, a drum, a whistle, a dish pan, or something with which to make a noise.

Through a tie-up with the Pacific Coast Biscuit Co. 42 dozen 5-cent packages of animal crackers were donated and were given out to the children who attended the opening performance. The Hydro Pura Co. donated 1000 novelties, such as crowing roosters, horns, fans, and whistles, and a local decorator loaned a life-size camel for a ballyhoo in front of the house.

H. McC. Davenport composed an organ number which he called "The Great Circus Mystery." This is used as the theme for the picture and was broadcast over KNX. It proved one of the highlights of the campaign.

An amateur clown and acrobat contest is being held over a period of three weeks with four prizes donated by local merchants to be awarded at the end. The child who wins first place will be put on with the theatre's regular vaudeville show one night. The entry list is full and overflowing.

SELLING A SHORT SPECIAL

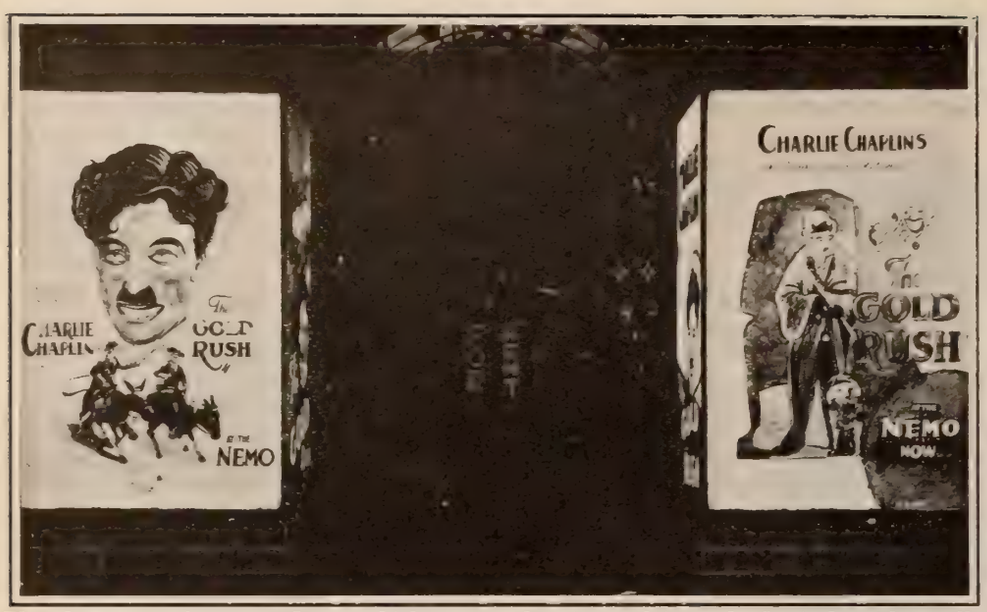
AMONG the recent short subject offerings which have been well exploited is the special reel issued by International under the title "Life's Greatest Thrills." This picture was advertised with window displays in Los Angeles and Boston. Photos of the displays are reproduced in this department.

Exhibitors have given the reel extra support in their advertising, and some good exploitation stunts have been used in connection with "Life's Greatest Thrills." William Brandt, prominently connected with the T. O. C. C., and owner of three theatres in Brooklyn, N. Y., recommends highly a stunt which he used for the picture at the Duffield, Carlton and the Bunny theatres. In a letter to Universal, releaser of the film, Mr. Brandt expresses his satisfaction with the business he attracted with "Life's Greatest Thirlls" as a result of his exploitation, of which he says:

"By word of mouth advertising several weeks in advance, each patron was requested first by the cashier, then by the doorman, then by the usher not to miss 'Life's Greatest Thrills,' and in that manner we worked up a campaign which packed all our theatres to the doors and broke several house records in which some of the biggest productions ever made have been shown."



Two recent window displays on "Life's Greatest Thrills," the International Newsreel special offered by Universal. The photo at the left shows the display in a Los Angeles department store in connection with the picture's showing at several houses in that city. The one at the right illustrated the display made in Boston. Both feature newspaper clippings, mostly from Hearst papers, dealing with the exploits of news camera men and screen records of big events.



The above store for rent offers ace-high poster paper designed for "The Gold Rush" (United Artists), by the management of the Nemo theatre, location and is used effectively with excellent Johnstown, Pa.

"Iron Horse" Drive In Dover

Woodhull's Baker Theatre Stages Thorough Campaign For Picture In Town of 10,000

THE best features of big city exploitation campaigns for "The Iron Horse" were fitted into the thorough-going drive which was conducted for the picture in Dover, N. J., by R. F. Woodhull's Baker Theatre. Though Dover has a population of only 10,000, the campaign was up to the highest standard from every standpoint developed in the large metropolises in which "The Iron Horse" was the object of special treatment.

The local newspaper being issued but twice a week, extra space was taken to the extent of half page ads on the back page, in addition to the regular house ad in another part of the paper.

A billing "Smash" of circus strength was thrown up on the Dover boards with plenty of "snipes." An "Iron Horse" Museum was installed in a vacant store on the main street, with windows carrying black and white stills of all the historic incidents of the picture. The stills carried interest-arousing captions. A number of dated banners were also displayed. The exhibit of photos and "Iron Horse" media was tastefully decorated with streamers of colored crepe paper. A battery of bunch lights kept the exhibit "alive" at night.

Through the whole-hearted cooperation of Mr. Bowlby, Superintendent of schools at Dover, the school system consisting of a high school and four elementary schools were thoroughly organized.

All railroad employees and even those of the trolley companies serving Dover, were circularized—the lists being provided by their employers—with a special letter offering them a 20 per cent discount on their admission ticket.

The current interest in Football was capitalized to the extent of printing up to 3,000 cards bearing on one side "The Season's Schedule of the Dover High School Football Team," and on the other side an announcement of the local "Iron Horse" engagement.

The Public Library was presented with a number of copies of "The Iron Horse" novelization, and reciprocated by allowing a large sign to be hung in one of their windows, reading "Now ready—the story of 'The Iron Horse' in book form—Read the book here, see the picture at the Baker Theatre." The library also distributed with outgoing books 5,000 "Iron Horse" book marks. These were further distributed as throwaways and in addition were placed under the tops of glass top tables in ice cream parlors and restaurants. The book marks were made from a one column cut selected from the press book, and gave especial prominence to the Dover play date of the attraction.

The window tie-up prospects of Dover got a thorough combing. The principal hardware realer came through with an outdoor scene of a woods in autumn, and was executed with the aid of tree stumps and real autumn leaves. A camp fire with glowing red lights, and a moving, miniature electric train that wound its way on tracks through foliage and dated "Iron Horse" stills were included. The town's principal bookseller showed a "trim" of not only "Iron Horse" books, but a miniature stage. The principal sporting goods store exhibited in its windows a group of stills showing George O'Brien in various athletic costumes. Six other windows displaying various brands of merchandise were also secured for tie-ups.

There being a number of factories about Dover, a special tack card drive was made on these plants, with special attention being given to bulletin and announcement boards about the factories. The herald campaign was executed in three channels, at factories, house to house distribution and by mail.

Gets Political Rivals To Back "Iron Horse" Drive

A hot political battle at Akron, Ohio, furnished the means for bringing an especially good opening gun for a newspaper tie up between the Akron Times-Press and the Goodyear Theatre in connection with the "Iron Horse." The contest was based on a stunt to stimulate interest in local history, and the mayoralty candidates, who had been carrying on a bitter three-cornered fight, were induced to endorse the stunt. The newspaper, therefore, broke the news of the contest with a page one story under headlines which proclaimed that the three candidates for mayor had come together on the first matter that claimed their unified support since the opening of the campaign.

History Contest.

The contest consisted in publishing daily for ten days, the photograph of some scene or landmark in Akron's history, and offering a prize for the best fifteen word title describing the scene. The judging of the titles was left to the three candidates. Three winners were selected daily and given surprise awards tendered by Akron business houses. Tickets to "The Iron Horse" were also presented to the winners.



Special exploitation for Pathe's serial "Play Ball" used by the Auditorium theatre, Philadelphia. Framed displays of official league base balls, bats and gloves, drew particular attention to the front of the house, which is operated by Mr. Wimley, a progressive showman.

"L. & T" Tabloid Newspaper House Organ Issued

The "L & T Illustrated News," which Louis P. Kramer, publicity director for the Lubliner & Trinz theatres in Chicago claims is the largest house organ in the world, has been launched. The paper starts its career with a circulation of 100,000 and as a twelve-page tabloid newspaper.

It is the contention of its publishers, that the tabloid newspaper idea is better liked by the public than a weekly magazine, the usual form of picture theatre house organ.

Within two weeks time the size of the paper will be increased from twelve to sixteen pages, and a little later to twenty-four pages. The circulation will be increased to 200,000 on the next issue and by the first of the year to more than 300,000 a week. The paper will be distributed only to patrons of the twenty-one Lubliner & Trinz theatres.

The paper is devoted entirely to motion pictures. It carries stories of various stars on location, activities at the studios, has a fashion page showing what the stars are wearing and a cartoon strip. It is standard in size, being the same in make-up throughout as the New York Daily News.

The L. & T. Illustrated News is edited by Louis P. Kramer, J. J. Hess, William Adler, with Roy Willis contributing the cartoon strip. Incidentally, the circulation of the "L. & T. Illustrated News," is greater than the combined circulation of two of Chicago's daily papers.

Cruze Wire As Herald For "Pony Express"

Co-operating with the Saxe Theatres, Eddie Corcoran, Paramount exploiteer put over a good stunt by having a reproduction of an original telegram that James Cruze dispatched to Jesse Lasky printed on 25,000 Postal Telegraph receiving blanks. The Postal Company co-operated by distributing them throughout the city from their fourteen branches. Every office building was visited by the messenger boys.



The Strand, Seattle, Wash., sacrificed its electric sign to a huge cut-out as an attractor for First National's "The Lost World." The cut-out was illuminated by spot lights.



Making good use of limited lobby space, Manager C. B. Stiff of the Imperial, Columbia, S. C., arranged the display shown above for "Sun-Up" (Metro-Goldwyn-Mayer). The "props" consisted merely of two evergreen trees, some tree bark—used to cover the ticket booth—and a rude log bench, shown at left.

Jazz Puts House on Feet

Bronx Theatre Introduces Dancing With Cabaret Music Supplied Through Tie Up

IT is not new, in this age of Jazz, for picture theatres to drift along with the tide and incorporate liberal doses of syncopation in their program, but it remained for an enterprising manager of a theatre in the Bronx to turn to Jazz as a "life saver." The manager is E. Canter, the theatre, the Congress, a neighborhood house, which was built a bit ahead of its time and which languished for a considerable stretch in the doldrums on a sea of the many high places which mark upper New York City's amusement activities.

Where to begin this story is a question. There are many pertinent angles from the theatre manager's standpoint. For example, there is the question, a large one, of dancing in the theatre. In several cities there are theatres which offer dancing and picture shows for a single admission. The dance craze has cut into the picture theatre's potential patronage. So the problem for many showmen is how to win over to their institutions these enthusiasts—these worshippers at the altar of Jazz.

Cabarets have mushroomed their way up in the neighborhood sections of large cities, and so there are many of them which are having their difficulties in making the box-office carry the load of their backers' investments. The case we are discussing offers a means of solution of the problems which confront both the neighborhood theatre and the neighborhood cabaret.

What could be a better way out of the difficulty than a tie-up of interests. The patronage of the theatre is bound to be considerable, and conversely the draw of the cabaret is certain to cut appreciably into the patronage of the picture theatre.

The solution of the problem has been attempted by Manager Canter of the Congress, in the Bronx. It consists simply of a co-operative arrangement with a nearby cabaret with a good orchestra and a good following among the young people of the neighborhood.

Canter has arranged with the cabaret to supply him an orchestra on two nights a week. On these occasions the theatre opens its program with a cabaret number, in which the stage is set as a cabaret and the orchestra is arranged back stage. The music is played and the audience invited to participate in the dancing. Sufficient room for dancing is afforded by the wide aisles at the Congress, the stage and foyer of the theatre.

The neighborhood idea, is promoted by having the manager announce publicly the names of the couples who dance on the stage. Along with the orchestra, which the cabaret provides, are such entertainment numbers as are presented as weekly features by the dance salons. The arrangement is made profitable to the cabaret through constant "ballyhooing" of the dance hall by the manager of the Congress theatre.

Canter has carried his neighborhood idea even further than this. His district is populated by a number of social clubs, and on Saturday night of each week he offers a prize, usually a loving cup, to the organization which is best represented at the theatre. Canter is well acquainted in the neighborhood and knows the people of his community and personally checks up at the door on this "club night" stunt.

Through associations formed during his career as a vaudeville performer, Canter obtains the services of several well known vaudeville performers for the Congress. These features enable him to stage a "Carnival Week" such as put on two weeks ago at the Congress. But it is the intimate touch which seems to be doing the best work in developing a large following for the theatre, and in this his tie-up with the cabaret is the biggest item of appeal to the people of the community.

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents.

CLASSIFIED SERVICE

A classified ad in MOTION PICTURE NEWS offers the full resources and circulation of the NEWS to the advertiser at a ridiculously low figure.

Whether you want to reach executives, branch managers, salesmen, or theatre managers, you can accomplish this quickly and economically through the NEWS Classified Columns.

Wanted

AT LIBERTY, lobby decorator, poster artist, advertising and exploitation expert, and manager; 19 years' experience; last 3 years with D. F. R. Theatres of Wichita Falls; change in ownership reason for this adv.; can furnish any amount of references and photos of work; will go anywhere. E. M. Berg, 1110 9th St., Wichita Falls, Texas.

ORGANIST. — Experienced, competent, versatile picture player desires immediate change; references; union. Box 450, Motion Picture News, New York City.

EXPERT OPERATOR and Electrician with 9 years' experience in big houses; married; wants to locate at once. Address, Operator, Box 282, Mason City, Iowa.

ORGANIST.—Experienced. References. Minimum, $60 six (6) days. Worth investigating. Now employed. Box 390, Motion Picture News, New York City.

AT LIBERTY.—Manager; live-wire; 10 years' theatrical and motion picture experience; exploitation, advertising and ideas. Box 460, Motion Picture News, New York City.

FEATURE ORGANIST wishes steady position, first run theatre; 10 years' experience; 4 years at factory; play any make organ; complete library for perfect musical accompaniment; prefer position both playing and organ maintenance; not an "organ jazzer;" expect fair salary if you are looking for an organist who understands your musical needs. Write or wire Frank C. Howard, Rialto Theatre, Walsenburg, Colorado.

For Sale

DATED ONE-SHEETS, any release; 100 lots, 5 cts. sheet; 50, 8 cts.; prompt shipment; write for samples. Central Show Printing Company, Mason City, Iowa.

FOR SALE, Wyoming Theatre, Mullens, W. Va. $60,000.00 cash. Now earning about $1,000.00 per month net. Owner retiring from business.

FOR SALE.—Will sell half interest in modern theatre seating 700; best equipment; large pipe organ; town of 4,000; livest cotton farming town in Texas; want partner who can manage show; $3,000 cash will handle half interest; a rare opportunity. Address, Box 470, Motion Picture News, New York City.

FOR SALE—New modern movie theatre, 600 seats; exceptional proposition; quick sale; cheap; small town near Albany; no competition. Box 430, Motion Picture News, New York City.

FOR SALE—Six hundred veneered theatre chairs, A-1 condition; also all makes rebuilt projection machines and other equipment; write us your needs. Illinois Theatre Equipment Company, 12 E. Ninth St., Chicago.

FOR SALE—Moving picture theatre (valuable realty), in town near Camden, N. J.; seating capacity 486, etc. Frank DuFrayne, 20 S. 15th St., Philadelphia.



The advertising on First National's "Classified" by first run houses has followed rather closely the suggestions offered in the company's press books, a high percentage adapting these layouts to their own style, as illustrated above, which include displays used by the Capitol, Cincinnati; Palace, San Antonio; Orpheum, South Bend, Ind.; the Metropolitan, Atlanta; Mainstreet, Kansas City; The Allen, Cleveland; Capitol, Dallas; Strand, Waterbury, Conn.; Princess, Hartford, Conn.

With First Run Theatres

NEW YORK CITY

Capitol Theatre—
Film Numbers—Lights of Old Broadway (Metro-Goldwyn-Mayer), A Samoan Fantasy (Iris), Capitol Magazine (Selected).
Musical Program—"Le Coq D'Or" (Overture), "Romanza" (Soprano Solo), "Souvenir de la Suisse" (Trumpet Solo), "Bubble Dance" (Dancers), "In the Days of Old Broadway" (Ballerina and Ballet Corps), Organ Solo.

Strand Theatre—
Film Numbers—Classified (First National), Topical Review (Selected), Odds and Ends (Compilation of Short Subjects).
Musical Program—"Punchinello" (Baritone with Orchestra), Vincent Lopez and Special musical program, "Pomp and Circumstance" (Organ Solo).

Rivoli Theatre—
Film Numbers—Seven Keys to Baldpate (Paramount), Rivoli Pictorial (Selected), Lucky Stars (Pathe Comedy), Verdi (Music Master Series).
Musical Program—Selections from Verdi Operas (Overture), "Lady to Love" (Special Musical Act by Rivoli Staff).

Rialto Theatre—
Film Numbers—New Brooms (Paramount), Rialto Magazine (Selected), The Silvery Art (Red Seal-Ski-Novelty), Hot Sheiks (Paramount Comedy).
Musical Program—"At College" (Ben Bernie Presentation), "How's Your Voice" (Organ Novelty).

Warner's Theatre—
Film Numbers—Bobbed Hair (Warner Bros.), Warner News (Selected), Flight That Failed (Cartoon).
Musical Program—(a) "Melodies That Conquered Broadway" (b) "Danse Esotique" (Overture and Flute Virtuoso), Familiar Selections (Banjo Duet), "Solita" (Tenor Solo) "Robert" (Special Demonstration of Hair Dressing on Living Models).

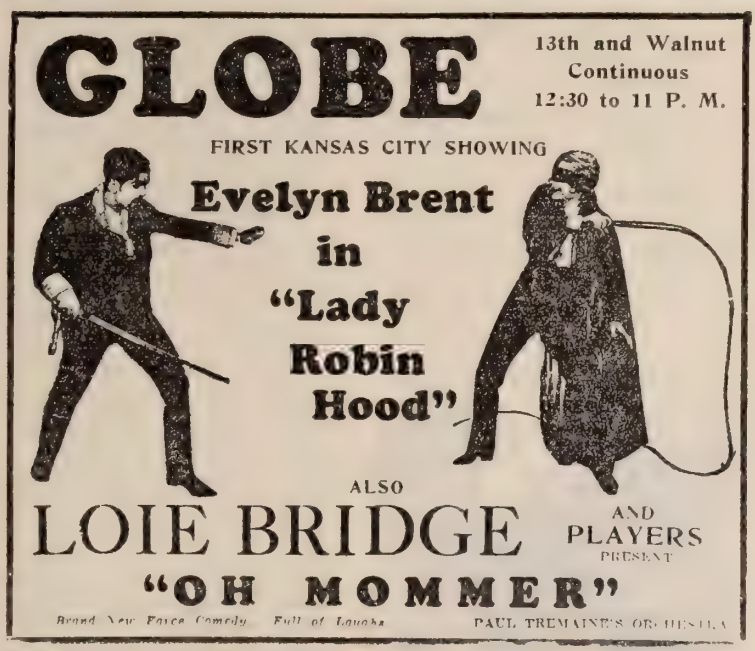
Cameo Theatre—
Film Numbers—The Dark Angel (First National), Cameo Pictorial (Selected), Aesop Fable (Pathe), Good Morning Madam (Pathe Comedy).
Musical Program—(a) "Valse Bluette", (b) "To a Wild Rose", (c) "Galop" (Overture), "When You Are Away" (Soprano Solo), Organ Solo.

Astor Theatre—
Film Numbers — Proud Heart (Universal).

Criterion Theatre—
Film Numbers — The Vanishing American (Paramount), Continued.

Embassy Theatre—
Film Numbers—The Merry Widow (Metro-Goldwyn-Mayer), Continued.

Colony Theatre—
Film Numbers—The Freshman (Pathe), Continued.



Striking ad for "Lady Robinhood," F. B. O. feature starring Evelyn Brent, used by the Globe Theatre, Kansas City.

BROOKLYN

Mark Strand Theatre—
Film Numbers — Little Annie Rooney (United Artists), Mark Strand Topical Review.
Musical Program—"Second Hungarian Rhapsody" (overture). "Kitten on the Keys" (xylophone solo), atmospheric prologue "Little Annie Rooney's Gang," "My Old Lady," Dance Specialties, "Hurdy Gurdy Man," (baritone solo), Charleston (dance), "Little Annie Rooney" fox trot (Ensemble).

LOS ANGELES

Criterion Theatre—
Film Numbers—The Fool (Fox), A Trip Thru Death Valley (Fox Scenic), Fox News.
Musical Program—"The Lost Chord" (Overture).

Forum Theatre—
Film Numbers—Where Was I? (Universal), International News. Kinograms.
Musical Program—Organ selections.

Hillstreet Theatre—
Film Numbers—The Necessary Evil (First National), Adventures of Mazie (F. B. O.), Aesop Fable, International News.
Musical Program—Vaudeville.

Loews State Theatre—
Film Numbers—The Exchange of Wives (Metro-Goldwyn-Mayer), Below Zero, State News.
Musical Program—"Carnivalesque" (Overture), Revue.

Metropolitan Theatre—
Film Numbers—New Brooms (Paramount), Don't Tell Dad (Comedy), Pathe News.
Musical Program—"The Fortune Teller" (Overture).

Pantages Theatre—
Film Numbers—His Master's Voice (Gotham), Aesop Fable, Pathe News.
Musical Program Vaudeville.

Million Dollar Theatre—
Film Numbers — Little Annie Rooney (United Artists), continued.

Rialto Theatre—
Film Numbers—The Phantom of the Opera (Universal), continued.

NEWARK

Capitol Theatre—
Film Numbers — Girl Who Wouldn't Work (S. R.), The Calgary Stampede (Universal), News (International), Comedy (Pathe).
Musical Program—"The Clock Shop" (Overture).

Cosque Theatre—
Film Numbers—Romola (Metro-Goldwyn-Mayer), Comedy (Educational), News (International).
Musical Program—"Beautiful Galatea" (Overture), "In a Monastery Garden" (Prologue with 20 persons), "Muscovite Revel" (Solo dancer and ballet).

Branford Theatre—
Film Numbers—The Midshipman (Metro-Goldwyn-Mayer), Comedy (Educational), News (Pathe).
Musical Program—Selection from "Rose-Marie" (Overture), "Looking for Talent" (Organ Solo), jazz band and dancers.

Rialto Theatre—
Film Numbers—One Way Street (First National), The Trouble With Wives (Paramount), News (Kinograms).
Musical Program—Selection from "Chocolate Soldier" (Overture).

Fox Terminal—
Film Numbers — Everlasting Whisper (Fox), The Danger Signal (Apollo), Comedy (Fox), News (Fox).
Musical Program—Selection from "Dream Girl" (Overture), Accordinist.

CHICAGO

Chicago Theatre—
Film Numbers—The Knockout (First National), Felix Cartoon (S. R.), International News.
Musical Program — "Mignon" (overture), "A Trip to The Hawaiian Islands," and "The Imperial Hawaiian Singers," (specialty), "Save Your Sorrows," (Organ solo), "The Harvest Moon," (Presentation).

Tivoli Theatre—
Film Numbers—The Freshman (Pathe), Cartoon, International News.
Musical Program—"Aida" (overture), "Claudius & Scarlet" (Specialty), "A Miniature Organ Recital" (Organ), "The Four Seasons," including "Dance of Flowers," "Orange & Scarlet," "Silver & Frost," and "Fairyland," (Presentation).

Uptown Theatre—
Film Numbers—Graustark (First National), Scenic, News and Views (Universal), Maid In Morocco (Educational).
Musical Program—"Favorite Melodies (overture), "Mandolin Murmurs" (Specialty), "Alone at Last," and "Dizzy Fingers" (Organ solos), "A Nocturne" (Specialty).

Capitol Theatre—
Film Numbers—Where Was I? (Universal), Comedy Cartoon (Selected), International News & Scenic.
Musical Program—"Melange of Popular Airs" (Overture), "The Garden of Flowers (Specialty), "The Final Edition" (Organ solo), "The Quartette From Rigioletto," (Specialty).

Stratford Theatre—
Film Numbers—Seven Keys to Baldpate (Famous Players), Cartoon (Selected), International News and Scenic.
Musical Program—"Selections by Albert E. Short" (Overture), "I Passed By Your Window" (Solo), "A Japanese Novelty" (Specialty), "Bits Of Hits From Musical Comedy Land" (Organ solo), "Foolishness A La Carte" (Presentation).

Roosevelt Theatre—
Film Numbers—The Merry Widow (Metro-Goldwyn-Mayer).

Monroe Theatre—
Film Numbers—Thunder Mountain (Fox).

Randolph Theatre—
Film Numbers—Where Was I? (Universal), International News (Universal).

Mr. Exhibitor: Ask at the Film Exchanges for the



It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over



Two-column display for "The Golden Princess" (Paramount), by Imperial Theatre, Jacksonville, Fla., uses two separate stock cuts in single layout.

PHILADELPHIA

Stanley Theatre—
Film Numbers—The Midshipman (Metro-Goldwyn), Cartoon selected), News (Stanley Magazine).
Musical Program—Overture "Orpheus," (Stanley Symphony Orchestra), Vocal Divertissement (Kitty McLaughlin), Dance Divertissement (The Spotlight Revue), Organ selections.

Fox Theatre—
Film Numbers—The Fighting Heart (Fox), News (Fox), Fox Theatre Screen Magazine.
Musical Program — Syncopation Week, Abbey Sisters, The Charleston Three, Jack Swerdlow, Chorus of 20 Fox Trotters, Stevens & King.

Karlton Theatre—
Film Numbers—Seven Keys to Baldpate (Paramount).

Palace Theatre—
Film Numbers—Sally of the Sawdust (United Artists).

Victoria Theatre—
Film Numbers — The Mystic (Metro-Goldwyn).

Capitol Theatre—
Film Numbers—Never the Twain Shall Meet (Metro-Goldwyn).

Arcadia Theatre—
Film Numbers—Romola (Metro-Goldwyn).

BOSTON

Beacon Theatre—
Film Numbers—Seven Keys to Baldpate (Paramount), Simon the Jester (Producers Dist. Corp.), Comedy (Educational), News (International).

Fenway Theatre—
Film Numbers—Seven Keys to Baldpate (Paramount), Simon the Jester (Prod. Dist. Corp.), Fables in Colors (Educational), News (Pathe).
Musical Program—Overture, "Normandy."

Gordon's Washington Street Olympia Theatre—
Film Numbers—Why Women Love (First National), Stepping Out (Educational), News (Pathe).
Musical Program—Overture. Five acts vaudeville.

Lcew's State Theatre—
Film Numbers—Flower of Night (Paramount), Calgary Stampede (Universal), Comedy (Fathe), Fables (Pathe), News (Pathe).
Musical Program — Overture, "Bouffet."

Metropolitan Theatre—
Film Numbers—Graustark (First National).
Special Stage Number—Garden of Kama, Indian Love Lyric.

Modern Theatre—
(Same Program as Beacon Theatre).



Attractive display using many elements without crowding. Ad for Paramount's "The Trouble With Wives," used by the Capitol, Detroit.

Keith-Albee New Boston Theatre—
Film Numbers—Peacock Feathers (Universal), Should Sailors Marry (Pathe), News (Pathe).
Musical Program — Overture. Six acts of vaudeville.

CINCINNATI

Capitol Theatre—
Film Numbers—Romola (Metro-Goldwyn-Mayer), Capitol News (Selected).
Musical Program—Orchestra.

Walnut Theatre—
Film Numbers—Kiss Me Again (Warner Bros.), Who's Which (Comedy), Aesop's Fables (Pathe), Topics of the Day (Pathe).
Musical Program—Orchestra.

Strand Theatre—
Film Numbers—The Live Wire (First National), News Weekly, Aesop's Fables (Pathe).
Musical Program—Orchestra.

Lyric Theatre—
Film Numbers—The Gold Rush (United Artists), Kinograms.
Musical Program—Orchestra.

Gifts Theatre—
Film Numbers—Poisoned Paradise (Schulberg — S. R.), Nursery Troubles (Comedy), Kinograms.

Family Theatre—
Film Numbers—The Everlasting Whisper (Fox), Day Blues (Comedy), Fox News.

ROCHESTER

Eastman Theatre—
Film Numbers—A Regular Fellow (Paramount), Eastman Current Events (News), Ko-Ko Nuts (Comedy), Frederick Chopin (Music Master Series), Shoes (O. Henry Classic).
Musical Program—"The Beautiful Blue Danube" (Overture), "Louis the 14th" (Organ), "Angelus Duet" from "Sweethearts" (Soprano and Baritone), "Moorish Dance (Ballerina).

MINNEAPOLIS

Aster Theatre—
Film Numbers—The Everlasting Whisper (Fox), Nobody Works but Father (Fox), Fox News.
Musical Program—Organ overture.

Garrick Theatre—
Film Numbers—The Merry Widow (Metro-Goldwyn-Mayer), Krazy Kat Kartoon (Educational), News Film.
Musical Program—David Rubinoff, Russian violinist; Fred Heisecke and the Garrick Orchestra; Jack Malerich, organist.

Lyric Theatre—
Film Numbers — Fine Clothes (First National), Comedy; Pathe Weekly.
Musical Program—White Brothers and Stendal; organ.

State Theatre—
Film Numbers — The Knockout (First National), Maid in Morocco (Pathe), News Digest (Selected).
Musical Program—State Concert orchestra, "Mignon," Organ novelty, "I Miss My Swiss," E. J. Dunstedter; Mirth Mack and Gladys Bagwill.



Two-column display for First National's "The Knockout" used by the Capitol, Des Moines.

Strand Theatre—
Film Numbers—Don Q (United Artists); News reel.
Musical Program—Strand Orchestra; organ overture.

ATLANTA

Howard Theatre—
Film Numbers—The Pony Express (Paramount).
Musical Program — Organ solo "Save Your Sorrows for Tomorrow" with screen slides; overture, "The Pony Express," (prologue), seven full-blooded Hopi Indians performing rites and dances.

Metropolitan Theatre—
Film Numbers—The Sea Hawk (First National), at popular prices.
Musical Program—Theme for feature "Budda," special act, Morton Downey, tenor, recently featured with Paul Whiteman's band.

Loew's Grand Theatre—
Film Numbers—Where Was I? (Universal), Sportlight (Pathe), Topics of the Day (Pathe), The Tenderfoot (Educational), Aesop's Fables (Pathe).
Musical Program—Regular five acts of vaudeville.

Rialto Theatre—
Film Numbers—New Brooms (Paramount), Pathe News, Pacemakers Series No. 10, (F. O. B.).

Tudor Theatre—
Film Numbers—Parisian Nights (F. B. O.), Comedy (Universal), Her Market Value (Producers Dist. Corp.), Western (Universal), Wolves of the Night (Fox), Comedy (Universal), Alamo No. 2, Jealous Husbands (Fist National), Buster Be Good (Universal), The Girl in the Limousine (First National), Front (Educational), Speed Mad (S. R.), Jokes On You (S. R.).

SALT LAKE CITY

American Theatre—
Film Numbers—Classified (First National), Shoes (Fox), Newspaper Fun (F. B. O.), International News.

Kinema Theatre—
Film Numbers—Calgary Stampede (Universal).

Pantages Theatre—
Film Numbers—The Merry Widow (Metro-Goldwyn-Mayer).

Paramount Empress Theatre—
Film Numbers—The Ancient Highway (Paramount), Better Movies (Pathe Comedy), Pathe News.

Victory Theatre—
Film Numbers—The Limited Mail (Warner Bros), Sneezin' Breezers (Pathe), Pathe News.



Cartoon characters enliven this four-column display for "Seven Days" (Producers Distributing Corp., used by the State Theatre, Denver

INDIANAPOLIS

Circle Theatre—
Film Numbers—The Beautiful City (First National), Circle News (Selected), Fair Warning (Comedy).
Musical Program—"From Italy" (Overture), "Looking for Talent (Organologue), Special Orchestra Presentation (Recording Orchestra).

DETROIT

State Theatre—
Film Numbers—Classified (First (National), short subjects.
Musical Program—Herbert Straub's orchestra playing "Second Hungarian Rhapsody," and recessional on organ; Mme. Noe in songs, Royal Fusileers' chorus and Van and Schenk.
Capitol Theatre—
Film Numbers—Tower of Lies (M.-G.-M.), Detroit News and Pathe News Pictorial.
Musical Program—Orchestra, organ and Van and Schenk.
Broadway-Strand Theatre—
Film Numbers—Phantom of the Opera (Universal), Life's Greatest Thrills (International Newsreel).
Musical Program—Organ.
Adams Theatre—
Film Numbers—Freshman (Pathe) continued.
Musical Program—Orchestra and organ.
Fox Washington Theatre—
Film Numbers—Iron Horse (Fox), Fox News, Felix the Cat comedy (S. R.)
Musical Program—Organ.
Madison Theatre—
Film Numbers—Coast of Folly (Paramount), Detroit News and Pathe News pictorial.
Musical Program—Orchestra, organ and Mary and Rosalie, singers.

ST. PAUL

Astor Theatre—
Film Numbers—One Year to Live (First National), Butter Fingers (Comedy), News.
Musical Program—Smiling Lew Epstein and his orchestra in "A Nautical Jazz Review," Leland McEwan, organ specialty.



Compelling display for Douglas Fairbanks in "Don Q" (United Artists), used by the Strand Theatre, Birmingham, Ala.

Capitol Theatre—
Film Numbers—The Man Who Found Himself (Paramount), A Misfit Sailor (Educational), Capitol News Digets (selected).
Musical Program—Capitol Symphony Orchestra playing "Marche Slav," Studio Snickers to tune of "I, I, Boys," "Sunshine and Showers," Alice Likligren and Bennett Charles.
Garrick Theatre—
Film Numbers—The Freshman (Pathe), Hodge-Podge (Educational), News Events.
Musical Program—"Evolution of the Charleston," Garrick orchestra.
Princess Theatre—
Film Numbers—The Lady Who Lied (First National), Comedy, Kinograms.
Musical Program—Organ overture.
Strand Theatre—
Film Numbers—The Fighting Heart (Fox), Clowd Romance (Fox), Kinograms.
Musical Program—Organ overture.
Tower Theatre—
Film Numbers—The Merry Widow (Metro-Goldwyn), News (Pathe).
Musical Program—"Maurice" and his Tower Symphony Orchestra, selections from "The Merry Widow."

BUFFALO

Shea's Hippodrome—
Film Numbers—The Desert Flower (First National), A Raspberry Romance (Pathe), Current Events (Fox and International News).



Good illustration and copy for Universal's "The Teaser" in two-column display used by the Plaza, San Diego, Calif.

Musical Program—Overture to "Oberon" Weber (Orchestra), Selections by Art Landry and his Recording Orchestra.
Loew's State—
Film Numbers—Black Cyclone (Pathe), Buster Be Good (Universal), Current Events (Pathe News).
Musical Program—Selection from "The Dream Girl" (Orchestra), Five acts of vaudeville.
Lafayette Square Theatre—
Film Numbers—The Danger Signal (S. R.), Universal Comery, Current Events (Kinograms).
Musical Program—Hits from "Big Boy" (Orchestra), Five acts of Vaudeville, Organ solos.
Olympic Theatre—
Film Numbers—The Calgary Stampede (Universal), The Love Hour Warner Bros.), Current Events (International News).
Musical Program—Selections by Chick Robinson, Saxophone virtuoso.
Shea's Northh Park Theatre—
Film Numbers—The Gold Rush (United Artists), Current Events (Kinograms and Pathe News).
Musical Program—Caprice' Viennoise (Orchheshtra).
Palace Theatre—
Film Numbers—The Happy Warrior (Vitagraph), Pathe Comedy, Current Events (International News).



Star displayed in ad of the Royal Theatre, Kansas City, for "Romola" (Metro-Goldwyn-Mayer).

SEATTLE

Blue Mouse Theatre—
Film Numbers—The Unknwon Lover (Vitagraph), Aesop Fable (Pathe), International News.
Musical Program—Popular Opera Selections (Overture).
Coliseum Theatre—
Film Numbers—Seven Keys to Baldpate (Paramount), Iron Mule (Comedy), Kinograms and Pathe News.
Musical Program—"If I Were King" (Overture), Orchestra Specialty, Charleston Dance (Novelty).
Columbia Theatre—
Film Numbers—The Phantom of the Opera (Universal), Continued.
Liberty Theatre—
Film Numbers—The Pony Express (Paramount), Pathe Review, International and Liberty News.
Musical Program—Atmospheric Vocal and Instrumental Prelude.
Pantages Theatre—
Film Numbers—A Lover's Oath (Astor Dist.), Aesop Fable (Pathe), Pathe News.
Musical Program—Vaudeville.
Strand Theatre—
Film Numbers—Sally of the Sawdust (United Artists), Hodge Podge (Comedy), Fox News.
Musical Program—"Pique Dame" (Overture), Atmospheric Vocal Prelude.



Cartoon sketch used for comedy effect in two-column ad by the Eastman Theatre, Rochester, N. Y., for "Seven Days," a Producers Distributing Corporation release.

HOUSTON

Film Numbers—The Lost World (First National), Review Reel (Queen Chronicle-local), News (Pathe).
Musical Program—"When Leaves Fall" (Overture-orchestra), organ and piano selections.
Majestic Theatre—
Film Numbers—"The Everlasting Whisper (Fox), Aesop's Fables (Pathe), News (Pathe).
Musical Program—Popular selections (Orchestra), organ numbers. Vaudeville.
Isis Theatre—
Film Numbers—Why Women Love (First National), Comedy (Pathe), News (International).
Musical Program—Concert orchestra (Overture), Organ program.
Capitol Theatre—
Film Numbers — Exchange of Wives (Metro-Goldwyn-Mayer), Comedy (Educational), News (Kinograms).
Musical Program—Selections from popular hits (Overture), Organ Program.
Rialto Theatre—
Film Numbers—Souls for Sables (S. R.), Comedy (Educational), News (Fox).
Musical Program—Piano and Organ Selections.
Liberty Theatre—
Film Numbers—The Live Wire (First National), Comedy (Fox), News-review (Pathe).
Organ and Piano Selections.

KANSAS CITY

Newman Theatre—
Film Numbers—Sally of the Sawdust (United Artists), Newman Mirror of the World (Pathe, Kinograms and International News), Newman Current Events (Local Photography).
Musical Program — (Overture), The Pantheon Sisters (Novelty), "The Glow Worm" (Scenic and Dance Special), Recessional (Organ solos).

Liberty Theatre—The Fool (Fox), Aesop's Fables (Pathe), International News.
Musical Program—Orchestra Selections (Overture), Recessional (Organ solos).

Royal Theatre—
Film Numbers—The Pony Express (Paramount), continued.

Mainstreet Theatre—
Film Numbers—The Dark Angel (First National), Pathe News (Educational Short Subjects.
Musical Program—Popular Selections (Overture), Recessional (Organ solos).

Pantages Theatre—
Film Numbers—Headlines (Associated Exhibitors), Fox News and Fox Short Subjects.
Musical Program — Atmospheric Selections (Overture), Recessional (Organ solos).

DES MOINES

Capitol Theatre—
Film Numbers — Beautiful City (First National), Fox News; Phelix in Toyland (Educational), Thirty Years Ago (S. R.), The Great Train Robbery (S. R.).
Musical Program—Moore's Merrymakers in music and dance numbers. Paul Cadieux, baritone. Dave Craig in "Stepping in High" and Ethel Veatch Schmidt and Adeline Ogilvie in "Dance Creative." Special organ feature, "I Miss My Swiss."

Des Moines Theatre—
Film Numbers—Tower of Lies (M-G-M), International News, Spanish Romeo (Fox).
Musical Program—Vergne Ford, organist, in "Looking for Talent" and special orchestral program.



Clever adaptation of stock layout for Paramount's "The Golden Princess." Two-column ad used by the Stanley Theatre, Philadelphia, Pa.

Strand Theatre—
Film Numbers—The Midshipman (M-G-M), Kinograms, Amazing Maizie (F. B. O.).
Musical Program—Zola Palmer and her Ship Ahoy Serenaders.

Rialto Theatre—
Film Numbers — Transients in Arcadia (Fox), Kentucky Pride (Fox).

BALTIMORE

Century Theatre—
Film Number—The Pony Express (Paramount), Felix on the Job (Educational), News Weekly (Fox).
Musical Program—Banjo Selections (Montana the cowboy banjoist), Orchestra. Organ recessional.

Garden Theatre—
Film Numbers—Greater Than a Crown (Fox), Wings of Fleet (U. S. Navy Film), Andy's Lion Tale (Universal), International News (Universal).
Musical Program—Five acts of vaudeville Orchestra, Organ recessional.

Keith's Hippodrome—
Film Numbers — The Overland Limited (S. R.), Somewhere in Somewhere (Pathe), Aesop's Fable (Pathe), News Weekly (Pathe).
Musical Program—Five acts of vaudeville. Orchestra. Organ recessional.

Metropolitan Theatre—
Film Numbers—The Man on the Box (Warner Brothers), The Gorges of Rocamador (Pathe colors), Closer Than a Brother (Pathe), News Weekly (Pathe).
Musical Program—"Echoes of Ireland" (Overture by Orchestra), Organ recessional.

New Theatre—
Film Numbers — Romola (Metro-Goldwyn-Mayer), News Weekly (Pathe).
Musical Program—Orchestra. Organ recessional.

Parkway Theatre—
Film Numbers—The Pony Express (Paramount), Parkway Pictorial News (Educational Kinograms).
Musical Program—Orchestra. Organ recessional.

Rivoli Theatre—
Film Numbers — What Fools Men (First National), Love and Kisses (Pathe), Rivoli News (Pathe and International).
Musical Program—"The Student Prince" (Overture by Orchestra). Divertisement on the stage (Saxophone virtuoso), Excerpts from "High Jinks" and "Brown Eyes Why Are You Blue" (Organ selections).

CLEVELAND

Stillman Theatre—
Film Numbers—Don Q (United Artists) continued.
Musical Program—"Patria" (overture "La Paloma" (vocal duet), Tango Dance (specialty number).

Allen Theatre—
Film Numbers—The Pony Express (Paramount), Topics of the Day (Pathe), Pathe News.
Musical Program—Magic Melodies from Franz Lehar's Operettes (overture), Benny Davis, popular song writer, singing his latest hits, among them being "Yearning" and "Oh, How I Miss You Tonight."



Balanced layout using diagonal panel of white on black, for "The Mystic" (Metro-Goldwyn-Mayer), at the Isis Theatre, Houston, Tex.

State Theatre—
Film Numbers—The Flower of the Night (Paramount), Ah Buster (Universal), Transients in Arcadia (Fox), What Causes Earthquakes (S. R.), Fun from the Press (Prod. Dist. Corp.), Pathe Review.
Musical Program—Organ overture, popular songs with slides, Vaudeville.

Park Theatre—
Film Numbers—The Ancient Highway (Paramount), Sneezing Beezers (Pathe), Felix All Puzzled (S. R.), Topics of the Day (Pathe), Kinograms (Educational).
Musical Program—"Sari" (overture), Roy Sneck.

Reade's Hippodrome—
Film Numbers—The Coming of Amos (Prod. Dist Corp.), Pathe News, Comedy (Universal).
Musical Program—Excerpts from "The Student Prince" (overture), Vaudeville.

Keith's East 105th St. Theatre—
Film Numbers—The Coming of Amos (Prod. Dist. Corp.), Should Sailors Marry? (Pathe), Aesop's Fables (Pathe), Pathe News.
Musical Program—Victor Herbert Arias (overture), Vaudeville.

Circle Theatre—
Film Numbers — Compromise (Warners), Aesop's Fables (Pathe), Pathe Comedy, Pathe News.
Musical Program — "Blossom Time" (Overture), Jazz, "Don't Wait Too Long," 'Bam, Bam, Bamy Shore," "Because of You," "I'm Knee Deep in Daisies," (specialty numbers); Dances of the Past and Present.

ST. LOUIS

Grand Central and West End Lyric Theatres—
Film Numbers—The Beautiful City (First National), Kinogram News and Views.
Musical Program—At Grand Central, Gene Rodemich and His Gang in "Red Hot," at West End Lyric, Conley-Silverman Band in "Jazz Minstrels."

Missouri Theatre—
Film Numbers—A Regular Fellow (Paramount), Missouri Magazine (Selected Short Subjects).
On Stage:—The Original Six Brown Brothers in "Golfing," Mildred Melrose in the dance "Collegiate," Joseph Littau's orchestra.

Loew's State Theatre—
Film Numbers—Lights of Old Broadway (Metro-Goldwyn-Mayer), News and Views.
Musical Program—Orchestral overture and popular number. On stage—Elizabeth Brice, late of the Follies, with Frank Kessler's Music Weaver and Jazbo the Charleston King, Rome & Dunn, jazzers; Betty Wall, musical comedy mezzo soprano, The Belianto Four, Kazoo Chorus of 3000, Sid's Musical Cross Word Puzzle.

William Goldman's Kings and Rivoli Theatres—
Film Numbers—The Everlasting Whisper (Fox), The Tourist (Pathe), Kinogram News and Views (Educational). Cuba Steps Out (Fox), Aesop Fable (Pathe).
Musical Program—Orchestral overture and popular number, vocal selections.

Capitol Theatre—
Film Numbers—Greed (M.-G-M), Kinograms, News and Views.
Musical Program—Orchestral overture and popular numbers, organ accompaniment.

Delmonte Theatre—
Film Numbers—The Air Mail (Paramount), Durand of the Bad Lands (Fox), International News and Views (Universal).
Musical Program—Orchestral overture and popular numbers.

MILWAUKEE

Alhambra Theatre—
Film Numbers—The Phantom of the Opera (Universal), International News.
Musical Program—Excerpts from "Faust," (Overture), with baritone solo, Margery Maxwell (Soprano), Themy Georgi (Tenor).

Garden Theatre—
Film Numbers — Borowed Finery (S. R.), Fox News; Topics of the Day (Pathe), Felix Outwits Cupid (Educational).
Musical Program—"If That's the Kind of a Girl You Are" (Organ specialty).

Merrill Theatre—
Film Numbers—Lights of Old Broadway (Metro-Goldwyn-Mayer), Slippery Feet (Educational), Kinograms.
Musical Program—Incidental music by orchestra.

Strand Theatre—
Film Numbers—The Golden Princess (Paramount), Fire Away (Educational), Kinograms.
Musical Program—Joie Lichter's Gang "In Hawaii" (Orchestra Presentation), "Remember" (Organ Specialty).

Wisconsin Theatre—
Film Numbers—Seven Keys to Baldpate (Paramount), International News; Felix Cartoon.
Musical Program — Syncopation Week and Charleston Revue, featuring Al Herman, comedian, Milton Watson (courtesy of Paul Ash); Eight Boila Dancers; Moss & Manning; Little June Elvidge; Bob Allen; Jack Davis, Gerold Inn Midnight Ramblers; Mel Johnson & Dolores Perry, Charleston Champs; Charles Gilroy.



Declaration of Independence

AND

Constitution

OF A

United State

OF

Life, Liberty and Profit

FOR

Every Exhibitor

DAVIS DISTRIBUTING DIVISION, Inc.

J. CHARLES DAVIS, II, President

RELEASING THRU

VITAL EXCHANGES, Inc.

DAVID R. HOCHREICH, President

Davis Distributing Division, Inc.

Announces

That the exclusive distribution of all its productions for a period of

FIVE YEARS

has been contracted for by

VITAL EXCHANGES, Inc,

David R. Hochreich

President

except in a few cases where rights were leased previously by certain prominent State Right exchanges.

95% of Davis Distributing Division, Inc. Productions now ready were made since January 1st, 1925.

Davis Distributing Division, Inc.

J. Charles Davis, Jr.

President

"Tales of a Thousand and One Nights"

went into the Randolph Theatre, Chicago "cold" and without exploitation or advertising BEAT THE PREVIOUS 6 WEEKS BEST RECORD.

THIS ARTISTIC SENSATION Hung up $1500 more gross FOR THE WEEK than any previous picture in SIX WEEKS and they had played some good ones.

No Real Showman can go wrong Booking this Attraction.

RELEASED THROUGH **VITAL EXCHANGES, Inc,** By

DAVID R. HOCHREICH, President

DAVIS DISTRIBUTING DIVISION, INC.

J. CHARLES DAVIS, II, President

218 West 42nd STREET NEW YORK CITY

Released in Illinois and Indiana by Greiver Productions, Chicago.

J. CHARLES DAVIS, 2nd

Presents



Mrs. WALLACE IN The Red Kimona

Story by
Adela Rogers St. Johns.

Directed by
Walter Lang

A DARING SUBJECT DELICATELY HANDLED

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Released in No. Illinois and Indiana by Greiver Prod., Chicago
Foreign rights controlled by Inter-Ocean Film Corp., 218 W. 42nd St., N. Y. C.

Featuring

PRISCILLA BONNER

Supported by

the following brilliant cast:—

THEODORE VON ELTZ MARY CARR

CARL MILLER SHELDON LEWIS

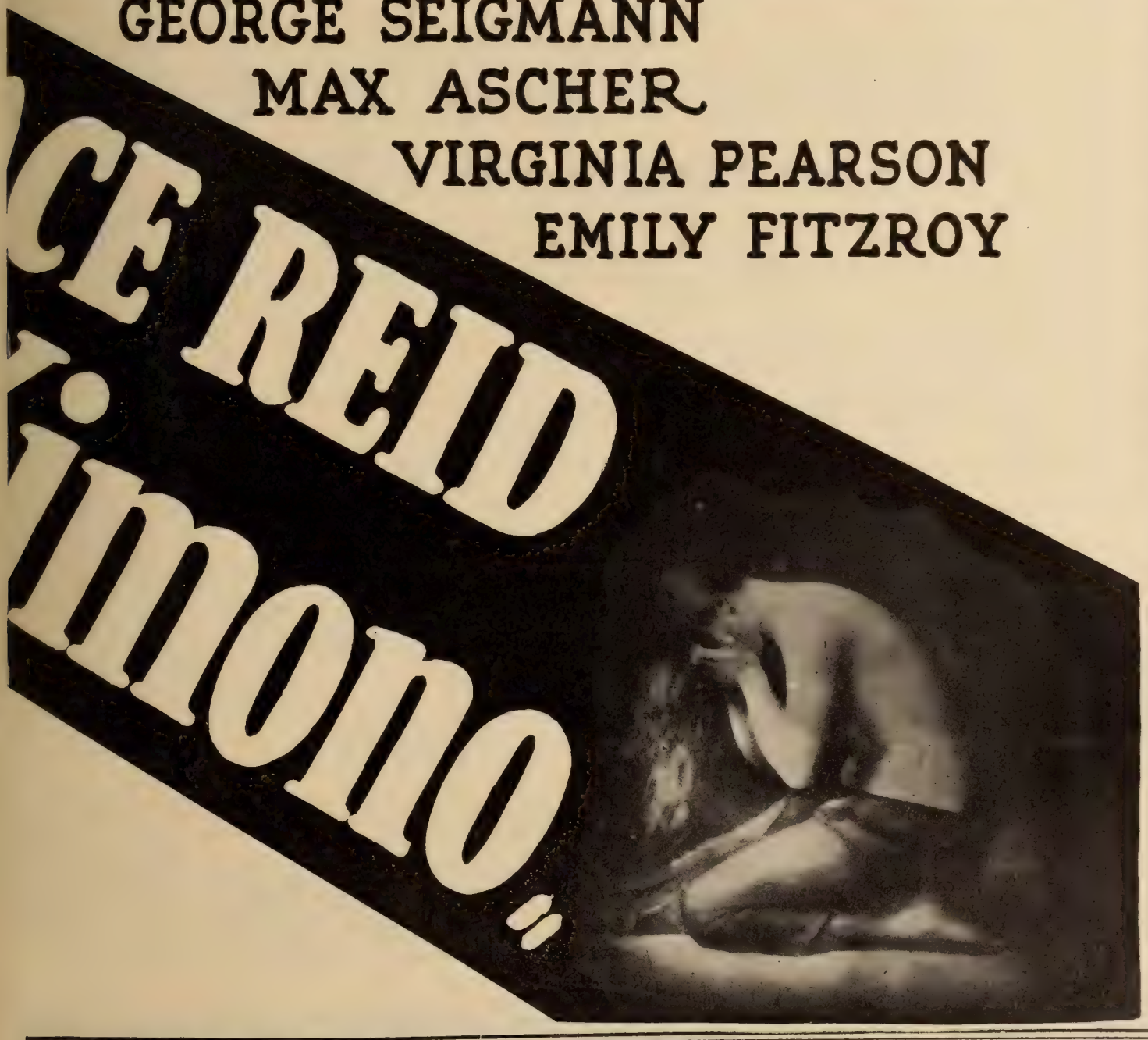
TYRONE POWER NELLIE BLY BAKER

GEORGE SEIGMANN

MAX ASCHER

VIRGINIA PEARSON

EMILY FITZROY



A VITAL PICTURE *For*

"HEARTS

from the American Magazine story

Featuring

John Bowers, Margurite de la Motte,
Alan Hale and Dan Mason

Directed by Lloyd Ingraham

A BIG CAST in
A BIG STORY from
A BIG AUTHOR made by
A BIG DIRECTOR for
A BIG BOX OFFICE SMASH

Produced in

THE BIG TIMBER

by

H. C. Weaver Productions, Inc.
Tacoma, Wash.

BIG TIME THEATRES

AND FISTS"

by Clarence Buddington Kelland

"HEARTS and FISTS" is an intensely dramatic story of the fight of a college man to keep a grip on his Dad's timber business - - and to win a sweetheart - - against seemingly overwhelming odds.

THE picture is replete with drama, action, thrills, pep, punch and heart interest.

TAKE advantage of the fact that the story appeared in a National Magazine of tremendous circulation.

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"HAUNTIN

A Story That Will Tug

Written by William T. Tilden, 2nd.

STAR

WILLIAM T.

MARJORIE DAW and

Supported by

STRONG ALL

GEORGE HACKATHORN WALTER LONG
KATHRYN MARTIN GEORGE NASH
HATTIE DELARO

A Melodram

CASH IN ON THE WORLD WIDE
POPULARITY OF "BIG BILL" TILDEN

G HANDS"

at Your Heart Strings

Directed by George Terwilliger

RING

TILDEN, 2nd.

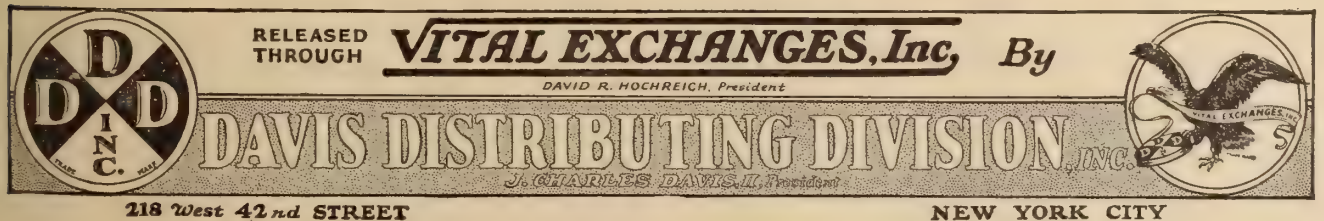
BEN ALEXANDER

the Following

STAR CAST

GEORGE MARION
EFFIE SHANNON
EDMUND BREESE
TAMMANY YOUNG
HUGH THOMPSON

atic Romance



An Independent Triumph from John Lowell



John Lowell needs no introduction to Independent Exhibitors. His successes in the independent field have been outstanding.

In "Red Love" he has surpassed all previous efforts—in strength of cast, story and production.

Actually photographed on the Dakota prairies, "Red Love" rings true—it is more than a motion picture—it is a graphic portrayal of Life as it is today among the Red Men.

UNVANISHED AMERICANS

PORTRAYED by JOHN LOWELL and EVANGELINE RUSSELL

in L. Case Russell's Thrilling Story

"RED LOVE"

The story—daring, different—of the American Indian as he is today.

A vital tale of savage love, primitive honor and heroic sacrifice.

A theme adroitly handled by an author who knows the Indian of today and of other days.

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JAMES OLIVER CURWOOD

Offer Two SURE INDEPENDENT

5 STORIES

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MY NEIGHBOR'S WIFE

with a box office cast of
Twenty stars—headed by
Herbert Rawlinson, Mildred Harris and Tom Santschi

COMPLETED

THE GOLD HUNTERS

with David Butler, Hedda Nova, Mary Carr,
Bull Montana and Jimmy Aubrey

In Production—"THE COURAGE OF CAPTAIN PLUM"

Soon—"TENTACLES OF THE NORTH"—"THE WOLF HUNTERS"

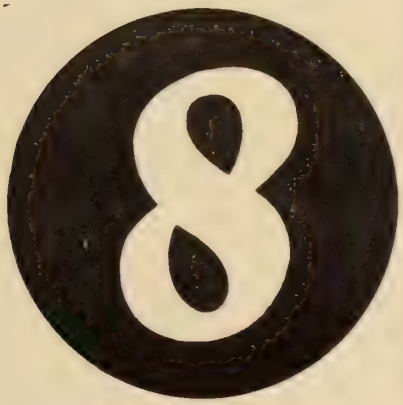
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"LAW OR LOYALTY"—READY

PICTURES Inc.

Series of
FIRE
PRODUCTIONS

GENERAL CHARLES KING



Frontier Features

"UNDER FIRE"

Ready

STARRING BEN WILSON and NEVA GERBER

"WARRIOR GAP" (Ready)
"FORT FRAYNE" (Ready)
"TONIO, SON OF THE SIERRAS"
"APACHE PRINCESS"
"STARLIGHT RANCH"
"WORST MAN OF THE TROOP"
"A DAUGHTER OF THE SIOUX"

Produced under the Supervision of
BEN WILSON

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CURWOOD

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The Wise Exhibitor—

Will book this entire series

of FIVE

BOX OFFICE WINNERS—

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Completed

"THE GOLD HUNTERS"

In Preparation

"THE COURAGE OF CAPTAIN PLUM"

Soon

"TENTACLES OF THE NORTH"
"THE WOLF HUNTERS"

Produced by GUARANTEED PICTURES, Inc.

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¶ This is the first time that General Charles King's books have been made into pictures—

¶ Eight have been done in celluloid with all the charm of the original books.

¶ A series filled with *Action, Charm* and *Thrills*—in a new setting—

¶ Exhibitors who book this series will be able to cash in on the magic name of this world famous author—

"UNDER FIRE" (Ready)
"WARRIOR GAP" (Ready)
"FORT FRAYNE" (Ready)
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(Issue of Septem

Readers Ha

Thrilling

Many Millions More Have

Here is a Ready Made

AL WI

THE WORLD'S GREA

In His

AVIATION THR

First Production

"FLYIN' THRU" is Ready

The Second is in Work

day Evening Post"

ber 19th, 1925)

ve Seen His Life Story

Seen His Previous Pictures
Audience Waiting to See

LSON

TEST STUNT FLYER

Six New

ILL PICTURES

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MARILYN

With her SUPER



MISS MILLS and "BEVERLY"

A WINSOME and engaging star—daring in her horsemanship, clever in acting, charming in her manner.

In Eight Box Office Business Builders



STAR

and Personality

MILLS

Horses "Star and Beverly"

Producing

A SERIES of EIGHT FEATURES

made for box office results

"TRICKS" is ready for booking.
"THREE PALS" is completed.
These will follow shortly
"LONG ODDS," "WHITE FURY,"
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Miss MILLS and "STAR"

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THE STAR OF THE

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PEGGY

YOU SHOULD BE ABLE
TO DISPLAY THIS SIGN!

The BOX OFFICE

OF THIS THEATRE

IS FULLY PROTECTED from

EMPTY SEATS, DISSATISFIED PATRONS, POOR PICTURES AND ALL OTHER ENTERTAINMENT RISKS BY

SECRET SERVICE PEGGY

SECURE THIS PROTECTION
FROM YOUR NEAREST EXCHANGE



PEGGY O'DAY
"The Thrill Girl"

SERIES

O'DAY

IS READY TO WORK FOR YOU

WITH

"Peggy of the Secret Service" (Ready)
"Peggy in Chinatown" (Next)
"Peggy from Headquarters"
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"Peggy in Danger"
"Peggy Takes A Chance"
"Peggy Scores A Victory"

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HEADING YOUR

EIGHT WHOOP 'EM UP SUPER-

"The greatest Cowboy Rider I ever saw."

G. W. Lillie
"Pawnee Bill"

Starring "THE

KEN MA

WITH HIS PAL, "TARZAN,"

AND FEATURING THE FAMOUS

THE "MAYNARD 8"



"$50,000 REWARD" (Ready)
"FIGHTING COURAGE" (Ready)
"THE DEMON RIDER" (Ready)
"THE HAUNTED RANGE"
"THE GREY VULTURE"
"TIMBER WOLVES"
"THE LIGHTS OF MOJAVE"
"THE TEXAN'S OATH"

WAY!!!

WESTERNS

FIGHTING STAR"



YNARD

KING OF ALL HORSES

"HOLLYWOOD BEAUTY SEXTETTE"

A PAIR OF THOROUGHBREDS

IN A SERIES OF

8 SMASHING FEATURES
THAT WILL ROPE THE DOLLARS
INTO THE BOX-OFFICE!

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A Fighting Romeo
Trail of Vengeance
Scarlet and Gold
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Absorbing Tales of the Royal North-West Mounted, The Canadian Rockies—Lumber Camps—Mining Towns—Cattle Ranches and the New York Underworld.

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"The Mystery Box"



Ben Wilson

A

Ben Wilson Production

co-starring

Ben Wilson *and* Neva Gerber

Directed by ALVIN J. NEITZ

SIZZLING SCENES SERVED SERIALLY!



Neva Gerber

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THE SUPER-

"THE POW

A 15 EPISODE CHAPTER PLAY PUNCTUATED WITH PILE DRIVER PUNCHES!



NEVA GERBER

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IN 60 MAGAZINES AND 600 NEWSPAPERS

SERIAL

A BEN WILSON Production

Co-Starring

BEN WILSON and NEVA GERBER



BEN WILSON

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GOD"

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Produced by McKnight-

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YOU ARE ASSURED OF A



THE DOIN'S AND DISASTERS OF YOUNG AMERICA

RELEASED EVERY OTHER WEEK

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"THE FIRE FLIES"
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"THE KLYNICK"
"WHAT PRICE ORPHANS?"
"SIX FACES WEST"
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COMEDIES EVER

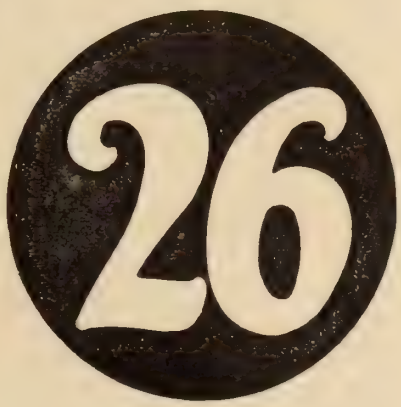
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THE HAPS AND MISHAPS OF FLAPPER AMERICANS

RELEASED EVERY OTHER WEEK

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"PEGGY THE VAMP"
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"PEGGY IN A PINCH"
"PEGGY'S HEROES"
"PEGGY'S HELPERS"
"PEGGY REWARDED"

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Here You Are—

SIX TWO-REEL DRAMAS
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Produced and Directed
By
F. HERRICK HERRICK

Under the Series Title

"FRAGMENTS OF LIFE"

"TALES TOLD WITHOUT TITLES"

Starring Evangeline Russell, Eleanor King, Dorothy King and Anne Dale

UNIQUE! INTRIGUING!!

WILL STRENGTHEN ANY PROGRAM

FOUR READY

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IF "NAMES" MEAN DOLLARS HERE'S A FORTUNE!!

A series of one-reelers showing intimate glimpses of more than a hundred famous stars of the screen at work, at play, and at home.

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By
R. B. STAUB

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Gertrude Astor	Louise Fazenda	Patsy Ruth Miller
Sydney Chaplin	John Roche	Ruth Clifford
Kenneth Harlan	Dorothy Devore	Elliott Dexter
Nazimova	Alma Rubens	Frank Mayo
Hobart Bosworth	Percy Marmont	Marguerite De La Motte
Robert Frazer	Lefty Flynn	Kenneth Harlan
Hoot Gibson	Virginia Valli	Madge Bellamy
Blanche Sweet	Forrest Stanley	Mary Carr
Ronald Coleman	Jimmy Aubrey	Pat O'Malley
Anna Q. Nilsson	Richard Talmadge	Betty Blythe
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AND A HOST OF OTHERS!

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"BETTER PICTURES

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starring

Ben Wilson and Neva Gerber

"Warrior Gap" }
"Under Fire" } (Ready)
"Fort Frayne" }
"Tonio, Son of the Sierras"
"A Daughter of the Sioux"
"Apache Princess"
"Star Light Ranch"
"Worst Man of the Troop"

5 — Pictures from the Novels of

James Oliver Curwood

"My Neighbor's Wife" } (Ready)
"The Gold Hunters" }
"The Courage of Captain Plum"
"Tentacles of the North"
"The Wolf Hunters"

1 — Lawson Haris Production

"LAW or LOYALTY"—Ready

1 — Super Special Smash

"The Red Kimono"

by Adela Rogers St. Johns

Produced by and with

Mrs. Wallace Reid

Featuring PRISCILLA BONNER

1 READY — Super Feature

"Red Love"

A Daring Drama of the American Indian of Today.

starring

JOHN LOWELL and EVANGELINE RUSSELL

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with

MARILYN MILLS

and her intelligent horses

"STAR" and "BEVERLY"

"Tricks" (Ready)
"Three Pals" (Next)
"The Killer"
"Long Odds"
"Fleet Foot"
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Nationally Advertised and Exploited

"The Power God"

starring

Ben Wilson and Neva Gerber

For December Release

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BEN WILSON and NEVA GERBER

in

"The Mystery Box"

NOW READY

Foreign rights to Kings, Curwoods, Maynards and Mystery Box

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FOR LESS MONEY"

Super Special

Arabian Nights Fantasy

"Tales of a Thousand and One Nights"

1

Aviation Aces

from

AL WILSON

The World's Greatest Stunt Flyer

The First is "FLYIN' THRU"

6

Super Feature

"Hearts and Fists"

By Clarence Buddington Kelland

featuring

John Bowers, Marguerite de la Motte, Alan Hale, Dan Mason

(H. C. Weaver Production, Tacoma)

1

Super Westerns Starring

"KEN" MAYNARD

(acclaimed as the new star of Westerns)

and "TARZAN," King of All Horses

"$50,000 Reward" }
"Fighting Courage" } (Ready)
"The Demon Rider" }
"The Haunted Range"

"The Grey Vulture"
"Timber Wolves"
"Lights of Mojave"
"The Texan's Oath"

8

Splendid

AL FERGUSON

Outdoor Features

Ready—Seven Pictures

15

Corking Comedies

Released ONE EACH WEEK (14 Ready)

26—"Hey Fellas"!

26—"Sheiks and Shebas"

(Made by McKnight-Womack Productions, Inc.)

52

Two-Reel Herrick

Unique Featurettes

"Fragments of Life"

"Tales Told Without Titles"

Four Now Ready

6

R. B. Staub's Single Reel Novelties

"CINEMA STARS"

Intimate glimpses of film favorites—at home, at work, and at play

All Ready Now

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HANGES, Inc, By

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Foreign Distributors for
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INTER-OCEAN FILM CORPORATION

218 W. 42nd St. New York, N. Y.



BEN WILSON

The Serial King

Star, Producer
and
Supervising Director

Completed—"THE MYSTERY BOX"—10 Episode Mystery Serial.
In Production—"THE POWER GOD"—15 Episode Super-Serial

COMPLETED FEATURES

"WARRIOR GAP"
"FORT FRAYNE"
"A DAUGHTER OF THE SIOUX"
"TONIO, SON OF THE SIERRAS"
"APACHE PRINCESS"
"STAR LIGHT RANCH"
"WORST MAN OF THE TROOP"

For DAVIS DISTRIBUTING DIVISION, Inc.

NEVA GERBER

The Serial Queen

Co-Starring
with
BEN WILSON



In the Following Pictures for
DAVIS DISTRIBUTING DIVISION, Inc.

GENERAL CHARLES KING
Frontier Features

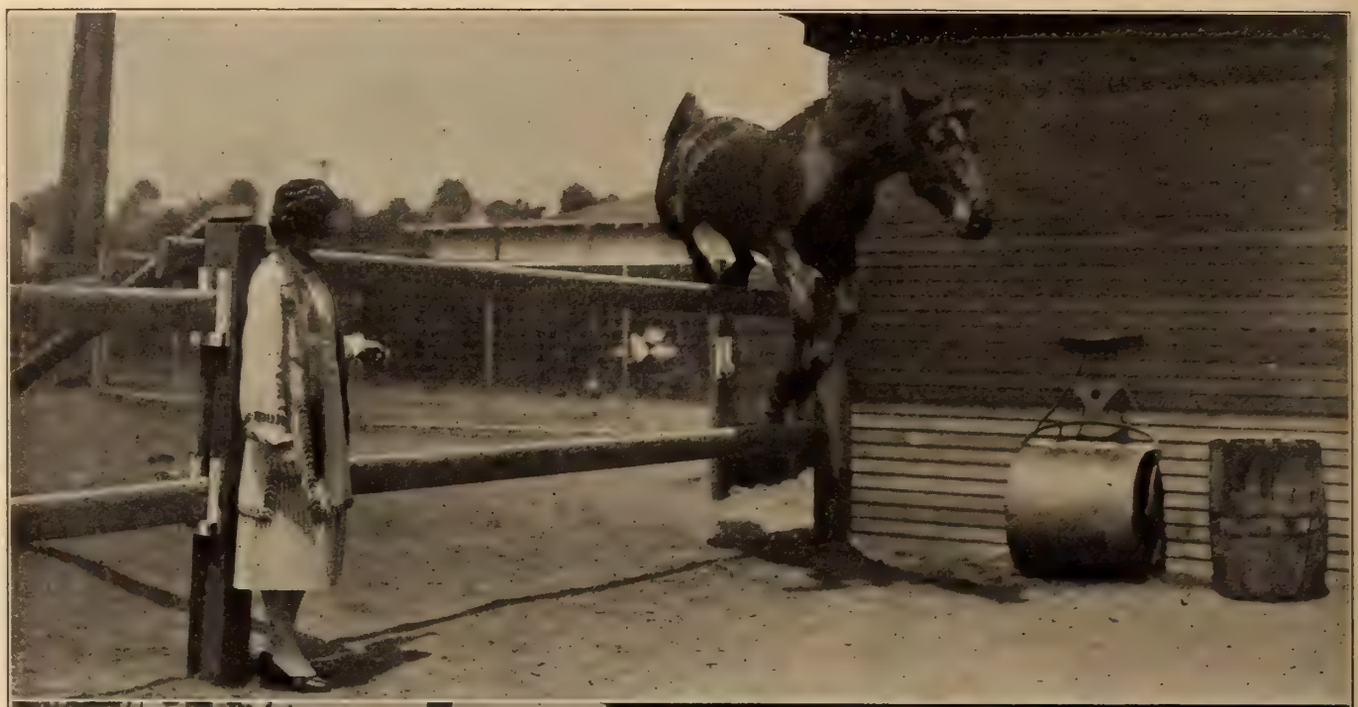
"WARRIOR GAP"
"FORT FRAYNE"
"A DAUGHTER OF THE SIOUX"
"TONIO, SON OF SIERRAS"
"APACHE PRINCESS"
"STAR LIGHT RANCH"
"WORST MAN OF THE TROOP"

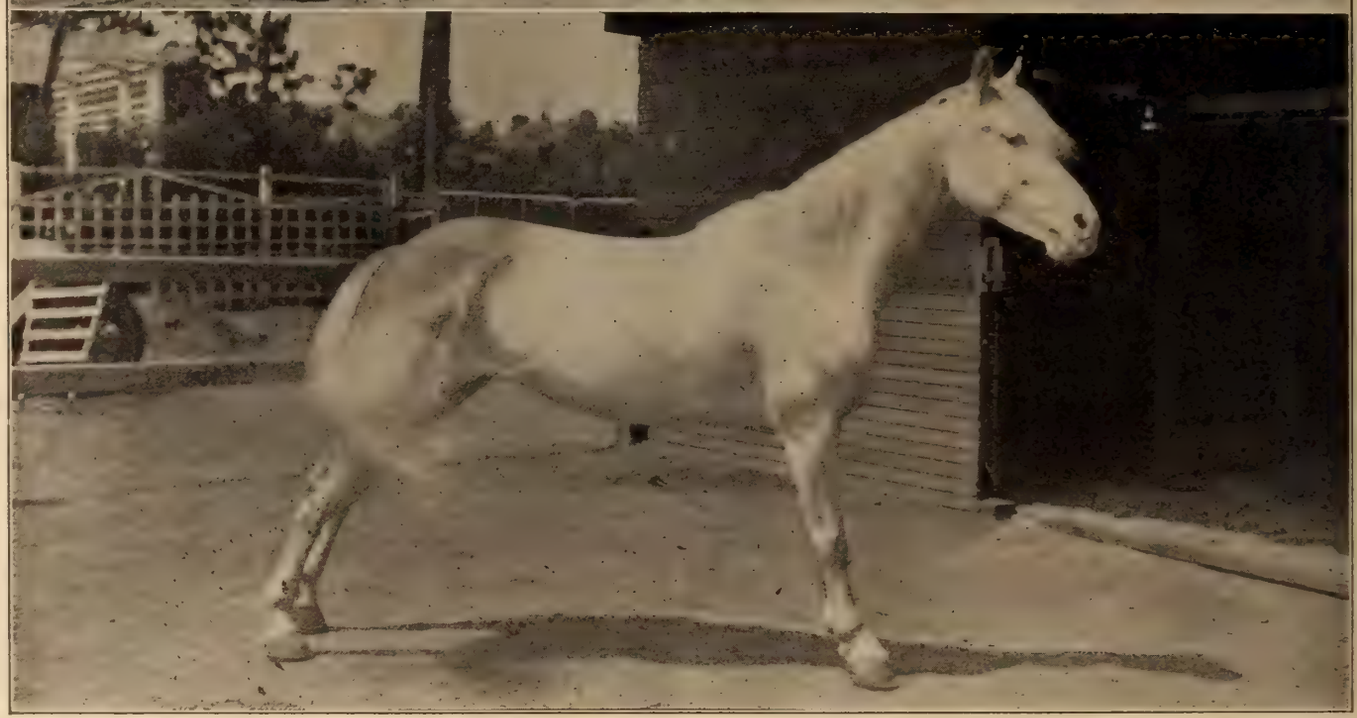
SERIALS

"THE MYSTERY BOX"
Completed

"THE POWER GOD"
In Production.

All Supervised and Directed by BEN WILSON





"STAR" and "BEVERLY"

co-starring with

MARILYN MILLS

for

DAVIS DISTRIBUTING DIVISION, Inc.

Completed—"Tricks" and "Three Pals"



MARILYN MILLS

STARRING IN

and producing a series of eight
unusual, unique and appealing features
for
DAVIS DISTRIBUTING DIVISION, Inc.



Levick, N. Y.

WILLIAM T. TILDEN, 2nd.

STARRING

IN

"Haunting Hands"

By WILLIAM T. TILDEN, 2nd.

WITH

BEN ALEXANDER





Mrs. Wallace Reid

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"Fighting Courage"
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Eugene O'Brien — Marie Prevost — Conway Tearle — Vera Reynolds — Ben Lyon
Lloyd Hughes — Anita Stewart — Jacqueline Logan

Monte Blue — Alma Ruebens —Chas. Ray — Leatrice Joy — Pat O'Malley — Mary Carr
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The "Why" of Davis Dist. Div.

IT is customary, in this business, to claim for every new project motives of uplift, philanthropy and salvation—which deceive no one. So let's be frank about it at the outset, and leave out such nonsense.

The Davis Distributing Division, Inc., like every other legitimate business enterprise, was formed to earn a reasonable profit for the Davis Distributing Division—in other words, to make money.

We felt that the one sure way to bring about that result was to give full value for every dollar received —"better pictures for less money." That standard has been rigidly held to. Every possible ounce of showmanship and entertainment has been put into the Davis product, without extravagance and without waste. That has made it possible for us to sell these pictures on a "live and let live" basis.

For a time we distributed our product on the state rights market, but that field reached a condition where we could no longer state right our pictures with fairness to our producers or to ourselves.

Therefore, we welcomed the advent of Vital Exchanges, Inc., which has contracted to release all of our product for a period of five years under what we believe to be the fairest arrangement yet devised for this purpose.

Through our contract with Vital Exchanges we will have a national release date, complete "coverage" of the country, moderate distributing cost, and all the advantages of a national organization, plus certain features of the state right plan, such as personal financial interest on the part of each exchange manager.

Vital Exchanges, in dealing with the exhibitor, is using a contract based upon that drawn up by Joseph M. Seider, chairman of the contract committee of the M. P. T. O. A. Under the terms of this, all reasonable contingencies are equitably provided for. In the event of a difference of opinion arising, Vital Exchanges agrees to arbitration by a board of three members, one selected by the exhibitor and one by the exchange.

For the producer, the Vital Exchange has the most equitable arrangement yet accorded the maker of a picture, and one under which he will share fully in the earnings of a successful production.

Thus, at one stroke, a square deal is assured all independent branches of the industry—the producer, through an arrangement which will bring to him his full share of the exhibition value of his pictures, and the exhibitor, through the assurance of fair dealing and "better pictures for less money."

J. Charles Davis, 2nd

President.



Executives of the Davis Distributing Division; left to right: H. G. Davis, treasurer; J. Charles Davis, 2nd, president; Julian Solomon, director of advertising and publicity; J. K. Adams, vice-president; Walter Hopkins, head of accessories department; Herbert Fajans, West Coast representative.

A Splendid Line-Up

From an office with a rented desk and a part-time stenographer handling the sale of a series of western pictures, to the largest Independent Distributor in America—in a period of ten months is quite an accomplishment. Davis Distributing Division, Inc., started last February in just that way and today it is offering to the exhibitors of the United States and Canada a complete program of pictures through Vital Exchanges, Inc., and its other Independent exchange affiliations.

This program is headed by four super-specials and comprises seven series of features, two serials, fifty-two comedies, six two-reel novelties and fifty-two single-reel novelties.

"The Red Kimono"

"Boys, it's a knockout!"

That is the way J. Charles Davis 2nd greeted the folks in the home office when he returned to New York from a flying trip to the Coast after having seen the "rushes" on Mrs. Wallace Reid's new picture "The Red Kimono."

When "J. Charles" is "sold" on anything his enthusiasm radiates like rays of light from a sun arc and is as contagious as the measles. It wasn't long until the entire Davis organization was likewise exclaiming "Boys, it's a knockout!"

According to those who have seen the finished picture, Mrs. Reid has adhered to the policy of her two sensational box office successes, "Human Wreckage" and "Broken Laws" and has again dared to venture onto thin ice of convention in order to drive home another of those lessons in behalf of humanity for which her name is becoming symbolic and to the teaching of which she is devoting her life.

While Mrs. Reid has painted a picture of one of civilization's greatest problems with absolute accuracy, she has done it with the gentle touch of a mother giving a loved daughter a glimpse into the darker avenues of life in order to guide her footsteps into brighter paths.

"The Red Kimono" was adapted from Adela Rogers St. Johns' "Smart Set" magazine story "Gabrielle of the Red Kimono" and is based on a true story revolving around the segregated district of New Orleans. Miss St. Johns "covered" the case while working as a reporter on a newspaper.

Mrs. Reid, herself, appears in the picture, and the rest of the cast contains such names as Priscilla Bonner, Theodore Von Eltz, Mary Carr, Carl Miller, Tyrone Power, George Seigman, Max

"The Red Kimono" Mrs. Reid's Best

Ascher, Sheldon Lewis, Virginia Pearson, Nelly Bly Baker and Emily Fitzroy.

Marilyn Mills Popular

"Something wonderful in riding costumes" would describe Marilyn Mills if one wished to disregard the exceptional histrionic ability which her splendid riding augments so successfully. There is no doubt that Marilyn can ride. Producers have known that for several years, and as a result she has appeared, unheralded and unsung, in many productions "doubling" for famous stars whenever they were required to make a spectacular ride, for many years.

She might have gone on "doubling" for years, earning good money but of necessity keeping herself in obscurity except that J. Charles Davis, 2nd, president of Davis Distributing Division, Inc. and J. K. Adams, the keen eyed, far seeing vice president of the same organization, recognized her possibilities and signed a contract with her to appear at the head of her own company, thus giving recognization to a talent that has graced the screen for many years.

Miss Mills, who probably knows more about horses than any woman on the Western Coast is a convincing and talented actress, and could hold her own in any company. With her two wonderfully trained horses "Beverly" and "Star" playing important roles in her pictures she is able to offer to the exhibitor a series of productions absolutely unique in the history of pictures.

Two of Miss Mills' productions, "Tricks" and "Three Pals" are completed and the former is ready for release, and have received unstinted praise from previewers who have been fortunate enough to see them. She is already at work on the third, and will make at least five more under her contract with Davis Distributing Division, Inc.

"Hearts and Fists"

The Davis Distributing Division and Vital Exchanges are wearing broad grins over the acquisition of "Hearts and Fists," produced at the H. C. Weaver Studios, Tacoma, Washington, for Mid-winter release. A "big timber" story that is decidedly "big business" timber would be a boiled-down summary of the volumes of words that are being said and written in praise of this picture by the officers and department heads of the two organizations.

John Bowers, Marguerite de la Motte, Alan Hale and Dan Mason head the cast and a big logging camp in full operation in the heart of the "big timber" district of Washington furnishes the background for the thrills.

"Hearts and Fists" was adapted from a story by Clarence Buddington Kelland which appeared as a serial in the American Magazine, and is virile and red-blooded enough to suit even the most thrill-hungry audiences.

Aside from the magnificent beauty of its backgrounds, "Heart and Fists" boasts a story that could stand "on its own" in any surroundings. It has in-



Mrs. Wallace Reid has scored again in "The Red Kimono," a Davis Distributing Division release through Vital Exchanges in which she herself appears, plus a cast including Priscilla Bonner, Theodore Von Eltz, Mary Carr, Virginia Pearson, Sheldon Lewis, Carl Miller, Tyrone Power, George Seigman and others.

Marilyn Mills Features Carry Thrills

rigue, suspense, thrills and heart interest, and is a well knit, logical and absorbing piece of fiction that has not been spoiled in its transition from magazine to celluloid.

According to J. Charles Davis, II, president of Davis Distributing Division, Inc. and second vice-president of Vital Exchanges Inc. "Hearts and Fists" will be followed with other productions from the Weaver Studios, all of an equally "big business" calibre. Detailed announcement concerning these subsequent releases will be made at a later date.

















Scenes displaying the remarkable versatility of Marilyn Mills, star of "Tricks," "Three Pals," and others to follow in a series of stirring melodramas which Davis Distributing Division is releasing through Vital Exchanges. She is equally at home in Western and Society roles.

Guaranteed Pictures, Inc.

There is always something new under the sun in the Independent Production field, and in the organization of "Guaranteed Pictures, Inc." there has doubtless been set a precedent that will be followed with profit by other Independents.

"Guaranteed" pictures is, like all Gaul, divided into three parts, each part being an integral part of the whole organization and inseparable from it. Through these three parts Guaranteed Pictures, Inc. finances, produces and distributes its output to Independent exchanges and exhibitors.

The financial end of the organization is The Aetna Finance Corporation of Los Angeles. The production is handled by Ben Wilson, and distribution is by Davis Distributing Division, Inc.

Originally the Aetna Finance Corporation of Los Angeles was the money interest back of the projected making of five James Oliver Curwood pictures and a series of eight from the widely read novels of General Charles King. Davis Distributing Division, Inc., had a contract for the release of these pictures which were being produced at that time by Clifford S. Elfelt. When Elfelt left the film business to look after his other interests, E. A. Aggeler, President of Aetna agreed to carry through the contracts previously made with Davis Distributing. He realized the possibilities of proper financing for Independent Producers provided suitable distribution arrangements were assured in advance. Having come in contact with methods of Davis Distributing Division in handling the sales of the Elfelt output, Mr. Aggeler called in J. Charles Davis, 2nd, of that concern and Ben Wilson, star and producer and outlined a plan.

This plan called for the formation of the three-unit company in which the finance, production and distribution elements should be equally represented. To accomplish this end, Guaranteed Pictures, Inc., was formed for the specific purpose of delivering to Independent Exchanges and Exhibitors the five pictures from the James Oliver Curwood books, and the eight complete pictures from the books of Brig. Gen. Charles King which they had contracted to take. In addition to this, Guaranteed pictures will finance, produce and distribute such other product as may be agreed upon by the triumvirate.

In this combination of essential forces, the company is equally owned by its three component branches, and each division receives the same profit that it would if working independently. In other words, the finance company has its money working at a normal

"Red Love" a Tale of the Indian To-day

profit, the producer receives his salary and expenses, and the distributor earns his usual percentage for distribution. But with the three closely allied, and working in unison, each is thoroughly cognizant with what the other branches are doing, and all are thereby able to eliminate overcharges, waste, lost time and high overhead, and give to the world "Better Pictures for Less Money."

Of the fourteen productions guaranteed, eleven have already been completed. "My Neighbor's Wife" and "The Gold Hunters" both from James Oliver Curwood's books, have been turned over to Davis Distributing Division, and the next of the series, "The Courage of Captain Plum," is in production. Of the General Charles King series, "Under Fire," "Warrior Gap," "Fort Frayne" and "A Daughter of the Sioux" are ready for release and work on the balance of the series is









"Red Love," a gripping story of the Red Man of today and his problem, written by L. Case Russell, starring John Lowell supported by Evangeline Russell. A Davis Distributing Division special, released through Vital Exchanges.

under way. "Law or Loyalty" is also ready for release.

Aetna Finance Corporation is one of the strongest and best known of the financing companies on the West Coast. They have been in business for many years, and though not so old in the motion picture game as some, have financed many projects. The president is Mr. E. A. Aggeler, General manager of the Aggeler-Musser Seed Co., the largest dealers in seeds and bulbs west of the Rockies. Mr. J. L. Mauldin, vice-president, is a retired capitalist and Mr. H. E. O'Brien, secretary and treasurer, has been for the past fifteen years Special Agent and Adjuster for Southern California and Arizona for the Aetna Insurance Company of Hartford, Conn.

Ben Wilson, as the producing factor of Guarantee Pictures has a record that goes back to the beginning of the Industry. He has starred in innumerable pictures and in the past few years has been producing as well as directing and acting. He has made a number of serials, "The Blue Fox," "Santa Fe Trail," "Man of the North," "Days of '49," "Riders of the Plains," has recently completed "The Mystery Box" in which he co-stars with Miss Neva Gerber, for Davis Distributing Division release. He is now working on a second serial for this same company entitled "The Power God" which through a tie-up with a Midwestern syndicate has been nationally advertised in over sixty magazines and six hundred newspapers.

The Davis Distributing Division, Inc., of New York, became the largest independent distributors in the state right market within six months after its organization. Through Vital Exchanges, Inc., it now has national distribution.

In addition to the entire output of Guaranteed Pictures, Inc., Davis Distributing Division, Inc., has fifty-two comedies, two serials, six two-reelers without sub-titles, and a series of single reel novelties as short subject balance for programs, and four superspecials, "Tales of a Thousand and One Nights" made abroad; "Red Love" an unusual story of the American Indian of today; "The Red Kimono" produced by and with Mrs. Wallace Reid; and "Hearts and Fists," a story of the big timber from the pen of Clarence Buddington Kelland and produced by H. C. Weaver in Tacoma.

The formation of Guaranteed Pictures, Inc., in no way interferes with other production arrangements of the Davis Distributing Division, Inc., or other financing activities of Aetna Finance Corporation, but simply creates a strong combination of the three vital elements of motion picture business for the purposes specified, that is, finance, production and distribution.

"Law Or Loyalty"

A stirring drama of the great North Woods, with a throbbing love story interwoven, makes "Law Or Loyalty" a picture of extraordinary merit and box-office appeal. It is alive with spine-tickling action and suspense. Tragedy and comedy move thru the tale with attention-attracting realness. In fact, every element vital to a great film is incorporated in this production, which is unanimously being greeted as an outstanding picture—a cinema which brings both smiles and tears and leaves an audience the happier for having seen it.

"1001 Nights" is Brilliant Spectacle

Featured in the competent cast is Lawson Haris, former Broadway legitimate star, whose silversheet experience includes service with Australian producers. Other players who grace the story are: Dolores Dorian, Robert Walker, Richard Sutherland, James Stevens, "Buddy" Duey, Ray Brooks, Thomas Price, George Fox, Steve Ludlow and Bertram Tracey. Clifford S. Elfelt made the production for Davis Distributing Division.

"Under Fire"

As American literature of the frontier period has been enriched by the novels of General Charles King, U. S. A., so has the films been enriched by the productions made from his stories for Davis Distributing Division, Inc. "Under Fire," the first of a series of eight features made from his undying tales, is a tasty sample of what is to follow. It embodies the glamour and thrills of pioneer days recorded as only such a soldier as General King could record them. This is the sort of a picture that never fails to "get over" with any class of audience.





William (Bill) Patton gives a sterling performance as the featured member of the cast. He is ably supported by Bert Lindley, Jean Arthur, Erving Renard, Harry Moody, Catherine Calhoun, Norbert Miles, James Gibson, Boris Karloff, William Calles, Fred Burns and Flo Gibson. The story, adapted for the screen by Frank Howard Clark, was filmed by Clifford S. Elfelt.

"Tricks"

Distinctly out-of-the-ordinary entertainment is "Tricks," in which discriminating movie fans are certain to find precisely the kind of drama they appreciate. This production fairly brims over with hair-raising stunts of horsemanship performed by daring, charming Marilyn Mills and action that is high-powered and continuous. In addition to the fast-moving action on the ranch there is a boarding school sequence which is a knockout for genuine comedy—the sort that appeals to every type of movie goer. You will find box-office kicks injected with telling force in each reel.

"Tricks" is a sample of the intelligent direction of Bruce Mitchell, the story being the work of Mary C. Bruning. Miss Mills, its star, has won the eulogy of the critics as an actress who can ride a bad-acting horse as effectively as the best of the highly-touted male screen luminaries and who can really act as well. Adequate support is given the star by the following players: J. Frank Glendon, Gladys Moore, Myles McCarthy, Dorothy Vernon, William Lowery and Harry Valeur.

"$50,000 Reward"

Hazardous feats of horsemanship, combined with action-full story, make "$50,000.00 Reward" an outstanding film tale of Western life. Ken Maynard, star of the production, believes that thrills must be provided at all costs and risks and the daredevil stunts he pulls in this picture testify both to his ability and his courage.

Maynard plays his role with understanding and vigor. He knows what the box-office needs by way of entertainment and never fails to inject it in each picture he appears in. Maynard is the chap who played Paul Revere in Marion Davies' "Janice Meredith." Supporting him is winsome Esther Ralston, who has occupied feature roles in such Paramount films as "The Beggar on Horseback." Others who contribute excellent performances are: Bert Lindley, Frank Whitson, Ed Peil, Lillian Leighton, Charles Newton, William Moran, Ananias Beery, Jr., Augusta Ain, and the Hollywood Beauty Sextette—Nancy Zann, Fern Lorraine, Olive Trevor, Grace Fay, Katheryn DeForrest and Edith Flynn. Clifford S. Elfelt directed the picture from the story written and adapted by Frank Howard Clark.





These stills give some idea of the Oriental splendor and magnificence portrayed in "The Tale of the Thousand and One Nights," a Davis Distributing Division special released through Vital Exchanges. This Arabian Nights fantasy contains some of the most beautiful settings and effects ever photographed, and features a carefully selected cast of distinguished artists.

"Fighting Courage"

Thrills crowd each other in "Fighting Courage," a hair-raising

"Peggy of Secret Service" is Popular

Western melodrama starring hard-riding Ken Maynard. This is the type of picture that an exhibitor can play with the assurance that it contains every possible box-office magnet and that it is a positive means of lining 'em up outside. Dull moments are totally unknown in this production, which provides action with all desirable rapidity.

Ken Maynard is distinctly a he-man as well as a splendid horseman and actor. The work of the remainder of the cast, Peggy Montgomery, Melford McDowell, Frank Whitson, Henry Ward, James Barry, Jr. and Gus Saville, is beyond criticism. The direction is by Clifford S. Elfelt, the story by Frank Howard Clark. Included in the cast is "Tarzan," Maynard's wonderfully human horse, and the "Hollywood Beauty Sextette," a group of authentically easy-to-look-upon misses who would make any Ziegfeld chorus envious.



"My Neighbor's Wife"

As every alert exhibitor knows the name of James Oliver Curwood means something to hundreds of thousands of people thruout the world who have spent breathless hours reading his outdoor novels. "My Neighbor's Wife" is the first of a series of five pictures made for Davis Distributing Division from Curwood novels. This picture is different from the usual run of pictures and also from the usual Curwood story. In fact it tells a story within a story.

A young actor who thinks he has directorial ability wants to make a picture from the Curwood novel "My Neighbor's Wife." His difficulties in raising the money and casting the picture form a frame within which the production of the Curwood story is shown. The picture is successfully completed and sold to state right buyers whereupon the actor-director wins the girl, and father-in-law presents him with the amount of money he had previously loaned for the making of the picture.

The cast which presents this unique picture is truly one of "big names," comprising people who have an enviable rating with dyed-in-wool cinema fans. Here is the splendid list: Herbert Rawlinson, Wyndham Standing, Mildred Harris, Grace Darmond, William Russell, Helen Ferguson, Thomas Santschi, Margaret Loomis, Marie Walcamp, Richard Travers, Edward Davis, William Norton Bailey, Chester Conklin, Dan Mason, Ralph Faulkner, Frank Leigh, Phillippe De Lacy, Charles Gerrard, Lucien Littlefield and Mason Mitchell. The calibre of direction is indicated by the fact that the production was made under the supervision of John Ince, the actual direction being by Clarence Geldert, who has a reputation of his own. The adaptation is by Perry Vekroff.

"The Gold Hunters"

"The Gold Hunters" is an intensely fascinating mystery drama of the North based upon the story by James Oliver Curwood, dean of the writers of life in the little-known regions of North America. In the original, the tale is dramatically absorbing but it has been manifestly enhanced thru its intelligent screen interpretation. Especially will it find an enthusiastic welcome from the fans who delight in well-told stories of the northern wilderness, pictures teeming with action and suspense.

Credit for a smashing box-office production goes to Guaranteed Pictures, Inc., to the director, Paul Hurst, and to the excellent cast. Every real film fan is familiar with the work of the principals: David Butler, Hedda Nova, Mary Carr and Bull Montana. The supporting players, each of whom give a convincing performance, are: Jimmy Aubrey, Al Hallett, Noble Johnson, Frank Elliott, John T. Prince, William Humphrey and Kathryn McGuire.

More Curwood Classics

There are three more James Oliver Curwood classics in the series of five being produced for Davis Distributing Division, Inc., and there is every indication that each one is destined to be a box-office smash—and a resounding one, at that. The first two productions of the series, "My Neighbor's Wife" and "The Gold Hunters," are obviously built to please movie-goers everywhere in this film-mad sphere. Executives who are informed concerning the stories of the remaining three and various details of production plans confidently express the opinion that they will equal if not exceed their predecessors in popularity.

"The Courage of Captain Plum" is an absorbing mystery special concerning the strange adventure of a young ship's captain in a weird city. The story carries conviction as well as entertainment and thrills galore. It is now in course of production.

Public demand forced Curwood to write "The Wolf Hunters" as a sequal to "The Gold Hunters" and there is every reason to believe that when the hundreds of thousands of his enthusiasts see the story in silversheet form, they will not be disappointed. It is a stupendous melodrama in which a man fights for happiness and success against overwhelming odds.

Several scenes from "Peggy of the Secret Service," the first feature of a series under that title, starring Peggy O'Day, the "Thrill Girl," in daring and colorful situations. Written and supervised by Finis Fox, and produced by S. Cole, these Davis-Vital productions give Miss O'Day every opportunity for her best work to date.

Powerful Drama in "Hearts and Fists"

"Warrior Gap"

The true spirit of the border, when white man and Indian clashed for the supremacy of the West, has been injected in "Warrior Gap," one of the famous General Charles King series being released by Davis Distributing Division, Inc. Both the Indian and military atmospheres have been achieved with striking success and the entire production has an authentic ring. The plot itself is one that cannot fail to captivate the interest of all, especially in view of the fact that it is interpreted by such a veteran of Western historical films as Ben Wilson.

Neva Gerber plays opposite Wilson with her usual brilliance and understanding of her role. In the supporting cast are: Ruth Royce, Dick Hatton, William Patten, Robert Walker, Jim Welch and Lafe McKee. Alvin J. Neitz directed the production, which is from the schedule of Guaranteed Pictures, Inc. From beginning to end the picture has been produced without economy in production costs, the sole objective being to create a film with a maximum of film fan interest. Trade reviewers who have inspected the opus, judging from their criticisms, agree that the objective has been attained to a gratifying degree.







Three of the high spots from "Hearts and Fists," an H. C. Weaver production, with John Bowers and Marguerite de la Motte heading an unusually strong cast. It is a story of "big timber," filmed right in the heart of the big timber country. A Davis Distributing Division release through Vital Exchanges.

"Fort Frayne"

A notable member of the General Charles King series, depicting early frontier life in the West, is "Fort Frayne," which teems with action thruout. Ben Wilson, who directed the production as well as co-starred with charming Neva Gerber, took every pains to see that the historical background is accurate in all details and consequently the picture is an invaluable contribution to American film history of post-Civil War days. Every few feet of film is punctuated with thrills and unalloyed excitement and excellent "soft touches" are provided by the winsome love theme.

"Fort Frayne" is a product of Guaranteed Pictures, Inc., its adaptation from General King's novel being made by George M. Pyper. The story is interpreted by a cast of experienced players, including: Ruth Royce, Bill Patton, Lafe McKee, Minna Ferry Redman, Lou Meehan, Major McGuire and Joe de la Cruze.

"A Daughter of the Sioux"

A stirring drama of the frontier days, in which a supposedly Indian girl is suspected of betraying vital secrets to the Redskins, is vividly unfolded in "A Daughter of the Sioux," one of the praiseworthy General Charles King series. The story proper is an intensely dramatic one and is enhanced by authentic atmosphere. Children as well as adults will find this Davis Distributing Division production educational from a historical angle as well as decidedly entertaining.

This is a Ben Wilson production made by Guaranteed Pictures, Inc., with Wilson directing as well as playing the male lead. Neva Gerber is co-starred and other members of the cast are: Robert Walker, Fay Adams, William Lowery and Rhody Hathaway. George W. Pyper adapted the story for screen purposes. The entire film has received warm approval from newspaper and trade paper critics, who herald it as a "splendid chronicle of American frontier life."

Four Frontier Features

The balance of the General Charles King series, which will be available in the near future, consists of: "Tonio, Son of the Sierras," "Apache Princess," "Starlight Ranch" and "Worst Man of the Troop." These pictures breathing the unquenchable spirit of the American frontier are worthy successors to their four predecessors. They are designed to hit the box office with a veritable Florida real estate boom crash.

In "Tonio, Son of the Sierras," Ben Wilson, producer of the series thru his company, Guaranteed Pictures, Inc., has filmed a stirring tale in which engagements between the Redskins and the cavalrymen figure prominently. Like a tornado, action sweeps thru the production.

Air Thrills Feature of "Flyin' Thru"

"Apache Princess" unfolds the touching love story of an Indian maid and tells with a poignant touch, the difficulties she and her white lover fight to overcome before attaining happiness and peace. Tragedy and comedy equally find expression in this great picture.

Conditions in the West during the post-Civil War period are reflected with admirable sincerity in "Starlight Ranch," which embraces an alluring love tale flanked by red-hot action.



"The Worst Man in the Troop" is typical of the other General Charles King productions placed against a picturesque military background.

In all of this series handled by Davis Distributing Division, Inc., the featured players are Ben Wilson and Neva Gerber and the casts include such favorites as Robert Walker, Dick Hatton, Ruth Royce, William Patten, Jim Welch and Lafe McKee.

Al Wilson—Movie Ace

If there is an aviator qualified to talk of stunt flying in the motion picture industry today, Al Wilson is the man. Al has associated with airplanes since they were in the incubator stage and has followed each evolution in their development with intense interest. He is familiar with every kink and wrinkle in their system. To promenade over a machine tearing through the ozone gives him no more thrills than is experienced by the carpenter climbing his ladder or the average New Yorker struggling through the subway jam. But the people who watch him do his stuff in the series of pictures in which he is starring for Davis Distributing Division, Inc., cannot sit immune from thrills and spine-ticklers as they gaze at his death-inviting feats.

"And Speaking of Aces"

There is little chance of losing when a person holds six aces at one time, and that is what Davis Distributing, Division, Inc., claims to have in the Al Wilson Aviation "Ace" series of six death defying stunt pictures which are being released through Vital Exchanges, Inc.

Leading off with "Flyin' Thru," the first "ace" in their hand, "D. D. D." offers "Flyin' Thru" to Independent exhibitors all over the world and dares anybody to produce a trump that can take that trick. "Flyin' Thru" is the story of an aviator who returns from heroic service in France to find his father serving a life sentence in prison as the supposed murderer of his nearest neighbor. The "ace" sets out to find the real murderer, and after a series of thrilling adventures, including a fight with a pirate plane above the clouds, runs the murderer to earth, the father is released from prison, and the murdered man's daughter becomes the aviator's bride.

Davis Distributing Division, Inc. and Vital Exchanges are enthusiastically pushing the series of which "Flyin' Thru" is scheduled as No. 1. The stories for the other five have been selected, and the second is now in production.

"Three Pals"

"Three Pals" of the Marilyn Mills eight is a splendid vehicle for this charming young woman. In it she has several opportunities to display her extraordinary riding skill, and to feature her beloved equine pals "Beverly" and "Star" to her heart's content.

Set in the Blue Grass country, "Three Pals" deals with the fiery tempers of a Kentucky Colonel and a Southern Major — and the love affairs of their daughter and son respectively.

"Beverly" and "Star" do much more than a "bit" in the work of capturing the man who shot the Major from ambush, and many a two-footed detective could copy their logical line of reasoning with profit.



Three of the thrill and comedy moments in "Flyin' Thru," an Al Wilson production in which the "movie ace" is said to excel all previous efforts in the way of hazardous airplane stunts. The story combines melodrama, romance and comedy in pleasing proportions, and is a Davis Distributing Division release through Vital Exchanges.

The big punch of the picture—or rather the two big punches, take place on the race track. Once when the two young people race each other in an effort to determine which stable possesses the swiftest thoroughbred, and once when the girl enters the "Owners Sweepstakes" at the last minute and rides "Beverly" to victory before a crowded grandstand. Both races are thrillers of the highest type, and both demonstrate that Miss Mills can "jockey" with the best of them.

Davis Distributing Division and Vital Exchanges as well as other distributors handling Davis product report an exceptonal

Guaranteed Pictures Deliver Results

amount of interest in the Mills productions and their refreshing and intriguing stars.

"The Demon Rider"

Set in a background of some of nature's wildest mountains, the action in "The Demon Rider" matches the scenery perfectly.

It is proving a joy to all those addicted to the whoop-'em-up western type of picture, as well as making converts of many who have heretofore scorned pictures dealing with the rougher side of life.

This particular Maynard masterpiece gives the handsome and debonair Ken ample opportunity to set several thousand more feminine hearts aflutter and to show to the world just what an actor his beloved pal, "Tarzan," "King of all horses" really is. This latter pleases Ken more than having the spotlight turned on himself. There is little doubt but that the femininity of filmdom is rapidly taking Ken Maynard to their hearts, and if fan mail counts for anything, certain other representatives of the genus "cowboy" had best begin practicing up on some new stunts.

Vital Exchanges, Inc., and distributors of Davis product before the organization of Vital are attending to the physical distribution of the entire Maynard series, of which "The Demon Rider" is third on the list.

"The Haunted Range"

Ghost stories are certainly a novelty in pictures of the "Great out-doors," and when one throws in an "obstacle race" over several miles of mountain country, with members of a desperate gang of cattle thieves stationed at intervals along the way, each intent in some manner or other on taking the racer's life you can make up your mind you are not going to be bored.

That's "The Haunted Range"—one of the Ken Maynard "8" and one of the pictures Davis distributing Division, Inc., is distributing through Vital Exchanges—"except in territories not under contract"—as the slug line on all the advertising copy reads at present.

"The Haunted Range" isn't just a story about a ghost—the ghost is right there, riding as ghosts should, in spooky white garments surrounded by a strange light and "hitting the high spots" along the crest of a mountain range.

Ken's job is to "lay" the ghost, and how he does it makes one of the most absorbing western pictures released for many a day.

The story offers opportunity for a different line of exploitation than can usually be given to a "western," even a "super-western"—and both the Davis and Vital offices report that it is showing every indication of being a box-office gold mine.

"The Grey Vulture"

That Ken Maynard lad or J. Charles Davis, 2nd, or somebody connected with the Maynard productions, the Davis Distributing Division, Inc., or the Vital Exchanges, must be a whiz when it comes to selecting stories that will make the Maynard series stand out among other "westerns" like a Follies Girl at an old maid's convention.

In "The Grey Vulture" Ken turns to comedy, and with a prologue set in the "Days of old when Knights were bold" gives a hilarious exhibition of the present day adventures of a knight of the Great Open Spaces afflicted with a Chivalry complex.

The fact that there is a real drama running through the story, and that it is plentifully sprinkled with fights, stage hold-ups and other fixtures of Western literature does not detract from the newness of the entire idea—rather these things add to it because the author has used them in such surprising ways.

"The Grey Vulture" has all the earmarks of a box-office ace, and orders are already being placed for prints, though the release date has not yet been definitely set.

Short Subject Line-Up

J. Charles Davis, 2nd, president of Davis Distributing Division, Inc., pins his faith to the idea of the balanced program. He believes that as many features "flop" because they are shown in the wrong kind of company as because they are in themselves poor pictures. Vice versa, he believes that many a mediocre picture that otherwise would have been a flop has been put over with carefully selected short subjects.

Almost every exhibitor realizes that he must have a news-reel, and one or two short subjects in addition to his feature, but there is where a









Photos from two of the productions made by Guaranteed Pictures, Inc., which the Davis Distributing Division, Inc., will release through Vital Exchanges, Inc. The two stills at the top are from "Gold Hunters," while the two at the bottom are from the action of "My Neighbor's Wife," another of the Guaranteed productions. These are on current schedule of releases.

Ken Maynard Likable Western Player

too-large proportion of exhibitors stop. What kind of short subjects is left entirely to chance, and whatever is easiest to get and costs the least is most likely to go on the program. A careful check over a period of several months of the career of one of the outstanding productions of the past three years gave conclusive proof of how direct a bearing the rest of the program has on the success of a feature. In nearly every case during the investigation mentioned, an adverse report could be traced to "bad company." Can you imagine an exhibitor so foolish as to show a news-reel in which wrecks and disasters predominated, and five reels of animated diagrams with lengthy subtitles illustrating an abstract scientific theory as an "appetizer" for a serious historical drama in 9 reels? Hard to believe, but that is exactly what happened in a first run house in a city not many miles from New York—and then the exhibitor sent in a report that the feature didn't "go" with his patrons and attendance fell off steadily during the week.

Davis Distributing Division, Inc., selects its short subject product with infinite care, and with the exception of news-reels—is equipped to supply a perfectly balanced program for any house.

At the present time they have two series of comedies which, together, are delivered on a one-a-week schedule, and which afford the exhibitor a wide field for selection.

"Hey Fellas!"

The "Hey Fellas!" series of 26 kid comedies depict—according to the advertising matter—"The doin's and disasters of Young America" and are McKnight-Womack Productions. The popularity of children's antics as a basis for comedy is well known and the Davis Distributing Division, Inc., series is heralded as carrying a heavy load of laughs. The "Hey Fellas!" comedies were especially selected as the right balance for programs carrying a serious dramatic production as the feature; especially if the drama has a society background.

"Sheiks and Shebas"

The kid comedies are augmented by a series of "Sheiks and Shebas," also McKnight-Womack Productions consisting of 26 rib-ticklers portraying the "problems and perplexities" of our modern flapper. These are "dressed-up" comedies and were especially selected as a pleasing contrast for Character dramas or for pictures with a "period" setting.

If an exhibitor chooses one of the popular feature length comedies or comedy dramas as the main part of his program Davis Distributing Division can again offer him just the right contrast.

"A feature comedy certainly should not be 'paced' with slapstick" declares J. Charles. "Because I have seen that done so often, with disastrous results to both feature and short subject, I stocked up with what I consider the right balance for laugh-provoking features.

"Cinema Stars"

Mr. Davis refers to the F. Herrick Herrick "Fragments of Life" and to the R. B. Staub single reel novelties entitled "Cinema Stars" in which practically every popular or semi-popular screen star is shown in intimate scenes at work, at play and at home. These are like personal introduction to screen favorites and will fit in with most any program.

"Fragments of Life"

The "Fragments of Life" series is a distinct novelty in short subjects consisting of six two-reel dramas told entirely without subtitles. Beautiful photography and a real story in each of these make them a welcome addition to a program mainly set in a lighter vein.

In addition to the various short subjects produced in series the Davis Distributing Division has acquired a number of single reels of individual characteristics to help make the exhibitors life an easier one.

Vital Exchanges, as well as the other distributors through which "D. D. D." makes physical distribution handles the Davis Short subject product as well as the Davis features, and will supply an exhibitor with an entire "balanced program" if he so desire.



Action shots from "$50,000 Reward" and "Fighting Courage," starring Ken Maynard which Davis will release through Vital.

House-Packing Serials

In theatres where the serial is popular a thrilling episode picture is a guarantee of a full house, no matter what else may or may not be on the program. They have the same attraction as that which sells issue after issue of a magazine and builds up a huge circulation by printing an absorbing novel in tantalizing sequences.

The idea that a serial is merely a collection of hair-raising escapes from death with little continuity and no plot is all wrong, and the exhibitor who plays a serial picture with that thought in mind hasn't made much of a study of what a real serial is.

Al Ferguson Films Packed With Action

In order to offer to their customers a complete assortment of celluloid wares, Davis Distributing Division, Inc., has included in its product two super-serials, "The Mystery Box" and "The Power God," both produced by Ben Wilson, a master in the business of serial direction, and in both of which he co-stars with Neva Gerber who has appeared in many pictures with him.

These two serials are really novels in screen form. Each has a carefully worked out plot which is skillfully carried from episode to episode, holding the interest to the final chapter without sagging anywhere. Every episode is sufficiently complete to be of interest to the chance spectator yet they are not sufficiently separated from each other to spoil the continuity.

If chapter pictures have somewhat fallen into disfavor in certain types of playhouses in the past few years, the Davis Distributing Division offerings will go a long way toward returning them to their former pedestal of popularity.







Al Ferguson, the hard riding Western star, is the central figure in these scenes, which are from "A Fighting Romeo," a Davis release through Vital.

"The Power God"

The Power God is a fifteen episode serial written by Rex Taylor and Harry Haven, and directed by Ben Wilson who co-stars with Neva Gerber in the production. Each separate episode is one complete incident in the thrilling struggle to gain control of a marvelous engine, which generates power without the use of any known fuel.

Because of the great import of this marvelous invention, a syndicate in which is represented all of the power and fuel companies of the country, undertakes to get possession of the model and destroy it. The inventor, realizing the great importance of his discovery and fearing that the secret may be stolen, cunningly builds his engine in such a fashion that its secret can not be discovered even when the parts are completely assembled unless the secret of assembly is known in advance. He entrusts this final secret of assembly to his daughter, even keeping it from his trusted assistant who is thoroughly familiar with every other part of the mechanism.

The story begins with the unexppected death of the inventor and the struggles of the syndicate to wrest the secret from the daughter. An accident which causes the girl to lose her memory adds to the complications and but for the persistence of the inventor's assistant, who is also the girls' financee, the secret of the power engine would no doubt have passed into the hands of the syndicate and been delegated to oblivion. In a smashing climax in which the syndicate's representatives rushes for Washington with plans of the engine in order to take out the patent, the inventor's daughter and her lover attach the power engine to a "dead" locomotive and reach Washington with their model ahead of the others.

The Power God is a well-written, well-directed and carefully photographed story in which the episode climaxes build steadily and with sustaining interest to the final climax.

Released by Davis Distributing Division, Inc., this serial will soon be available to all exhibitors through Vital Exchanges, Inc., and its other distributors.

"The Mystery Box"

Good serials are sure-fire business builders which exhibitors can ill afford to let slip through their fingers. "The Mystery Box," featuring Ben Wilson and Neva Gerber, is a chapter play which is conclusively proving that it is constructed along box-office lines. Every one of its ten episodes is replete with thrills and suspense. It is positively the kind of serial that brings movie fans back to your house week after week with their mouths watering, so to speak, for the next exciting chapter.

In addition to the stars the cast consists of the following able players: Lafe McKee, Robert Walker, Charles Brinley, Alfred Hollingsworth and Jack Henderson. The story and direction is by Alvin J. Neitz, who handles both a pen and megaphone with equal skill and competence. Chapters in the serial are titled as follows: "The Fatal Box," "A Tragic Legacy," "Daring Danger," "A Leap for Life," "Defying Fate," "Trapped by Outlaws," "The Pendulum of Death," "The Miracle Rider," "Vengeance" and "Vindicated."

Dolly Hampton is left a "mystery box" with instructions to guard with her life. Her sweetheart, Jack Harvey, is accused of a murder but escapes the posse. Mysterious forces strive to gain possession of the troublesome box which brings ill fortune to many of its seekers. Airplane and other hair-raising stunts are interwoven in the plot which unfolds with rapid momentum until the much-anticipated explanation is provided and Dolly and Jack face a happy future.

"Haunting Hands"

"Haunting Hands" is a picture that was just naturally born to be a box-office knockout. In it the producers have managed to crowd every element that has ever helped push any picture over the top to success. Writteen by William T. Tilden, 2nd, for his first starring vehicle he has been able to put over the chamber he has elected to

Thrills and Suspense in "Mystery Box"

portray with the ease and adroitness of an old, experienced screen actor.

Co-starring with William Tilden are Marjorie Daw and Ben Alexander; both box-office "names" with decided drawing power when shown in lights over the marquee. After signing up these three the producer apparently developed an insatiable taste for box-office "names" as the supporting cast bears witness.

In the scintillating array are: George Hackathorne, Walter Long, Kathryn Martin, George Nash, Hattie De Laro, George Marion, Edmund Breese, Effie Shannon, Tammany Young and Hugh Thompson.

The story, which has been deftly directed by George Terwilliger, is one of those "human interest" themes that has such a way of making smile and giving a swift tug at your heart strings at the same time.

William Tilden as a victim of asphasia and Marjorie Daw as a fugitive from the brutalities of a crook uncle are an extremely sympathetic pair; and Ben Alexander—running away from home rather than be parted from his beloved dog is a pathetic little boy. The sentimental part of the story is balanced with a counter-plot dealing with the activities of a gang of crooks and contains some breath-taking sequences.

"Haunting Hands" is a Davis Distributing Division offering released exclusively through Vital Exchanges and is one of the few pictures offering the exhibitor almost every type of exploitation in the category of showmanship.

Rex-Hedwig Laboratories

When Charles Davis, 2nd, president of Davis Distributing Division, Inc., put his o. k. on the slogan "Better Pictures For Less Money," he didn't lean back in his chair and call it a day by any means. He went into executive session with the other members of the firm to devise ways and means of making the policy expressed in the slogan come true.

One of the first steps was the selection of a laboratory with the same ideals which are the aim of the Davis Distributing Division.

Rex-Hedwig Laboratories which were established two years ago, bear on the firm's stationary a royal crown under which appears the words "Where Quality Reigns."

"Good!" said "J. Charles" when he saw it. "If they mean that fine!" An initial order was followed by other orders, each of which was turned out on schedule time and with the highest grade of workmanship, and the final result was a contract for the entire Davis Distributing Division product.

Rex-Hedwig Laboratories are much more than a workshop to W. K. Hedwig, President and organizer of the corporation. They are the realization of a dream that began when a boy in far-off Germany began delving into those branches of chemistry dealing with the art of photography and continued when as a student in the University Jena he won a scholarship which enabled him to continue his research work in Russia, Zapan, Argentine and Hungary.

Twenty years ago W. K. Hedwig came to the United States where he immediately became affiliated with one of the great American laboratories. He subsequently became manager, and then starting out "on his own," established the Rex Laboratories at Cliffside, N. J.

An acknowledged authority on all things laboratorial, Mr. Hedwig soon saw that his business was outgrowing his modest quarters so he moved to the present location at 220 West 19th Street, where, under the name "Rex-Hedwig Laboratories" he is still carrying on.

No matter how efficient and learned a man may be—he cannot put his high ideals into execution without a skilled and sympathetic personnel. For this reason Mr. Hedwig chooses the members of his staff carefully, and makes every effort to keep them when once they have been chosen.

One member of the Rex-Hedwig organization, who holds a diplomatic position, is J. A. Kent, an old timer in the film business who uses his vast acquaintenceship in the industry and his smiling personality as a medium for bringing Rex-Hedwig Laboratories and the Producers and Distributors together. The steadily increasing business at 220 West 19th Street is testimony of how well he accomplishes his mission, as is the fact that he was elected vice-president of the organization at a recent meeting of the stockholders.

L. L. Grotte is another member of the Rex-Hedwig Laboratories, Inc., who is partly responsible for the high standards maintained. of a million feet of film per week. They can do anything from destudent of Big Business in all its branches, Mr. Grotte administers the affairs of the organization with courtesy and decision. His attitude of genial co-operation is reflected in his entire staff and makes a visit to the Rex-Hedwig Laboratories a definite pleasure.

Rex-Hedwig Laboratories employ at a minimum from forty-five to fifty people, and have facilities for handling about three-quarters of a million feet of film per week. They can do anything from developing a roll of negative to evolving an elaborate art title and in every department "Quality" is the god which rules their performances.

Horsley Laboratories

Work on the newest addition to the Hollywood plant of the Wm. Horsley Laboratories, Inc., which will increase the capacity of this laboratory to one and one-half million feet per week, is being rapidly pushed forward under the personal guidance of William Horsley himself. To meet the increased demand for Horsley service, both by the "free lance" producer and those units having contracts with the Davis Distributing Division, Inc., and Vital Exchanges, Inc., Mr. Horsley is constructing a series of new buildings which will house the improved Thompson developing machinery, which, under pressure, can be speeded up to turn out nearly two million feet of positive prints weekly.

In a statement made public by Mr. Horsley, extolling the enterprise and business acumen displayed by J. Charles Davis 2nd., and his tie-up with the Vital group of exchange managers, he said:

"Mr. Davis' alignment with Vital Exchanges, Inc., will have a far-reaching effect toward the ultimate complete stabilization of the independent market.

"The independent producer who knows that a group of two-fisted and experienced sales executives are out to put his product over to the exhibitors cannot help but become imbued with the aggressive spirit displayed by the selling forces throughout the country; which means, in effect, that he, the producer will strive mightily to better the quality of each succeeding picture, thereby keeping intact the confidence placed in him by Mr. Davis and Vital Exchanges, Inc., when his release contracts were signed. More power to Mr. Davis. It's men of his measure who make the picture industry both interesting and profitable."



Ben Wilson and Neva Gerber in hair-raising moments from "The Mystery Box," the serial starring these two which the Davis Distributing Division will release through Vital Exchanges, Inc. The story centers about a mysterious little black box, coveted by the chief characters, and their struggle for its possession is said to lead them a merry and thrilling chase.

Strong Line-up of Stars for D. D. D.

"1001 Nights"

Over on the other side there is a director by the name of Mons. Tourjansky who, judging from the gorgeousness of the settings for "Tales of a Thousand and One Nights" might well be styled the "Cecil De Mille of of Europe."

Quick to appreciate the exquisite beauty of this Arabian Nights Fantasy The Davis Distributing Division Inc. has added it to their list of "Specials," and predicts for it a long career as a money maker.

Many of the most beautiful scenes are actual shots of the real places mentioned in the subtitles and the entire production gives one the feeling of having taken a ride on the well known Magic Carpet for a little jaunt through strange and far off lands.

Mlle. Kovanko and Mons. Rimsky, who as Princess Gul-Y-Hanur and Prince Soleiman head the cast, are players of rare ability and invest their roles with a humanness and sympathy rarely found in pictures of the Arabian Nights type.

"Red Love"

A fascinating, brimming-over-with-action melodrama of the American Indian of today is "Red Love," one of the Davis Distributing Division-Vital Exchanges Specials with which those two lively organizations are backing up their slogan—"Better Pictures for Less Money."

Photographed near an Indian reservation on the Dakota prairies this vivid story of the affairs of some of our "earliest Americans" is most convincing and realistic, and paints the Indian of modern times in a far different light than the generally accepted conception of the American Indian. There are some scenes taken in a school house on the Dakota prairies that are the real thing—and the "Fair" at which the Indians annually indulge in their native dances, in horse races and other sports is one of the few exhibitions of that kind that is all it seems to be.

The story is from the pen of L. Case Russell, who was born in South Dakota, knows the American Indian of today as few writers do, and has to her credit more than three hundred produced photoplays. It was directed by Edgar Lewis who has wielded a megaphone for most of the big producing companies in the industry at one time or another.

The cast is headed by John Lowell, whose career of cow-boy, civil engineer and army officer before going into pictures six years ago makes the role of "Thunder Cloud," the Carlisle-educated son of an Indian Chief, a particularly suitable one.

Playing opposite Mr. Lowell is Evangeline Russell, who has appeared with him in various other productions, notably "Floodgates" and "Lost in a Big City."

Others in the cast are F. Serrano Keating, William Calhoun, Anne Brody, William Cavanaugh who has probably played more Indian roles than any actor on the screen today, Wallace W. Jones, Charles W. Kinney, Frank Montgomery, Dexter McRaynolds and "Chick" Chandler.



Stars and producers of Davis pictures released through Vital; reading left to right and down: Mrs. Wallace Reid, Mrs. S. Cole, Peggy O'Day, F. Schumann-Heink, J. J. Fleming, Al Ferguson, Al Wilson, and Marilyn Mills.

Secret Service Series

It is a recognized fact that melodramas have a universal appeal — an appeal that finds gratifying expression at the box-office. That is why Davis Distributing Division, Inc., is offering thru Vital Exchanges, Inc., a series of eight Peggy O'Day thrillers calculated to strike the entertainment taste of the most critical of film fans. Comprising the series are: "Peggy of the Secret Service," "Peggy in Chinatown," "Peggy From Headquarters," "Peggy Under Orders," "Peggy on the Job," "Peggy in Danger," "Peggy Takes a Chance" and "Peggy Scores a Victory."

Miss O'Day, who causes an epidemic of thrills which saturates the entire series, is a versatile miss who acts and rides horseback with equal ease and distinction.

The series, produced by S. Cole, Inc., which Davis Distributing Division, Inc., is now handling comprises stories designed especially to give Miss O'Day every opportunity to display her wide range of work.

The Secret Service Series of stories were written by Finis Fox, the well-known author and film producer. In addition to writing the stories Mr. Fox is personally supervising each of the productions.

"Peggy of the Secret Service"

Pretty Peggy O'Day flashes thru "Peggy

Prominent Players on Davis Program



















Stars and producers of Davis pictures released through Vital; reading left to right and down: Ben Wilson, Neva Gerber, Nathalie Kovanko, Ken Maynard, Tarzan; F. Herrick-Herrick; bottom row: John Lowell, L. Case Russell and Evangeline Russell.

of the Secret Service" with captivating speed and charm. This picture, the first of a series of eight productions for Davis Distributing Division, Inc., is packed with box-office wallops — the kind that register with telling force on the house treasurer's books.

Miss O'Day, "The Thrill Girl," needs no introduction to movie enthusiasts as her performances with practically every Western star as brought her wide-spread popularity. Opposite her is Eddie Phillips, whose work in "Capital Punishment" brought him national commendation from the reviewers. Capable support is also contributed by: W. H. Ryno, Clarence Sherwood, Dan Peterson, Richard Neill, V. L. Barnes and Ethel Childers. The picture is produced by Mrs. S. Cole. Credit for the excellent direction is assigned to J. P. McGowan.

Al Ferguson Features

Six successes out of six productions might be spoken of as a "knockout" a "strike" or a "home-run" according to whether one happened to be a boxing fan, a bowling enthusiast or a follower of the national game. But no matter how one says it,—six out of six is a record worth talking about.

And that is what the reports to date show about the six J. J. Fleming productions starring Al Ferguson according to J. Charles Davis, II, President of Davis Distributing Division, Inc., which is releasing the series through Vital Exchanges, and its other distributors to the independent trade.

The six features which make the Fleming "perfect score" and which are rolling the dollars into the box offices of the exhibitors who show them are "Shackles of Fear," in which Al Ferguson is supported by Pauline Curley, Frank Clark, Les Bates, and Paul Emery; "The Trial of Vengeance" with Al Ferguson, Pauline Curley, Gary Sheilds, Frank Clark and Les Bates; "Phantom Shadows" with Al Ferguson supported by Lucille DuBois, F. Schumann-Heink and a splendid cast; "Scarlet and Gold," with Al Ferguson, Lucile DuBois and F. Shumann-Heink; "A Fighting Romeo" in which Al Ferguson is supported by Elaine Eastman, and "A Fighting Parson" with Al Ferguson, Lucille Dunbar, winner of an Oregon beauty contest.

Al Wilson

Al Wilson's interest in flying dates back to his boyhood days when he and his chums tinkered around with a home made aeroplane containing a motorcycle engine. Once he took a flyer in the jewelry store business at the inducement of his father and two brothers but the call of the open spaces was too great for him to resist and soon he was in the aviation school business in California. After acting as flying instructor to a Montana cattleman he made his debut in the movies. This was with Cecil B. DeMille in "We Can't Have Everything," in which he performed a hazardous stunt. His feat won the admiration of the producer, who engaged him as a personal flying instructor. Later, with DeMille he formed the Mercury Aviation Company and engaged in carrying passengers and running an aviation school.

Wilson next investigated the exhibition flights phase of aviation, refying the laws of gravity at fairs and carnivals. His fame soon landed him a contract to co-star in a picture.

Vital Has Strong Personnel at Head

WITH the formation of Vital Exchanges, Inc., under the leadership of David R. Hochreich, a new national distributing organization comes into being. Though national in scope this exchange system will be independent in action. It will handle exclusively the product of Davis Distributing Division, Inc. the largest independent releasing organization in the market.

Mr. Hochreich has long been identified in the motion picture industry and was for years one of the leading factors in the sales and distribution end of the Vitagraph Company of America. It was his original thought and is being carried out wherever possible to have the local exchange operated by former Vitagraph sales representatives.

The idea and the ideal of Vital Exchanges is to carry onward the spirit of Vitagraph, which lives in the men who were for so many years the guiders of its destiny for the various territories.

These men for many years have wanted to go into business for themselves. Loyalty to the old company prevented this. With the formation of Vital Exchanges, Inc. each local man will have an opportunity to share in the profits of his exchange.

One of the greatest problems which confronted the new organization when it was first conceived was to obtain the right kind and the necessary volume of product so that its exchanges could begin to function immediately. After many weeks of careful search and investigation of the companies and product available, it was found that Davis Distributing Division, Inc. was the one ideally suited to the plan. This resulted in the closing of a contract between Davis Distributing Division and Vital Exchanges, whereby the latter secured a five year franchise for handling the entire output of the former in the United States and Canada.



The strong directorate and executives of Vital Exchanges, Inc., who are laying out the plans for the continued growth and expansion of this company. Top row, left to right: David R. Hochreich, president; Leo A. Price, chairman of the board; J. Charles Davis, 2nd, second vice-president; next row: William K. Hedwig, director; J. K. Adams, director; Arthur L. Price, first vice-president; bottom row: Abraham Kaplan, general counsel; Walter S. Cohen, secretary and treasurer.

This contract covers all pictures now being released in territories where they had not been previously contracted for and all future releases of Davis Distributing Division, Inc., from the period commencing on September 1, 1925.

In territories where the Davis Distributing product is under contract to other exchanges the distributor has made provision to supply sufficient additional pictures for the Vital Exchange to operate efficiently. This will insure the operation of a complete group of Vital Exchanges as soon as possible.

Well-Known Directorate

Associated with Mr. Hochreich in the management of Vital Exchanges, Inc. is an extremely strong Board of Directors. The chairman of the board is Leo A. Price, President of the Associated Banking Corporation. Mr. Price is well-known in financial circles and his rise from office-boy to banker is an example of steady plugging. Years ago he started as office-boy with Abraham and Strauss, later joining M. & C. Mayer and after that Radley & Son. From there he went with R. H. White and Company of Boston. He later became associated with Rothberg and Company, one of New York's popular priced department stores. Within a short period of time he was made a partner and later bought out his partner, and became the sole owner. Subsequently he formed and is now the controlling factor in the Associated Banking Corporation.

The other members of the board of directors of Vital Exchanges, Inc. are David R. Hochreich, president of the company, Arthur L. Price, vice-president, J. Charles Davis, 2nd, the second vice-president and president of Davis Distributing Division, Inc., Walter Cohn, secretary and treasurer, J. K. Adams, vice-president and secretary of Davis Distributing Division, Inc., and William Hedwig of the Rex-Hedwig Laboratories, Inc. Senator Abraham Kaplan is the general-counsel for both corporations.

The home office personnel, in addition to Mr. Hochreich consists of Milton Kempner assistant to the president, Max F. C. Goosman assistant general manager and Henry E. Genet home office manager.

The home office now located at 218 West 42nd Street will transfer to new quarters at 729-7th Avenue, New York as soon as the premises can be made ready for occupancy.

Many in Operation

Many of the local exchanges are already in operation. Albany and Buffalo will be under the direction of Richard C. Fox. The Albany office is located at No. 4 Clinton Avenue and the Buffalo exchange is at 257 Franklin Street. The Boston Vital Exchange will be located at 44 Court Street under the direction of Henry L. Segal. Mr. Segal formerly had the Davis Distributing Division franchise for New England and when this was taken over by Vital

Wm. Tilden Stars in "Haunting Hands"

Exchanges, Inc., he decided to stay with the product.

The offices at Cleveland and Cincinnati and one later to be opened at Indianapolis will be under the general managership of Harry A. Lande. The Cleveland address is 21st Street and Payne Avenue and the Cincinnati office is at Pioneer and Broadway. The New York Exchange located at 729-7th Avenue, on the same floor as the home office, will be under the management of Jules Sarzin. The Philadelphia office which is handling everything except the Davis Distributing short subjects is located at 1322 Vine Street. Dave Segal and Mike Levinson will take care of the Eastern Pennsylvania, Southern New Jersey and Delaware territory.

The Pittsburgh exchange is organized under the supervision of Otto R. Kurtz a former Vitagraph man with a staff composed almost entirely of ex-employees of that company. The Milwaukee exchange will be in charge of Walter E. Baier at 713 Wells Street. Mr. Baier formerly had the franchise for Davis Distributing Division product.

There will be five offices in Canada where the company will be known as the Vital Exchanges of Canada, Ltd. R. J. Homney, formerly with Vitagraph has established a home office at 27 Prince William Street, St. John, New Brunswick, and will have be known as the Vital Exchanges of Canada, Ltd. R. J. Romney, Building at Toronto, and at Van Couver and Winnipeg, at addresses to be announced later.

High Grade Product

Probably there is no name better known in the picture business as a box-office-draw than that of James Oliver Curwood.



A series of five pictures from the pen of this great author of the outdoors is being offered to the Independent exhibitor. "My Neighbor's Wife" and "The Gold Hunters" are both ready. "The Courage of Captain Plum' is in production and "Tentacles of the North" and "The Wolf Hunters" will follow along in that order. "My Neighbor's Wife" has a twenty star cast headed by Herbert Rawlingson, Mildred Harris, Tom Santchi, William Russell and a regular "Who's Who" of Hollywood. "The Gold Hunters" features David Butler, Hedda Nova, Bull Montana, Mary Carr and Jimmie Aubrey and was directed by Paul Hurst.

There are eight pictures which have been produced from the novels of General Charles King. He knows, probably better than any past or present writer, the hectic and the very stirring days following the Civil War, and as army officer and Indian fighter he has recorded the deeds and heroisms of that stirring era in his immortal works. The series includes "Under Fire," which stars Bill Patton. The seven which co-star Ben Wilson and Neva Gerber are, "Warrior Gap"; "Tonio, Son of the Sierras"; "Apache Princess"; "Starlight Ranch"; Worst Man of the Troop"; Way of the West"; "From The Ranks." This latter group were all made under the supervision of Mr. Wilson personally.

Of the eight Marilyn Mills de luxe specials which feature this charming young lady and her super-intelligent horses, "Star" and "Beverly" two have been completed. "Tricks" is read for release and "Three Pals" will follow it very shortly. The third picture is in production and is yet titled. "Long Odds" will have a National Advertising and Publicity campaign through a circulation syndicate in the Middle West in newspapers and magazines throughout the United States. Other pictures in this series will be "The Killer" "Fleet Foot" and "White Fury."





Three stills suggestive of the action in "Haunting Hands," starring Wm. T. Tilden, 2nd, with Ben Alexander, Marjory Daw and a strong cast, released by Davis through Vital.

Al Wilson, whose life story appeared in the Saturday Evening Post in September of this year is making a series of six pictures filled with aeroplane thrills. The first of these has been completed and is entitled "Flyin' Thru" in which he does enough air-raising stunts to fill a serial.

Finis Fox, well-known author and director has written a series thrilling detective melodramas based on the adventures of a secret service operative. This series will star Peggy O'Day, better known as "the Thrill Girl," and the first picture, "Peggy of the Secret Service" is ready for immediate booking. The others will follow in short order and will probably be released about one a month.

The newest star on the horizon of western characters in "Ken" Maynard. Every critic of every trade paper has given him high praise. Every exhibitor who has played his pictures wants more. One exhibitor in particular told his local exchange that he would pay two and one-half times as much for the second picture of the series as he did for the first. That is the real test of box-office value. The first five of the series have been completed and are "Fighting Courage"; "$50,000 Reward"; "The Demon Rider"; "The Hunted Range"; "The Gray Vulture"; The sixth is in production the other two will follow through to the exhibitors.



VITAL EXCHANGES, Inc. is a strong national releasing organization formed by my associates and myself to serve the independent exhibitors of the United States and Canada, with a good consistent volume of product at "Live and let live" prices.

VITAL EXCHANGES, Inc. uses in its transactions with the exhibitor the only fair and equitable exchange-exhibitor contract in the motion picture industry.

For the exhibitor we have rewritten the exhibitor's contract, one of the chief features of which provides for the submission of any disagreements to a board of arbitration, one of whom is selected by the exhibitor, one by the exchange manager and these two agree upon the third. We believe this is the fairest exhibitor's contract ever devised.

In securing the product to be sold by our exchanges, after a careful search, we selected the pictures of the Davis Distributing Division, Inc. as exactly the type of productions that would appeal to the independent exhibitor everywhere week after week, year after year.

Our contract with the Davis Distributing Division is for five years, and our confidence in the personal ability of J. Charles Davis 2nd, President, and J. K. Adams, Vice-president of the Davis Distributing organization assures us they can deliver the goods to Vital Exchanges.

Vital Exchanges proudly offers these productions to the Exhibitors of the United States and Canada.

VITAL EXCHANGES, Inc,

David R. Hochreich

President



Capital Pictures

for New York's

Capitol City

Independent Exhibitors are assured the greatest line up of Independent Product on the market if they see

RICHARD C. FOX
Manager

Vital Exchange

4 Clinton Ave., Albany, N. Y.

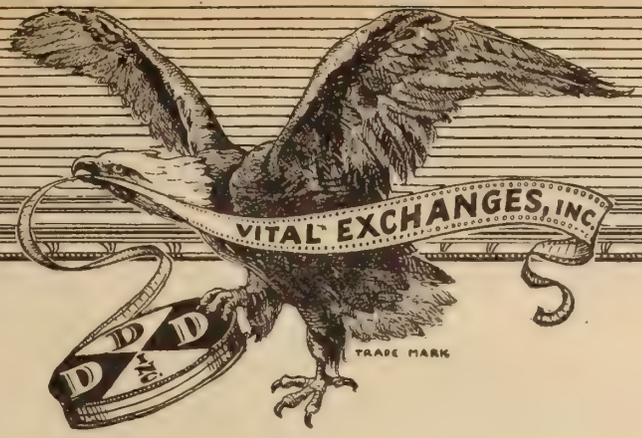
handling the entire output of

DAVIS DISTRIBUTING DIVISION, Inc.

SUPER PRODUCTIONS

FEATURES
SERIALS

COMEDIES
NOVELTIES



NEW PRODUCT

for

NEW ENGLAND

at the

VITAL EXCHANGE

44 Church Street

BOSTON, MASS.

HARRY SEGAL

Manager

Handling the entire

DAVIS DISTRIBUTING DIVISION, Inc.

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SUPER SPECIALS

Features — Comedies

Serials — Novelties

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President and General Manager

Inter-Ocean Building

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FOREIGN DISTRIBUTORS
for
DAVIS DISTRIBUTING DIVISION, Inc.

HANDLING

Super-Specials

"THE RED KIMONO"
Produced by and with
Mrs. Wallace Reid

"HEARTS AND FISTS"
John Bowers Margurite de la Motte
Dan Mason Allan Hale

"RED LOVE"
John Lowell
and
Evangeline Russell

"HAUNTING HANDS"
STARRING
William T. Tilden 2nd
Marjorie Daw and Ben Alexander

FEATURES

8 Marilyn Mills series
6 Al Wilson series
8 Peggy O'Day series
8 Al Ferguson series

SHORT SUBJECTS

26 "Hey Fellas"! Comedies
26 "Sheiks and Shebas" Comedies
6 "Fragments of Life"

---

15 Episode Serial
"THE POWER GOD"

INTER-OCEAN FILM CORPORATION

The following Vital Exchanges are now in full operation and closing contracts with exhibitors

ALBANY	4 Clinton Ave.,	*Richard C. Fox*
BOSTON	44 Church St.,	*H. G. Segal*
NEW HAVEN		*H. G. Segal*
BUFFALO	257 Franklin St.,	*Richard C. Fox.*
CINCINNATI	Pioneer & B'way,	*Harry A. Lande*
CLEVELAND	21st St. & Payne Ave.,	*Harry A. Lande*
MILWAUKEE	713 Wells St.,	*Walter A. Baier*
NEW YORK CITY	729 7th Ave.,	*Jules Sarzin*
PHILADELPHIA	1322 Vine St.,	*Dave Segal*
PITTSBURGH	1014 Forbes St.,	*O. R. Kurtz*

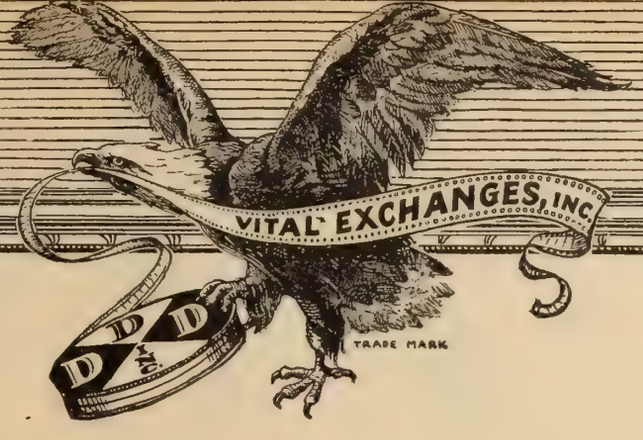
CANADA

ST. JOHN, N. B.	27 Prince Wm. St.,	*R. J. Romney*
MONTREAL, QUE.	Albee Bldg., 12 Mayer St.,	*R. J. Romney*
TORONTO, ONT.	Wilton Ave., Hermant Bldg	*R. J. Romney*
VANCOUVER,		*R. J. Romney*
WINNIPEG,		*R. J. Romney*

Vital Exchanges are being opened in the following cities:—

ATLANTA,	KANSAS CITY,	ST. LOUIS,
CHICAGO,	LOS ANGELES,	SALT LAKE,
DALLAS,	MINNEAPOLIS,	SAN FRANCISCO,
DENVER,	NEW ORLEANS,	SEATTLE,
DETROIT,	OKLAHOMA CITY,	WASHINTSON, D. C.,
INDIANAPOLIS,	OMAHA,	NEW HAVEN,

95% of Davis Distributing Division productions now ready were made since January 1st, 1925



BUFFALO'S
BEST BETS

Get the greatest lineup of Independent Product before your competitor does.

see the

Vital Exchange

257 Franklin Street, Buffalo, N. Y.

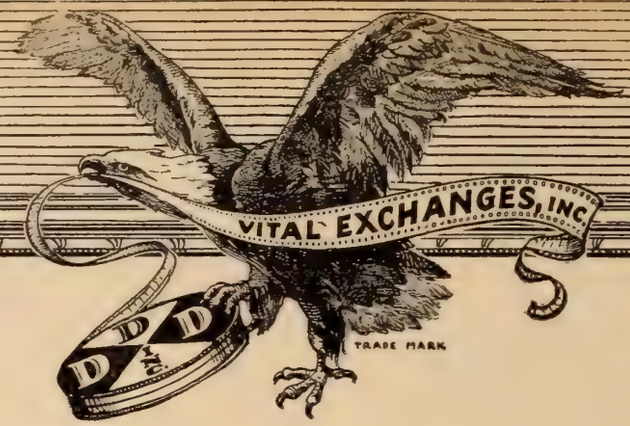
RICHARD C. FOX, *Manager*

and sign up for all the

Davis Distributing Division, Inc.
Product

A complete program comprising

SUPER FEATURES — FEATURES — COMEDIES
SERIALS — NOVELTIES



A CINCH

for

CINCINNATI

Exhibitors to Clean Up

with

DAVIS DISTRIBUTING DIVISION, INC.

Product

Super Specials

Features — Comedies

Serials — Novelties

Handled by

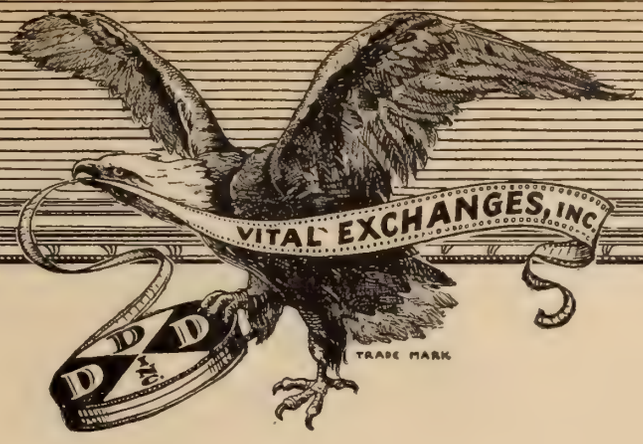
VITAL EXCHANGE

Pioneer and Broadway

Cincinnati, Ohio

HARRY A. LANDE

Manager



LANDE LANDS

The Big Ones

for

CLEVELAND

EXHIBITORS

VITAL EXCHANGE

21st Street and Payne Ave. -- Cleveland, Ohio

HARRY A. LANDE

Manager

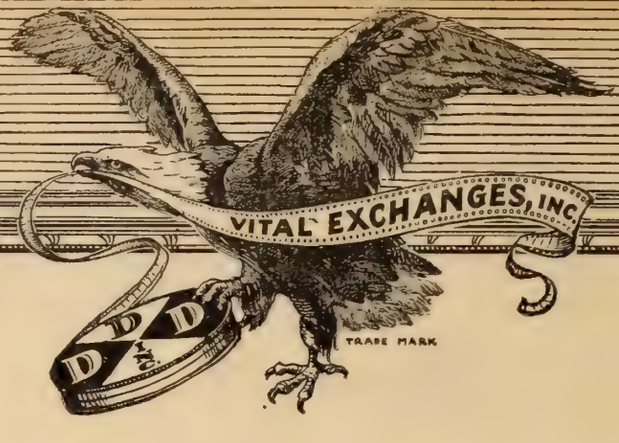
has the Complete Product of

DAVIS DISTRIBUTING DIVISION, INC.

Big Super Specials

FEATURES
SERIALS

COMEDIES
NOVELTIES



SOMETHING BIG BREWING

for

MILWAUKEE

at the

VITAL EXCHANGE

713 Wells St. Milwaukee, Wis.

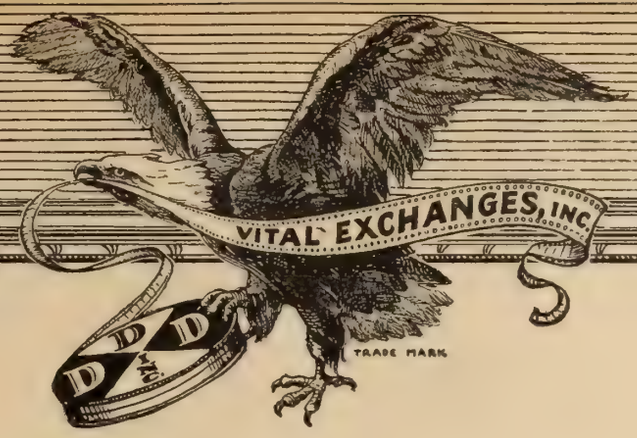
WALTER A. BAIER
Manager

Handling the entire product of

DAVIS DISTRIBUTING DIVISION, Inc.

Super Specials

Features Comedies
Serials Novelties



GREATER PRODUCT

for

GREATER NEW YORK



VITAL EXCHANGE

729-Seventh Avenue

New York City

JULES SARZIN, Manager

is now serving greater New York
and Northern New Jersey with the
entire product of

DAVIS DISTRIBUTING DIVISION, Inc.

SUPER PRODUCTIONS

FEATURES COMEDIES SERIALS NOVELTIES



PHILADELPHIA

THE HOME OF INDEPENDENCE

SEE

Dave Segal and Mike Levinson

of the

VITAL EXCHANGE

1322 Vine Street, Philadelphia, Pa.

They are booking the complete program of

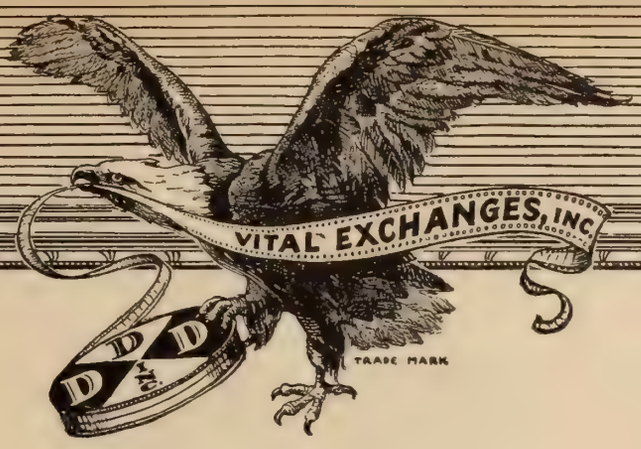
DAVIS DISTRIBUTING DIVISION, Inc.

(except Short Subjects)

5 Super Specials

"The Red Kimono" "Haunting Hands"
"Red Love" "Tales of a Thousand and One Nights"
"Hearts and Fists"

8—General Charles King Frontier Features.
5—James Oliver Curwood Specials.
6—Al Wilson Aviation Aces.
8—Marilyn Mills De Luxe Features.
8—Peggy O'Day Secret Service Stories.
8—Ken Maynard Super Westerns.
7—Al Ferguson Outdoor Features.



PITTSBURGH
S. R. O. Pictures

See

Otto R. Kurtz

Manager

VITAL EXCHANGE

1014 Forbes Street Pittsburgh, Pa.

How's this line up of Money Getters?

Mrs. Wallace Reid in
"The Red Kimono"

"Haunting Hands"
starring
"BIG BILL" TILDEN
Marjorie Daw and Ben Alexander

"The Tales of a
Thousand and One Nights"

"Red Love"
with John Lowell and
Evangeline Russell

"Hearts and Fists"
—starring John Bowers and Marguerite De La Motte

8 features with MARILYN MILLS, "Star" and "Beverly"
8 PEGGY O'DAY Secret Service Stories
6 Aviation Aces from AL WILSON
26 —"Hey Fellas"! Comedies
26 —"Sheiks and Shebas" Comedies
6 "Fragments of Life"
52 "Cinema Stars"
10 Episode Serial — "The Mystery Box"
15 Episode Serial — "The Power God"

All

DAVIS DISTRIBUTING DIVISION, Inc.

Product



Independence

for

Canadian Theatres

No longer an ideal
but a reality

VITAL EXCHANGES
OF CANADA, LTD.

R. J. Romney,
President and General Manager

with offices in

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Montreal, - - - - - Albee Bldg., 12 Mayor St.
Toronto, - - - - - Hermant Bldg., Wilton Ave.
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DAVIS DISTRIBUTING DIVISION, Inc.
Product.

A Wonderful Program of

SUPER SPECIALS, FEATURES, COMEDIES,
SERIALS and NOVELTIES

Sioux City Blanketed For "Phantom Of The Opera"

The campaign for "The Phantom of the Opera" in Sioux City, where it played the Plaza Theatre, was designed to achieve as near "complete coverage" as the appropriation would permit. The range of stunts and advertising was such that "The Phantom" and the Plaza were carried home to about all of the prospective customers of the show.

The campaign opened with a "Phantom" face drawing contest in the Sioux City Journal as suggested in the Universal Press Book. For a week before opening, the paper carried a two column display ad containing a drawing of the "Phantom's" face with the features blocked out. Three cash prizes and ten tickets were offered for those who could best fill in these features as the Phantom would look in the picture. More than 175 entries were received in this contest.

To stimulate matinee business a tie-up was made with a local department store whereby in exchange for a complete window display the theatre gave passes to each woman who purchased a copy of Leroux's novel or a "Phantom Red" lipstick between the hours of 8:30 and 11 a.m. on Monday, Tuesday and Wednesday.

Through the Home Office "Phantom Red" tie-up, the Fishgal store, an exclusive woman's specialty shop, put on an elaborate window of "Phantom Red." The Display consisted of "Phantom Red" dresses, gowns, coats, and hats with a display of tie-up photos and a card calling attention to the Plaza engagement. The store devoted a portion of its Sunday ad to "Phantom Red" and also induced the Journal to run a news story about the window display.

The "Showing the Making of a Motion Picture" display worked out by the Home Office and used by Scribner's during the New York "Phantom" campaign was placed in a kodak store window.

Through the Public Library, 300 "Phantom" Book Marks were distributed, and another hundred were given out by the book departments of two of the city's department stores.

Five thousand of the roto heralds were placed in the Chicago Sunday newspapers, which were sold in Sioux City on the day "The Phantom" opened.

Other tie-ups included drug stores, radio dealers, and the Postal Telegraph. The prologue soloist broadcast the "Spinning Wheel" song from Faust just before the Sunday afternoon performance of the opening day.



A large effect with star cut-outs. Lobby display for First National's "The Heart of a Siren" at the Strand Theatre, Nashville, Tenn.

Work Merchant Tie Up On "New Brooms"

Owing to the ease with which its title can be worked up into a co-operative stunt, "New Brooms" has had many tie ups with stores in towns everywhere. Two recent reports on the picture relate effective stunts which were staged in Pueblo and Lockport.

Manager G. T. Cruzen of the Palace at Lockport arranged a tie up with a local vacuum cleaner agency, the latter putting on a window display featuring their machines and some brooms. The reader directly tied up with the theatre by stressing the fact that the Palace was showing "New Brooms" and that the house was cleaned by "Torringtons."

At Pueblo a grocery store aided Manager E. P. Briggs of the Rialto theatre, by showing a broom in a window, with free tickets for prizes for those calculating most accurately the number of straws in the displayed article.

"White Desert" Atmosphere At Old Mill

As one of the leading items of a campaign for "The White Desert," the Old Mill in Dallas, Tex., staged a prologue which had atmosphere and the advantages of simplicity and inexpensiveness. A back drop featuring snow capped peaks with a log cabin represented beneath them was provided with an open doorway, in which a girl singer, dressed in a costume similar to that worn by Claire Windsor in the picture rendered "Colorado" and "Winter Memories."

The campaign included a tie up with the Hudson Bay Fur Company, which used a big window display. Representation in several other windows was obtained with scene stills and small announcement cards of the Old Mill engagement.



Leading feature of the campaign which Manager A. S. Grist of the Strand theatre, Asheville, staged for "The White Desert" (Metro-Goldwyn-Mayer), was the lobby display illustrated above. The title was displayed in a cut-out sign over the lobby arch. A mixture of sand and mica was strewn on the floor, and at night blue spot lights were used instead of the regular lighting. Navajo blankets hung as curtains in the doors of the "log cabin" were an effective feature of this picturesque display.

"The Check Up"

and

Box-Office Reports

as they now appear in the NEWS provide the best and quickest way of finding out just what pictures are delivering the goods at the box-office. Every week in Box-Office Reports and once a month in "The Check-Up," the real "lowdown" is given on current releases in simple, concise form, based upon our own direct-from-exhibitor reports. They will aid you.

Short Subjects and Serials

National Newspaper Advertising for Pathe News

In connection with the fifteenth anniversary of the first news reel a national newspaper advertising campaign will be inaugurated by Pathe. Thirty-four of the largest newspapers in the United States will be utilized for this campaign each one carrying seven different advertisements during the anniversary period. There will also be a series of special advertisements prepared for use in exploiting "front page" events that "break" during this period.

Vice-president Dawes and a large list of distinguished men will attend the fifteenth Anniversary Dinner, according to Pathe.

Kinograms Changes Office on Coast

Raleigh Nichol, Los Angeles staff man of Kinograms, has established an office in the editorial rooms of the Los Angeles Times, a morning paper in that city, so that subscribers to the Educational news reel release may get the most rapid service of news pictures of events on the Pacific Coast. This location, in addition to giving Nichol almost instant news of happenings of importance in his territory, also gives him the use of the various telegraph services with which the "Times" is supplied.



Release stills from "The Caretaker's Daughter," a Pathe comedy produced by Hal Roach with Charley Chase in the star role.



Scenes from "Sunning the Buddha" an Educational release. The photograph in the center is that of Professor Engene Lamb, who is making this series.

Kinograms to Get New Subjects

Has Signed Contract with Eugene Lamb to Supply Special Pictures of the Orient

ANNOUNCEMENT was made this week by E. W. Hammons, President of Educational Film Exchanges, Inc., that the management of Kinograms, Educational's news reel, has closed a large contract for news reel pictures with Eugene Lamb of Shanghai, China. The contract, covering a period of three years with an option on an extension, provides for a continuous supply of news reel subjects in their original negatives from China, Japan, Mongolia, Indo-China, Turkestan and Tibet.

Lamb is a well known explorer and lecturer besides being an expert news reel photographer, having had more than six years experience in news reel work abroad. He has a staff of cameramen stationed throughout the Orient and is at the head of Trans-Asia Photo-Scientific Expedition, an organization exploring lands never before visited by white men in the Chinese interior, remote Tibetan cities and the heart of Turkestan. All subjects turned in to Kinograms by Lamb are guaranteed brand new. An intensive advertising campaign in trade papers, newspapers and fan magazines will be given each subject as it is received.

The first subject, "The Sunning of Buddha" will appear in Kinograms, number 5135, which will be released by Educational on November 15. This is a picture of a ceremony never before photographed by a motion picture camera, it is said, and seen by less than a dozen white men. It is one of the holiest ceremonies of the Buddhists and was obtained by the cameraman only after great hardships. The ceremony consists of the taking of a piece of silk tapestry 30,000 square feet in size from the monastery in Kubum, Tibet by the priests or Lamas who carry it to a hillside on a sunshiny day. The tapestry, bearing an embroidered portrait of Buddha, in the center, with pictures around it showing instances in his life, is brought out to give Buddha a glimpse of the world where he once lived so that he will not forget his followers. In the Kinograms picture a throng of from fifteen to twenty thousand people is shown.

This connection in the Orient completes the world-enveloping service of Kinograms, according to the management, which was started early last summer when Kinograms expansion was begun by a personal visit to England and Continental Europe of Forrest Izzard, managing editor of the news reel, who only recently returned to America.

Pathe Starts New Serial on West Coast

Pathe has started production on the west coast on a new serial titled, "The Bar-G Mystery," based on a magazine story written by Raymond S. Spears. Dorothy Phillips and Wallace MacDonald head the cast which includes Ethel Clayton, Philo McCullough, Violet Schram, Johnny Fox, Victor Potel, Billie Bletcher, Fred de Silva, Jim Corey, Al Hart, Tom London, Robert Irwin, Fred Kohler and Whitehorse. C. W. Patton is the producer and Robert F. Hill is directing.

Resume of Current News Weeklies

KINOGRAMS NO. 5131: Washington—Mitchell trial opens with army officer attacking three judges and having them removed; New York—Mlle. Gade trains for second attempt to swim channel by practice in Hudson river; Philadelphia—Noted surgeons attending convention of American College of Surgeons see Navy Day parade; Washington—President Coolidge praises South American peace at unveiling of statue of Argentine hero; Friuli, Italy—Italians hold novel dance; New York—Capt. Grening brings the SS. President Harding into port after thrilling rescue of Italian crew on high seas; Pekin, China—Germany returns astronomical instruments seized during the world war; Los Angeles—Bronco busters risk necks in contests for rodeo championships.

KINOGRAMS NO. 5132: New York—Senator Walker, Democratic candidate, is elected Mayor of New York over Frank D. Waterman; New Haven—Yale defeats Army football team; Philadelphia—Red Grange stars as Illinois routs Penn on gridiron; New York—King Amoah III of Africa returns to his subjects; Washington — Representative boy calls on Mrs. Coolidge at the White House; San Francisco—Pueblo Indians start fight to oust alleged squatters from their land; Livingston, Mont.—Police dog visits his barber; Washington—Members of Italian Debt Commission visit tomb of Unknown Dead; Paris—Daring French aviatrix defies death in stunts in clouds.

INTERNATIONAL NEWS NO. 90: Wash., D. C.—"Fighting Billy" Mitchell champion of air service faces army court martial; Langley Field, Va.—While the trial proceeds airplane bomb carriers not far from the scene of the trial demonstrate their destructive power; Canton, China—Chinese radicals renew "war for independence;" Victoria, Miss.—Flyer derailed rolls down 40 ft. embankment; Laurel Speedway, Md.—Speed demons thrill thousands in great motor classic; Frisco, Cal.—Little Chinese mothers of tomorrow make a distinct hit in junior beauty show; Paterson, N. J.—A prophet honored in his home town and while he's alive!; Santa Monica, Cal.—Tennis up in the clouds! Cork, Ire.—Ireland celebrates new era of prosperity; N. Y. C.—New marvel of science cures sick doggies; Wash., D. C.—(Wash. only) Argentine gift to U. S. accepted by Coolidge; Seattle, Wash.—(Port. & Seattle only) Here's the latest! A horseback wedding; Frisco, Cal.—(S. F. only) Redskin chiefs plead for justice; Boston, Mass.—(Boston only) Monster naval crane prepares for service; Dallas, Tex.—(Dallas only) Dallas retains R. O. T. C. drill trophy; N. Y. C.—Honor gallant skipper who saved crew in storm at sea.



Release stills from "Spot Light," an Educational-Mermaid comedy with Lige Conley in the leading role.

INTERNATIONAL NEWS, NO. 91: Galapagos, Pacific Ocean—Queen Galapagos natives cordial to visitors; New York City—Introducing the champion heavyweight sisters of U. S., Flo. Dot and "Little" Lillian Carlson, total 1,290 pounds; Pilot Rock, Ore.—On their way to doom! Thousands of turkeys join the growing legion of gobblers; Calcutta, India—King and Queen of Belgium cheered by thousands on tour of India; Washington, D. C.—The new Red Cross Christmas drive opens with Mrs. Coolidge signing up the President; Washington, D. C.—Mrs. Coolidge meets sturdy Joe Hevin, picked as the "typical Washington Boy;" Madrid, Spain—The young Prince of Astoria, heir to the Spanish throne, attends a celebration in honor of Spanish-American friendship; U. S. Ambassador Moore voices this nation's good wishes; Farnsborough, England—Successful test flight for new "flapper" of the air; Wadhurst, England—Paris-London plane, carrying American tourists, meets disaster in fog; Philadelphia, Pa.—"Red" Grange thrills vast crowd with sensational runs as Illinois team conquers Penn; Minneapolis, Minn. (Minneapolis and Milwaukee only)—Minnesota-Wisconsin battle ends in deadlock; Atlanta, Ga. (Atlanta and Indianapolis only)—Notre Dame victorious over Georgia Tech; New York City (Albany, Rochester and Syracuse only)—Cornell warriors conquer Columbia; New York City (New York City only)—Election Extra! James J. Walker elected Mayor of New York City; Salem, N. H. (Omit Boston and New York City)—Speed demons break records in death defying race.

PATHE NEWS NO. 89: Victoria, Mass.—18 killed, 50 injured in southern train wreck; Los Angeles, Cal.—Pajamas serve as out-door evening dress for students; Washington, D. C.—Honor memory of Argentine patriot; Southampton, England—Britain tests its largest single-engine seaplane; London, England—"Roof golf" latest innovation in sports; Dresden, Germany—Indian fakirs invade Germany to "do their stuff;" Washington, D. C.—Col. Mitchell's court-martial begins; New York City—City honors modern heroes of the sea; San Francisco, Cal.—It takes a daredevil to photograph a daredevil! Pathe News cameraman sits on top of wing of speeding plane to get pictures of spectacular stunts; Langley Field, Va.—Army fliers show accuracy in annual bombing competition; Troy, Ala.—16 die, many injured as tornado sweeps southern Alabama.

PATHE NEWS, NO. 90: Salem, N. H.—De Paolo sets new world's record for 250 miles! London, England — Unveil Artillery memorial in honor of British war gunners! Spokane, Wash.—Woman's vanity makes this farm thrive; Farnsborough, England—New "wingless" airplane makes its debut! Washington, D. C.—Italian debt envoys arrive! Cincinnati, Ohio—Taft brothers attend dedication of Alphonso Taft Law College! San Francisco, Cal.—First Americans visit Uncle Sam's battleships! New York City—Here's the latest candidate for the king of the stunt men! Philadelphia, Pa.—Red Grange leads Illinois to great victory over Penn, 24-2! Pinehurst, N. C., (Charlotte only)—Festival days hold sway at annual Sandhill Fair! Petersburg, Va. (Washington only)—Dedicate new million dollar Appomatox bridge! Charleston, W. Va. (Cincinnati only)—West Virginia triumphs over Washington and Lee, 21 to 0! New York City (Buffalo only)—Cornell defeats Columbia in gallant uphill battle!

FOX NEWS CONTINUITY VOL. 7. NO. 10: Washington, D. C.—Col. Wm. Mitchell goes on trial before army court-martial; Philadelphia, Pa.—Secretary Wilbur makes a plea for confidence in the Navy as he pays visit to the Philadelphia yard; Colombo, Ceylon—The old and new meet on the streets of this city where the races of Asia and Europe congregate; New York City—Nation acclaims crew of S. S. President Harding for heroic rescue of 27 from sinking Italian ship; Seattle, Wash.—The latest in weddings—prominent society folk of the Northwest attend marriage on horseback; Alabama—Tornado hits South taking heavy toll; Dallas, Tex.—Ten crack High School military units of South compete for Wozencraft cup at Texas State Fair; How Nation's Children are Taught Hygiene—Of New York's millions of kids, here's the winning toothbrush drill squad; New Religious War in the Near East—Damascus, oldest city in world, is bombarded by French to subdue revolt; Los Angeles, Cal.—15,000 watch students of University of California dance the pajamarino in light of monster bonfire; Vienna, Austria—The former Laxenburg Castle, once residence of emperors, is today a rhythmic dancing school; Balboa, C. Z.—Uncle Sam builds and launches a fleet of giant steel barges to dredge slides in Panama Canal.

FOX NEWS, VOL. 7, NO. 11: Salem, N. H.—Throng of 87,000, one of the largest ever at a sports event, see Pete DePaolo win 250-mile auto race; New York City—James J. Walker wins. Democratic nominee for New York City's highest office triumphs at polls; Verzenay, France—France rallies an army of women and children to pick huge grape crop in the champagne district; Petersburg, Va.—Great throng witnesses dedication of Appomattox bridge, Petersburg's million dollar memorial; Birmingham, Ala.—The six Democratic governors of Southern states gather here to discuss reclamation; New York City—Italian financial experts coming to U. S. to settle $2,000,000,000 war debt land under heavy guard; Hillsdale, Mich.—Poorhouse that inspired Will Carleton to write "Over the Hill," is honored with a tablet of bronze; Washington, D. C.—Joseph Nevil, selected as city's typical boy, calls at White House and sees Mrs. Coolidge; Corinth, Greece—Expedition of American scientists begins work of excavating ancient city of Corinth, built 3000 B. C.; Sandy, Ore.—Educating a 4-year-old Borneo orang-outang is the strange task Mrs. E. Hauber has undertaken; Vienna, Austria—Suzane Lenglen plays Mrs. Redlich, Austria's champion, for tennis title before society gathering.

Educational Benefits by Improvements

COMEDY units at Educational Studios in Los Angeles find the improved and increased facilities much more adaptable for efficient work than they have been in the past. The fourth stage is completed, bringing the total to 28,000 square feet of covered stage space available to the short subject producers. Lack of adequate room has slowed up production in the past.

Several radical changes in studio construction have been incorporated in the design of the new stages. Two of them are elevated fourteen feet, the first story being occupied with scene docks, storerooms for bulky props, a garage for the company trucks and a stock room for motor parts. The stages proper have been braced against vibration. One side of the building is finished to resemble an office or apartment front with store windows along the level of the street. This will, in many cases obviate the necessity of securing permits to photograph exteriors on busy streets.

F. B. O. Planning New Sam Hellman Stories

F. B. O. is planning a new two-reel comedy series by Sam Hellman called "Fighting Hearts." It will be started immediately upon completion of the "Mazie" series by Nell Martin, which is now nearing completion. Following "Fighting Hearts," F. B. O. will film "Bill Grimm's Progress," by H. C. Witwer.

Neal Burns Starts "Household Hints"

Production has been started on "Household Hints," Neal Burns latest comedy, at the Christie studios, under the direction of Harold Beaudine. Yola D'Avril, formerly of the Parisian stage and of the "Follies" will play opposite Burns in this current vehicle.

Directors of "Peaceful Riot" In Cast

Slim Summerville and Leon Kent, directors as well as actors, are being directed by Tweedy, well known as a comic, in Joe Rock's Blue Ribbon comedy, "A Peaceful Riot," which is now being filmed for F. B. O. release.



Scenes from "A Rough Party," a two-reel Century Comedy starring Al Alt and released by Universal.



Release stills from "The Heart Breaker," a Fox Imperial Comedy with Sid Smith and Judy King in the leading roles.

Pathe Program Is Diversified

Chase and Graves Starred in Comedies For Release Week of November 15

CHARLIE CHASE and Ralph Graves are the stars in the short comedy features that head the Pathe release schedule for the week of November 15th. Chase will be seen in "The Uneasy Three" and Graves in "Take Your Time."

"The Uneasy Three" is a two-reeler produced by Hal Roach, with the "three" composed of Chase, Katherine Grant and Bull Montana, who aspire to be society crooks. Leo McCarey directed.

"Under the Buffalo Stampede" is the eighth chapter of the Patheserial, "Wild West," featuring Helen Ferguson and Jack Mulhall. A buffalo stampede provides the big thrill of the chapter.

"Shooting at Time" is the Grantland Rice "Sportlight" release. Rice shows how most of the big contests in the sporting world are races against time and that the Old Gentleman with the Scythe is very hard to beat.

Pathe Review No. 46 offers a diversity of entertainment: "Walking on the Water," one of "The Magic Eye" series of microscopic studies produced by L. H. Tolhurst; "Belles of the Black Forest," a fashion show in fourteenth century style; and "Brown-eyed Susan," the new series of American Wild Flowers in Pathecolor.

"More Mice Than Brains" is the release of "Aesop's Film Fables." "Topics of the Day" and two issues of Pathe News complete the November 15th schedule of Pathe.

Local Editions of Pathe News

Will Show Home City Happenings During Fifteenth Anniversary Celebration

LOCAL editions of Pathe News will be filmed and released twice each week during the fifteenth anniversary celebration of newsfilms period from November 15th to December 15th. These special local editions will show the important events in each of the thirty-four big cities where Pathe exchanges are located. They will picture well known people and familiar scenes. Many people will enjoy the novelty of seeing themselves and their friends in the pictures for the first time.

Emanuel Cohen, editor of Pathe News made all the arrangements for the making of the special local editions. It meant the building of a special organization for their preparation and distribution. The tremendous cost involved makes it prohibitive to maintain an organization of this emergency character over any extended period of time. Laboratories have had to be engaged in each of the thirty-four distributing centers and special equipment installed to insure the rapid handling of the prints for local distribution and exhibition.

Pathe has contracted for advertising space in the leading newspapers throughout the country to tie up the theatre with the Pathe News celebration. In addition definite provision has been made for special advertising to break in these newspapers concurrently with the release of the special local editions.

Pre-release Reviews of Features

Scandal Street

(Arrow Pictures Corp.—6750 Feet)

(Reviewed by George T. Pardy)

A PEEP at the inside of motion picture life as it goes around studio-land is always relished by the fans, and this time they are given more than a passing glimpse, for "Scandal Street" offers a story whose principal characters are all connected with the films, and a production in the making is shown with realistic effect. It is a sort of "picture within a picture" so to speak, yet the main theme, the love affair between the young widow of the film star who meets with sudden death and the "double" who takes his place to wind up an unfinished production, is smoothly developed and easily followed. An original plot with general audience appeal, the feature should prove an excellent box office attraction. Niles Welch fills the dual role cleverly, you might even call it triple, for besides impersonating the dead Halliday before the camera, he has to pose as Sheila's husband outside the studio.

THEME. Drama of motion picture life, with hero impersonating dead star in production and finally wedding deceased's widow.

PRODUCTION HIGHLIGHTS. Intimate scenes of picture-making in studio. Realistic atmosphere. Love romance. Episodes where Sheila flies into jealous tantrums over Halliday and vamp. The sunshine climax.

EXPLOITATION ANGLES. Impress patrons with the idea that this film gives them 'low-down" on picture life and people. Stress studio scenes. Feature principals.

DRAWING POWER. Should get the money in average house.

SUMMARY. Has all kinds of popular appeal. A sort of—behind the scenes in filmland drama, with strong popular appeal. Studio shots very interesting to fans.

THE CAST

Neil Keeley / Harrison Halliday ..... Niles Welch
Sheila Kane ..... Madge Kennedy
Howard Manning ..... Edwin August
Julian Lewis ..... Coit Albertson
Cora Forman ..... Louise Carter
Pat O'Malley ..... J. Moy Bennett

Author, Frank R. Adams. Director, Whitman Bennett.

SYNOPSIS. Sheila Kane's husband, Neil Keeley, film star, is killed in auto accident, Cora Forman being in his company at the time. Harrison Halliday, the living image of the dead actor, takes his role in a picture being produced, which otherwise would have to be abandoned. The deception succeeds, the public being kept in ignorance of the real star's demise. Halliday and Sheila fall in love. They are threatened with blackmail by Cora, but this is averted and the lovers finally united.



Niles Welch, co-starred in "Scandal Street," an Arrow production.

Scandal Street (Arrow Pictures)
PRESS NOTICE

IF you want a complete and satisfying look at the inside of motion picture life, as seen in the studios and elsewhere, don't miss "Scandal Street," which is billed as the star attraction of the ——— Theatre on ———. This is a tense drama with deep heart interest, the plot hinging on the death of a male movie star, his impersonation by a "double" who takes his role, the death not being made public, so as to save the production he was working in just prior to his demise. And to crown all, the "double" falls in love with his predecessor's widow.

Madge Kennedy is the dainty heroine, Niles Welch the hero, with a talented supporting cast.

CATCH LINES

Looking exactly like a famous picture star, he assumed the latter's identity when the screen celebrity died suddenly. The public didn't know. Also he and the young widow fell in love.

Proud Heart

(Universal Jewel—8500 Feet)

(Reviewed by George T. Pardy)

ONE of the chief charms of this story of Jewish life on New York's East Side is its unvarnished sincerity. While the sentimental angle is stressed throughout, there is not the slightest lapse into the maudlin stage. This happy result is due to careful direction and the artistry of the star, Rudolph Schildkraut, making his first appearance on the screen, whose natural, appealing performance rings as clear and true as a silver bell. There is every reason why the picture should prove a box office success. It deals with the sorows and ultimately the joys of simple folks, possesses that unfailing human touch which goes straight to the heart of the average person, with the necessary romantic suggestion lurking in the background; and winds into a delightful climax. Nor is the thrill element lacking, for that is attended to by a realistic championship contest, in which Sammy, the "box-fighter" son, proves victor.

THEME. Depicts life of Hebrew family on East Side, sacrifices of old father for two sons, one of whom turns boxer, the other seeking fame as lawyer.

PRODUCTION HIGHLIGHTS. The excellent atmosphere. Fine acting of star and supporting cast. Fight scene. Episode where father is supposed to be dying.

EXPLOITATION ANGLES. Bill as touching human interest tale, with vivid East Side atmosphere.

DRAWING POWER. A good card for any house, large or small.

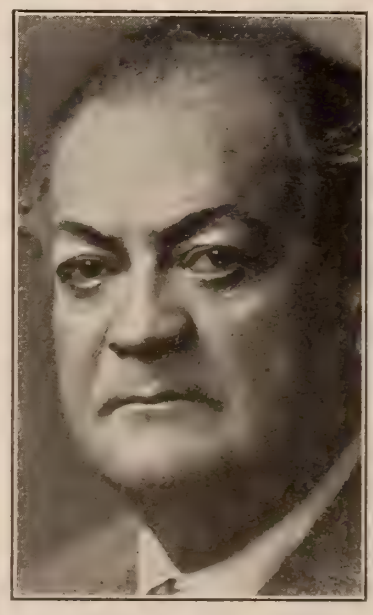
SUMMARY. East Side drama with great heart appeal dealing with fortunes of Jewish family. Cleverly acted and directed. Looks like box office winner.

THE CAST

Rabbi Cominsky ..... Rudolph Schildkraut
Rosie Cominsky ..... Rosa Rosanova
Morris Cominsky ..... Arthur Lubin
Sammy Cominsky ..... George Lewis
Mrs. Shannon ..... Kate Price
Mamie Shannon ..... Blanche Mehaffey
The Champion ..... Charles Sullivan

Author, Isadore Bernstein. Director, Edward Sloman.

SYNOPSIS. Morris Cominsky is favorite son of father, a Rabbi. Morris's brother, Sammy, is disliked by the old man because he becomes a pugilist. Morris is secretly ashamed of his parentage, contracts an engagement with his employer's daughter, claiming to be an orphan. The Rabbi is taken ill and while supposedly dying, blesses Sammy in mistake for Morris. Sammy wins the championship and compels Morris to return home. Latter repents, father recovers and all ends happily.



Rudolph Schildkraut, featured in "Proud Heart," a Universal release.

Proud Heart (Universal)
PRESS NOTICE

RUDOLPH SCHILDKRAUT, the great Jewish actor, makes his first film appearance in "Proud Heart," a story of the life of a Hebrew family on New York's East Side, which comes to the screen of the ——— Theatre on ———. It is a picture fraught with unfailing human interest and sympathetic lure, in which an old Rabbi suffers greatly because his son Sammy becomes a pugilist. The other, his favorite, Morris, secretly ashamed of his parentage, is engaged to his employer's daughter. Sammy wins the championship, is forgiven by his father, Morris returns home and repents.

Supporting the star is a brilliant cast consisting of Rosa Rosanova, Arthur Lubin, George Lewis, Kate Price, Blanche Mahaffey and other noted players.

CATCH LINES

A picture with tremendous heart appeal.

A Little Girl In a Big City

(Gotham-Lumas—6073 Feet)

(Reviewed by George T. Pardy)

SENTIMENTAL and sensational atmosphere envelope this adaptation of Kyrle McCurdy's ancient stage melodrama, which has been brought up-to-date and turned into a swift action picture with considerable mass appeal. It isn't an attraction calculated to win favor with sophisticated audiences, but there'll be plenty of fans ready to respond to its forceful thrills, weep over the innocent heroine's woes and perils, curse the villain and sigh with relief when the sunshine climax brings the true lovers together in a hearty clinch. No footage is wasted, the little country girl, from the time she lands in the big burg, has to keep side-stepping lively to evade the amorous rushes of the bad publisher of a scandal sheet where she won a beauty contest. And the hero, unemployed reporter, goes the strenuous pace at top-speed all the way through. Niles Welch, in the latter role, is at his best, Gladys Walton cutely appealing as the helpless country maiden, and the support satisfactory in every detail.

THEME. Melodrama. Country Girl wins magazine beauty contest, visits city, falls into clutches of designing publisher, is rescued by hero, whom she weds.

PRODUCTION HIGHLIGHTS. Sentimental appeal and sensational punches. Scene where hero thrashes villain, and that in which he leads police raid to rescue girl.

EXPLOITATION ANGLES. Bill as great thriller, with heart interest appeal. Stress dangers threatening innocent country girl. Feature Niles Welch and Gladys Walton.

DRAWING POWER. A good card for the neighborhood and smaller houses.

SUMMARY. Regulation old-time melo, modern trimmings. Packs plenty of thrill punches, has sentimental lure. Quick action all the way. O. K. for average house.

THE CAST

Mary Barry.....Gladys Walton
Jack McGuire.....Niles Welch
D. V. Cortelyou.....Coit Albertson
Howard Young.....J. Barney Sherry
Mrs. Howard Young.....Mary Thurman
Rose McGuire.....Helen Shipman
Mrs. Barry.....Sally Crute

Adapted from Stage Play by James K. McCurdy. Director, Burton King. Photographed by C. J. Davis and Jack Young.

SYNOPSIS. Mary Barry, country girl, wins beauty prize in "Gay Life" magazine contest and comes to the city. Cortelyou, publisher of the magazine, uses his publication for scandal blackmail purposes. Mary falls into his clutches, but she is rescued by Jack McGuire, reporter out of a job, who also breaks up Cortelyou's plans to extort money from a wealthy woman. Cortelyou is arrested and jailed. For reward Jack gets a new job and wins Mary.



Gladys Walton, who plays one of the principal roles in "A Little Girl in a Big City," a Gotham-Lumas release.

A Little Girl in a Big City
(Gotham-Lumas)
PRESS NOTICE

THRILLS, pathos, clean sentiment and gripping heart interest characterize "A Little Girl In A Big City," an exciting melodrama which will be shown on the screen of the ———— Theatre on ————.

The story treats of the adventures of a country girl who wins a magazine beauty contest and comes to the city, only to fall into the hands of the designing publisher, who uses the magazine for blackmail purposes. She is rescued by a reporter, temporarily out of work, who defeats the villain's schemes and wins the girl.

Gladys Walton and Niles Welch appear in the leading roles. Support includes J. Barney Sherry, Coit Albertson, Mary Thurman, Sally Crute and other screen favorites.

CATCH LINES

When she won a magazine beauty contest and came to the big city, this little country girl never guessed what perils she would encounter. But loyal love saved her.

Lights of Old Broadway

(Metro-Goldwyn-Mayer—6437 Feet)

(Reviewed by Frank Elliott)

MONTA BELL has turned out another sure fire box office feature in this colorful picture of the days when New York history was in the making, when such personalities as Thomas A. Edison, Charles Brush, Tony Pastor, Weber & Fields and others were coming into prominence, when Fifth avenue and 69th street was "Shanty Town." The plot centers about the coming of the first electric street lights, the introduction of the first talking machines, the first stocktickers, the original dynamos, etc. Against this romantic background has been woven an interesting story and an even more delightful love theme.

Marion Davies is seen at her best in the dual role of Fely, daughter of Shanty Town, and Anne, daughter of the "400."

THEME. A romantic drama of old New York in which a daughter of lowly Irish folk rises to a place with the aristocrats and saves her father-in-law from ruin by coming to the rescue of his bank with tremendous profits from seemingly worthless electric stock.

PRODUCTION HIGHLIGHTS. The dual role portrayed by Miss Davies. The fine types in the cast. The battle in the streets during the Orangemen's parade. The run on the bank. The scenes in Tony Pastor's theatre. The fine supporting cast.

EXPLOITATION ANGLES. Tie up with newspaper on local "Most Beautiful Twins Contest," announcing it is sponsored by Marion Davis. Offer prizes.

DRAWING POWER. The best houses in the land should do business with this one.

SUMMARY. One of the "different" offerings of the season, elaborately produced by Cosmopolitan, excellently directed and admirably acted. Filled with big scenes.

THE CAST

Anne } Fely } .....Marion Davies
Dirk De Rhondo.....Conrad Nagel
Lambert De Rhondo.....Frank Currier
Andy.....George K. Arthur
Shamus O'Tandy.....Charles McHugh
Mrs. O'Tandy.....Eleanor Lawson
Mrs. De Rhondo.....Julia Swayne Gordon
Tony Pastor.....George Bunny
Thomas A. Edison.....Frank Glendon

Based on "Merry Wives of Gotham," by Laurence Eyre." Directed by Monta Bell. Scenario by Carey Wilson.

SYNOPSIS. Fely and Anne, twins, are orphaned when mother dies enroute to America from Ireland. Fely is adopted by O'Tandy's, while Anne is adopted by rich De Rhondos. Dirk De Rhondo, experimenter in electricity, meets Fely at Tony Pastor's. They fall in love. This causes break between Dirk and family. Fely saves life of De Rhondo, Sr., from plotters and also his bank by depositing large sum earned from electric stock. Reconciliations all around, and marriage of Fely and Dirk.

Lights of Old Broadway
(Metro-Goldwyn-Mayer)
PRESS NOTICE

MARION DAVIES surpasses her success in "Little Old New York," in her latest starring vehicle, "Lights of Old Broadway," which opens at the ———— theatre, commencing ————. In this production de luxe she plays the dual role of Fely, foster daughter of the poor O'Tandy's, as well as Anne, adopted daughter of the ultra-rich De Rhondos. The plot is based on Laurence Eyre's stage success, "The Merry Wives of Gotham," by Carey Wilson.

The New York of 1870, the days of the youthful Roosevelt, of the young inventor Edison, of the theatrical pioneer, Tony Pastor, is the locale for this colorful tale centering around the installation of the first electric lights in the metropolis.

CATCH LINES

Adventure-crowded with the most-stirring age in American history—the epic days when Broadway was a Lover's Lane.



Marion Davies, star of "Lights of Old Broadway" a Metro-Goldwyn-Mayer production.

Triple Action

(Universal—4800 Feet)

(Reviewed by George T. Pardy)

A BREEZY Westerner that is well named, for it swings into a flying start and thereafter rattles along speedily until a scrapping, hurry-up climax, crackling with pungent thrills is attained. A sure way of winning audience sympathy for a hero is to have him get the worst of it right in the beginning of things, consequently Pete Morrison, as a disgraced border ranger, has the crowd with him when he commences the struggle to clear his name. Consistently good work by principals and supporting cast, along with such unexpected spectacular punches as the coming of an aeroplane at a crucial moment, with Pete dropping in upon the gang that has imprisoned his sweetheart, via the parachute route, help to lift this feature considerably above the ordinary level of its kind. Morrison is a clean-cut chap with lots of dash and energy, who registers well in the ranger role. Trilby Clark, an attractive heroine, and Harry Von Meter a sufficiently sinister villain. The photography is excellent throughout.

THEME. Western melodrama. Ranger outwitted by outlaws is temporarily disgraced, but finally rounds up gang and wins girl he loves.

PRODUCTION HIGHLIGHTS. Good continuity, smooth action, fine camera shots, adequate acting. Scene where hero drops from aeroplane and captures gang.

EXPLOITATION ANGLES. Play up as exciting Westerner with unusually spectacular situations. Stress the aeroplane stunt. Feature Pete Morrison.

DRAWING POWER. Pleasing program attraction, should satisfy all admirers of lively Western stuff.

SUMMARY. Brisk Western melodrama. Crashes over the thrill wallops in hurricane style, is spectacular and full of action. Ought to more than hold its own in program field.

THE CAST

Dave Mannion.....Pete Morrison
Doris Clayton.....Trilby Clark
Donna Mendez.....Dolores Gardner
Don Pio Mendez.....Lafayette McKee
Pancho.....Harry Belmour
Eric Prang.....Harry Von Meter
Dick Clayton.....Charles King

Author and Director, Tom Gibson. Photographed by W. H. Thornley.

SYNOPSIS. Border Patrol chief deprives Dave Mannion of badge because notorious Braxton gang has slipped by his post with diseased cattle. He suspects Eric Prang of complicity with outlaws. Investigating, he is shot by Blackie Braxton and rescued by Donna Mendez of the Don Pio Mendez hacienda. Dave's sweetheart, Doris Clayton, is kidnapped by Prang. Her brother, an aviator, flies with Dave to where she is imprisoned. He drops upon the gang in a parachute, rounds up the whole bunch, regains official standing and wins Doris.



Pete Morrison, starred in "Triple Action," a Universal release.

Triple Action (Universal)
PRESS NOTICE

ADMIRERS of red-blood, exciting Western melodramas have a treat in store for them when "Triple Action," starring Pete Morrison, flashes across the screen of the ——— Theatre on ———. This is the story of a ranger who is suspended from duty because an outlaw gang succeeds in driving diseased cattle by his post. How he determines to clear his name, sticks to the trail of his enemies and finally rounds them all up, is told in a picture crammed with action, spectacular lure and offering an interesting love romance besides.

Trilby Clark plays the heroine, with Dolores Gardner, Lafayette McKee, Harry Belmour, Harry Von Meter, Charles King, Fred Burns and Ted Oliver in important roles.

CATCH LINES

A Western that is "different"! Alive with action and romance, crammed with spectacular thrills, winding up with a hair-raising aeroplane stunt.

Crack O' Dawn

(Rayart Pictures Corp.—5236 Feet)

(Reviewed by George T. Pardy)

A PICTURE constructed very much along the lines of the automobile racing films made famous by the late Wallace Reid, "Crack O'Dawn," with that handsome athlete Reed Howes, in the leading role, is a good specimen of an out-and-out thriller and sure to please all movie-goers in search of exciting entertainment. The plot offers nothing very new, but director Albert Rogell has handled it so neatly and introduced so many unexpected twists and turns into otherwise familiar situations that the on-lookers never lose interest in the rapid progress of events. The big punch is, of course, administered by the actual race, but the entire feature is keyed up to high-speed action, as exemplified in the startling adventures experienced by the hero while the villains are endeavouring to prevent him reaching the track. Reed Howes makes good, not only in the stunt stuff but as a fond lover, the romantic touches and comedy relief are well developed, Ruth Dwyer scores as the heroine and the support is adequate.

THEME. Comedy-drama, with realistic auto race for climax and romance between son and daughter of rival motor manufacturers.

PRODUCTION HIGHLIGHTS. The fast action, timely comedy, unabated thrills and love affairs. Howes' athletic stunts and sensational racing scene.

EXPLOITATION ANGLES. Play up as a whizzing, breath-taking thriller, with love interest and comedy. Boost big race and feature Reed Howes and Ruth Dwyer.

DRAWING POWER. Should make a hit wherever patrons like pictures that keep them at high tension watching for "what's going to happen next!" Good-looking star has particular appeal for women folks.

SUMMARY. A red-hot automobile race thriller, combined with romantic lure and bright comedy. Fans craving excitement plus will find it here.

THE CAST

Earle Thorpe, Jr.....Reed Howes
Earle Thorpe, Sr.....J. P. McGowan
Etta Thompson.....Ruth Dwyer
Henry Thompson.....Henry A. Barrows
Toby Timkins.....Eddie Barry
Stanley Steele.....Tom O'Brien
Red Riley.....Ethan Laidlaw

Author, Henry Robert Symonds. Director, Albert Rogell. Photographed by Lee Garmes.

SYNOPSIS. Thorpe and Thompson, auto manufacturers, quarrel and separate. Earle Thorpe, Jr., and Thompson's daughter Etta are lovers. They plan a machine after the old pattern to enter in a race and prove that it is better than the present product turned out by the now rival ex-partners. They carry out the scheme. Thompson's man recognizes young Earle and numerous attempts are made to prevent his appearance as driver. But Earle overcomes all obstacles, wins; the fathers are reconciled and the lovers happy.



Reed Howes, starred in "Crack O'Dawn," a Rayart release.

Crack O' Dawn (Rayart Pictures)
PRESS NOTICE

A PICTURE of the real thriller brand, "Crack O' Dawn" will be the big screen attraction at the ——— Theatre on ———. This film, starring Reed Howes, deals with the quarrel and separation of two auto manufacturers, a love affair between their respective son and daughter, the plans of the young folks to prove the superiority of the old motor sold by the parents to the new product, and the lovers' triumph when the car they enter in an endurance race wins. This race is a marvel of realism and exciting episodes and the hero's adventures prior to reaching the track a veritable whirl of perilous doings.

CATCH LINES

Thrills galore, the most breath-taking auto race ever filmed, romance and snappy comedy! You'll find 'em all in "Crack O'Dawn."

The New Commandment

(First National—Seven Reels)

(Reviewed by Frank Elliott)

THE vogue for stories laid against a World War background seems to have become popular once more and here is one of the best of this type we have seen in many moons. Not a pretentious picture, although there are many big scenes, but one possessing real entertainment every foot of its action-packed way. Melodrama, romance, comedy, pathos, love, all are found in this story of a millionaire's son who balking at being "married off," to a girl he does not love leaves his father's yacht off France, and with a pal, goes to Paris. There he meets "the girl," with whom he goes through the fires of regeneration. It is the kind of stuff of which box office successes are made.

THEME. Romantic drama of a youth of wealth who finds his true love in a French girl, forced to work as a model. The new commandment, "thou shalt not doubt" brings him back to her after misunderstandings and war.

PRODUCTION HIGHLIGHTS. The characterizations contributed by Mr. Lyon and Miss Sweet. The Paris cabaret fight. The bombardment from the air. The scenes of mobilization. The direction. The lighting.

EPXLOITATION ANGLES. Put it on a special Armistice Day special and tie up with the local American Legion. Play up the names of the stars. Invite Gold Star mothers and disabled vets.

DRAWING POWER. The best houses in the cities can entertain their audiences with this one and with a little exploitation should tack up satisfactory business.

SUMMARY. Entertainment all through. A fine cast. A real story. Excellent direction. A goodly quota of big scenes. Passionate love sequences. A self made hit.

THE CAST

Rene Darcourt.....Blanche Sweet
Billy Morrow.....Ben Lyon
William Morrow.....Holbrook Blinn
Mrs. Parr.....Clare Eames
Marquise de la Salle.....Effie Shannon
Countess Stoll.....Dorothy Cummings
Picard.....Pedro de Cordoba
Red.....George Cooper
Ethel.....Diana Kane

From the novel "Invisible Wounds" by Col. Frederick Palmer. Directed by Howard Higgin. Scenario by Sada Cowan and Howard Higgin. Photographed by Ernest Haller.

SYNOPSIS. Hoping to arrange a marriage between her stepdaughter and Billy Morrow, Mrs. Parr, a scheming dowager, persuades Billy's father to take them all to Europe in his yacht. Nearing the French coast, Billy overhears of the scheme and with his newfound pal, Red, they row for the shore. In a Paris cabaret, Billy meets Rene Darcourt, model. They fall in love. Escaping following a fight, the trio lands at home of Marquise. Believing Rene in love with Picard, artist, Billy returns her ring and with Red joins army. Wounded he eventually lands at old chateau where Rene is acting as nurse. All ends O. K.



Blanche Sweet, who is featured in "The New Commandment," a First National release.

The New Commandment (First National)

PRESS NOTICE

BLANCHE SWEET and Ben Lyon come into their own in "The New Commandment," based on the novel, "Invisible Wounds," by Col. Frederick Palmer and which will be shown at the ——theatre, commencing —— The plot is so full of action that the observer's eyes will be kept riveted upon the screen right up to the last scene. Starting in New York in the home of a millionaire, the locale switches to a luxurious yacht and ends up in Paris, on the battlefields and in a romantic old chateau. The scenes in the artist's quarters, the Parisian cabaret with its dancing girls, the battle between the Americans and the occupants of the cafe, the wartime scenes, all are wonderfully well done.

CATCH LINES

To him who had known many loves came the angel of France. Her tender hands reshaped a life pledged to finish on a field, where, win or lose, all are heroes.

The Unwritten Law

(Columbia Pictures—5355 Feet)

(Reviewed by George T. Pardy)

AN average program attraction! It contains nothing new in plot formula, is rather slow in getting started, but increases speed after the first reel and thereafter hops along at a lively rate until the climax is reached. There's a murder mystery that doesn't develop until close to the end and doesn't remain a mystery very long, as the guilt is quickly fastened on the villain's housekeeper, who it appears he behaved badly to in the past. Wherefore the lady, after waiting an unnecessarily lengthy period, cut him short with a bullet. There are several melodramatic phases not badly handled, the story is a bit far-fetched, but folks who like this type of entertainment won't worry about that. As regards the acting, Elaine Hammerstein's admirers will be sure to approve of their favorite's appealing work in the role of heroine Helen Merritt, Forrest Stanley is O. K. as Helen's lover, William Mong shines resplendent as one of those old Kentucky colonels the screen knows so well. Support is adequate.

THEME. Melodrama, with love interest. Villain forces heroine into marriage, lover returns, groom mysteriously killed, wife accused but cleared, weds hero.

PRODUCTION HIGHLIGHTS. Scene where Jack returns, immediately after Helen's marriage. Episode where lovers find Randall murdered, and real criminal's confession.

EXPLOITATION ANGLES. Feature Elaine Hammerstein and Forrest Stanley. Advertise as startling melo, with romantic touches, murder mystery and unexpected finish.

DRAWING POWER. Should suit neighborhood and smaller theatres.

SUMMARY. Fair enough program attraction, follows sterotyped story trail; but is well acted and directed, melodramatic incidents and romance skillfully handled. Ought to get by, excepting with critical audiences.

THE CAST

Helen Merritt.....Elaine Hammerstein
Jack Wayne.....Forrest Stanley
Colonel Merritt.....William Mong
John Randall.....Charles Clary
Miss Grant.....Mary Alden
Mr. Smart.....William Carroll
Office Boy.....Johnny Fox, Jr.

Author, Tom J. Hopkins. Director, Edward J. Le Saint. Photographed by Frank Good.

SYNOPSIS. Helen Merritt, impoverished Southern Colonel's daughter, is secretary to John Randall in New York, and loves Jack Wayne, who also works for Randall. Randall sends Jack to Mexico and sees that false report of lover's death reaches the girl. Helen and father go to Randall's Long Island home. Under pressure she weds him, just as Jack returns. That night Randall is mysteriously murdered. Jack and Helen each suspect the other. Helen is accused by housekeeper, but later is cleared, when housekeeper is proved guilty. The lovers are united.



Elaine Hammerstein, starring in "The Unwritten Law," a Columbia production.

The Unwritten Law (Columbia Pictures)

PRESS NOTICE

THERE'S a love story of surpassing interest, thrills by the score, a murder mystery and delightful conclusion offered in "The Unwritten Law," scheduled as the main screen attraction at the ——— Theatre on ———. Elaine Hammerstein plays the lead in this fascinating tale of a young girl whose employer sent her lover away, forced her into an unwilling marriage and was slain the same night. All the critics united in praising Miss Hammerstein's fine emotional work in this picture.

Forrest Stanley plays the devoted lover and is well supported, the names of William Mong Charles Clary, Mary Alden, Johnny Fox, Jr., and William Carroll figuring in the cast.

CATCH LINES

Many women who slay seek to invoke the Unwritten Law. But did this young and beautiful bride commit this terrible crime?

His Master's Voice

(Gotham-Lumas—5827 Feet)

(Reviewed by George T. Pardy)

THERE'S quite a run on dog-hero pictures these days, and "His Master's Voice" adds yet another to the long list of films featuring canine actors. It compares very favorably with the average attraction of its sort, the new four-footed player, Thunder, being an uncommonly intelligent animal that seems to enjoy his work and has a quaint way of cocking his ears with head turned sideways, while expressing surprise, which is warranted to start any audience laughing. The dogs master is a timid chap, who is regenerated by his war-experiences, in which the pup shares, and clinches his heroic fame by whipping a bad egg who gave him the worst of it in the past, when he gets back home. The battle stuff is good, even if it has been done hundreds of times before, there are many melodramatic wallops slammed home forcibly and enough love interest to round matters off smoothly. Thunder registers the film's big punch when he saves his wounded boss, with George Hackathorne and Marjorie Daw effective as the lovers.

THEME. War melodrama, with dog star and timid master who goes to the front and finds his manhood on battlefield.

PRODUCTION HIGHLIGHTS. Thunder's appealing work. Incident in which he saves wounded master and helps to explode mine. The love interest and battle scenes.

EXPLOITATION ANGLES. Feature Thunder, George Hackathorne and Marjory Daw. Bill as exciting war melodrama with romantic lure. Go after juvenile trade.

DRAWING POWER. O. K. for smaller houses, or wherever animal pictures please.

SUMMARY. This one holds its own with the average production exploiting dog stars. Story not original, but battle stuff vivid and melo punches put over well. Romance satisfactory. Thunder, the canine hero, makes good.

THE CAST

The Dog	Thunder
Bob Henley	George Hackathorne
Mary Blake	Marjory Daw
Mrs. Henley	Mary Carr
William Marshall	Will Walling
Jack Fenton	Brooks Benedict
The White Dog	White Fawn
The Pup	Flash

Author, Henry McCarthy. Director, Renaud Hoffman. Photographed by Jack McKenzie.

SYNOPSIS. Too tender rearing makes a timid youth of Bob Henley, architectural student. He and Jack Fenton are rivals for the love of Mary Blake. War comes and Bob goes to France, his dog Thunder accompanying a Red Cross unit. Bob "finds himself" and developes courage. Thunder goes over the top and rescues him when Bob is wounded while trying to explode a mine. The dog completes the job. Bob returns home a hero. Finding that Fenton has attempted to double-cross him, he thrashes him and wins Mary.



Mary Carr, who appears in "His Masters Voice," a Gotham-Lumas release.

His Master's Voice (Gotham-Lumas)

PRESS NOTICE

IF you thrill to sensational war melodrama, and enjoy the wonderful performance of an intelligent dog star, there is a treat awaiting you at the ——— Theatre on ———, when "Thunder" is flashed upon the screen. Thunder is the canine hero, with a timid master, who is obliged to go to war, as does Thunder. His master "finds himself and becomes a gallant soldier, is saved by Thunder when wounded, returns home, thrashes his rival for a certain girl's love and wins her.

Besides the dog hero, the cast offers Marjorie Daw and George Hackathorne in the lover roles with Mary Carr, Will Walling, Brooks Benedict and several other popular players in support.

CATCH LINES

A timid master, a brave and loyal dog! They went to war together. The man found courage and nerve. The dog saved his life and proved as good a soldier as his boss. Both came home heroes.

After Marriage

Dependable Film Corp.—5500 Feet)

(Reviewed by George T. Pardy)

A FAIRLY interesting domestic drama which runs along somewhat familiar lines but is well acted and photographed and should satisfy audiences of a not too critical type. There is always a market for pictures of this kind, produced at small cost and sold at reasonable prices to exhibitors who find in such films a reliable source of box-office income; catering as they do to a class of patronage not over exorbitant in its entertainment demands. Although the story deals with the philanderings of a young married man, who becomes his fathers rival for the affections of a stage siren, the sex situations are handled so carefully that there is little fear of the feature offending the moralists or provoking censorial interference. Except in the case of the neglected wife, none of the leading characters are likely to win any sympathy. The vamp doesn't, of course; the husband, even if he does reform at the end, is very much cad, and his papa registers merely as an unsavory old roue. Dramatic honors go to Margaret Livingston, as the temptress, and Helen Lynch, as the wife.

THEME. Domestic drama. Hero young married man who yields to seductions of vamp, who is also entangled with his father but finally becomes reconciled to wife.

PRODUCTION HIGHLIGHTS. Pleasing photography with attractively tinted scenes, pretty water views and backgrounds. The golf tournament, episode where adventuress kills hero's father. General heart interest and happy climax.

EXPLOITATION ANGLES. Title possesses pulling possibilities. Dwell on pathetic plight of loyal wife and baby and emotional appeal. Feature Margaret Livingston.

DRAWING POWER. A good card for the smaller houses.

SUMMARY. This drama, with its domestic complications, touches of pathos and occasional thrills, will please patrons who like to have their emotions stirred up.

THE CAST

Alma Lathrop	Margaret Livingston
David Morgan	George Fisher
Lucille Spencer	Helen Lynch
James Morgan	Herschell Mayall
Mrs. George Spencer	Annette Perry
Mrs. James Morgan	Mary Young

Author and Director, Norman Dawn.

SYNOPSIS. Wealthy James Morgan and his son David are estranged when latter weds poor girl Lucille Spencer. A baby arrives later. David tires of monotonous drudgery and mixes with some of his former rich associates. He succumbs to fascinations of Alma Lathrop, actress, with whom his father is infatuated. Ignorant of this, David encounters Morgan senior aboard Alma's yacht. David leaves, Alma kills his father. She follows David, is persuading him of her innocence when Lucille enters. Detectives come and place Alma under arrest for murder. Husband and wife are reconciled.



Margaret Livingston, who appears in "After Marriage" released by Dependable Pictures.

After Marriage (Dependable Pictures)

PRESS NOTICE

"AFTER MARRIAGE," a domestic drama of high society, starring Margaret Livingston, will be the banner screen attraction at the ——— Theatre on ———. The story presents an unusual theme, dealing with the infatuation of a young married man for an actress who has also fascinated and kept his father in her toils, a fact of which the son is ignorant. The picture is alive with tense emotional situations, thrills and heart interest. A scene of tremendous dramatic force is that in which the father finds his son in the company of the adventuress.

Margaret Livingston is supported by George Fisher, Helen Lynch, Heschell Mayall, Annette Perry, Mary Young and Arthur Jasmine.

CATCH LINES

Should a wife extend forgiveness to a husband she believes unfaithful? Will satisfied ambition repay a woman for the loss of real love? You will find the answers to both these questions in "After Marriage."

The Bashful Buccaneer

(Rayart Pictures Corp.—5000 Feet)

(Reviewed by George T. Pardy)

AN uncommonly good comedy-melodrama, speedy as they make 'em, alive with thrills, spiced with pungent humor, and decidedly the best picture in which Reed Howes, the new Rayart star, has yet appeared. It can safely be listed as possessing general audience appeal and likely to prove a winning box office attraction. In point of originality, neat direction and all-around satisfactory acting, it grades fifty per cent. higher than the average independent production. Here we have the unfailing lure of romance, a treasure hunt, pirates and daring deeds, with the funny angle developed by the fact that only two of the characters sailing the stormy main are aware that the hidden gold attraction is pure bunkum. And the big laughing finish comes when the adventurers bump into a film company making a picture at the mysterious port for which they have headed, and mess up the camera plans horribly. Reed Howes is excellent as the hero, with Dorothy Dwan scoring in the feminine lead, and support O. K.

THEME. Comedy melodrama, a search for pirate treasure which doesn't exist, an author hero, who turns adventurer; love, humor, excitement, surprise ending.

PRODUCTION HIGHLIGHTS. The zippy action, smooth direction, good acting. Mutiny scene. The landing and battle ashore, romance and astonishing climax.

EXPLOITATION ANGLES. Feature Reed Howes and Dorothy Dwan. Play up former's athletic feats. Boost the story as far as you like.

DRAWING POWER. Should do fine business in the average theatre.

SUMMARY. They've mixed up sheer melo and bright comedy with gratifying results. Combines hunt for imaginary hidden treasure and consequent thrills, with funny situations which bob up when least expected. Interest never flags.

THE CAST

Nancy Lee	Dorothy Dwan
Jerry Logan	Reed Howes
First Mate	Sheldon Lewis
Second Mate	Bull Montana
Cook	Jimmy Aubrey
Captain	Sam Allen
Clipper Jones	George French

Authors, Krag Johnson, and Burke Jenkins. Director, Harry J. Brown.

SYNOPSIS. Jerry Logan, author of ocean romances, having never sailed the briny, decides to go to sea. Encounters two sailors, friends of orphan Nancy Lee, who want to lift mortgage on schooner she owns. They invent a tale of buried gold. Jerry charters schooner, hires ruffainly crew, sails, has mutiny aboard, lands where film company is making picture and fight takes place, with the production suffering in consequence. Jerry finally marries Nancy and writes new stories of the sea.



Dorothy Dwan, appearing in "The Bashful Buccaneer," a Rayart production.

The Bashful Buccaneer
(Rayart Pictures)
PRESS NOTICE

THRILLS, comedy and romance are combined in "The Bashful Buccaneer," a picture starring Reed Howes, which will be shown at the ———— Theatre on ————. The hero is an author of sea tales, who has never sailed the waves, is coaxed into buying a ship belonging to a pretty girl named Nancy Lee, and sails in search of buried treasure which doesn't exist.

Reed Howes does the best work of his career in the leading role, with Dorothy Dwan a winsome heroine. Players in support are Sheldon Lewis, Bull Montana, Jimmy Aubrey, Sam Allen, George French and Sailor Sharkey.

CATCH LINES

He wrote lurid ocean romances, but had never been to sea. So when a tale of buried treasure and attraction of a pretty girl lured him, he bought a ship and sailed away.

The Beautiful City

(Insp. Pic. Inc.—First National—Seven Reels)

(Reviewed by Frank Elliott)

THIS is one of the most impressive character portraits Richard Barthelmess has contributed to the shadow stage in many seasons, in fact it looks like another "Tol'able David," in dramatic tensity, heart appeal and romantic interest. It shows what can be done when an author who understands the screen writes directly for it. Here is a little tale of Manhattan's east side that packs a big punch. It presents the star in a role for which he is eminently suited. Audiences will not soon forget Mr. Barthelmess' interpretation of the role of Tony Gillardi.

THEME. Romantic melodrama of an Italian flower vendor who fights his weak brother's battle against a gangster, with love spurring him on.

PRODUCTION HIGHLIGHTS. The robbery of the Automat lunch room and the arrest of Tony for the job. The fight between the gangster and Tony and the brother in the Gillardi which terminates with the shooting of the mother.

EXPLOITATION ANGLES. Boost the names of Barthelmess and Gish. Tieup with newspaper on Beautiful City Day. Tell the town this is another "Tol'able David." Put over flower store tieups using photos of Dick as flower vendor in displays.

DRAWING POWER. Popularity of stars and strength of store should make this a box office hit anywhere.

SUMMARY. One of the best things Barthelmess has done to date. A story that grips all the way and some big fights that are realistic to the Nth degree. A mounting that is colorful and correct. A climax with a Dempsey-like punch.

THE CAST

Tony Gillardi	Richard Barthelmess
Molly O'Connor	Dorothy Gish
Nick di Silva	William Powell
Carlo Gillardi	Frank Puglia
Mrs. Gillardi	Florence Auer
Lassie Bronte	The Dog

By Edmund Goulding. Scenario by Don Bartlet and C. Graham Baker. Directed by Kenneth Webb. Photographed by Roy Overbaugh and Stewart Kelson.

SYNOPSIS. Tony Gillardi, flower vendor on New York's east side, has a weak brother who is dominated by Nick di Silva, who operates a Chinese theatre as a smoke screen for his shadowy deals. Nick engineers the robbery of an Automat lunch. The job is traced to the Gillardi home. Tony catches his brother, Carlo, with the "goods" on him and compels him to give him the money to return. As he starts for the lunch room, he is arrested. Tony does a term "up the river." On his release he finds Nick still using Carlo as his tool. In a fight in the home, Nick shoots Tony's mother. Then things start. There is a terrific battle in the theatre. Nick in fleeing from Tony falls to his death. Tony wins Molly, the nicest girl in the neighborhood. The mother recovers.



Richard Barthelmess, who is starred in "The Beautiful City," a First National Picture.

The Beautiful City (First Nat'l)
PRESS NOTICE

RICHARD BARTHELMESS has come back with another "Tol'able David." It is "The Beautiful City," especially written for the screen by Edmund Goulding and which will be shown at the ———— theatre, commencing ————. In this picture Dick gives a splendid character portrait of an East side Italian flower vendor who surmounts almost superhuman obstacles on his fight to the top, after putting his brother on the right track which costs himself a term in jail and ending the life of his brothers Nemesis, a ward boss.

Dick puts up one of the most realistic fights of the season with the villain in this picture. It is pep-plus. The star is supported by Dorothy Gish, who is at her best as Molly O'Connor.

CATCH LINES

Fight? Wait until you see him. He battles through a life of poverty, lawlessness and bleak despair but in the end regains his faith in life with the girl he loves.

Pursued

(Dependable Film Corp.—5000 Feet)

(Reviewed by George T. Pardy)

A RIP-SNORTING melodrama packed with thrills and sensational incident, which ought to do good business as a program attraction. Director Henderson has built up his situations skillfully, keeping the action revolving in giddy spirals and suspense stretched almost to the breaking point. That the plot takes wild leaps at intervals over the margin of probability doesn't hurt the picture's entertaining values in the least, so far as those fans are concerned who like to be stimulated by sensational incidents piled sky-high. And they'll certainly get twhat they want in "Pursued," where murderous crooks hold high carvinal, and an adventurous maiden hustles to the rescue of her gallant young district attorney lover, kidnapped and haled to the thug's lair. There's a sagacious police dog who also "does his bit" in great style, and taken on the whole, the film lists as an uncommonly lively specimen of its type. Dorothy Drew scores as the heroine, Gaston Glass and Stuart Holmes making good as hero and villain respectively.

THEME. Underworld Melodrama. Hero, an assistant district attorney, kidnapped by murder gang, is aided by sweetheart, who brings police and crooks are arrested.

PRODUCTION HIGHLIGHTS. Melo punches and comedy relief. Kidnapping of hero. Helen's adventures in thieve's den. Her escape. Raid by police.

EXPLOITATION ANGLES. You can tell them this is an underworld story of the finest. Stress the thrills, fast action, romance and comedy. Feature Miss Drew.

DRAWING POWER. O. K. for any house where lurid melodrama is in demand.

SUMMARY. A good program attraction. Has vivid underworld atmosphere, exciting situations by the score, comedy touches and romantic interest. Not for critical audiences, but develops strong mass appeal.

THE CAST

Helen Grant	Dorothy Drew
Dick Manning	Gaston Glass
John Grant	George Siegman
Robert Killifer	Stuart Holmes
Larry, the Kid	Arthur Rankin
District Attorney	Lafe McKee
Madame La Grande	Gertrude Astor

Author, J. Benson Stafford. Director, Dell Henderson.

SYNOPSIS. Assistant District Attorney Dick Manning proceeds to run down a gang responsible for a series of murders. He is kidnapped while visiting his sweetheart, Helen Grant. Helen's police dog trails the abductors. Disguised in male attire she gets admission to crooks' den as "Chicago Ann." The leader of the gang is attracted by her and his girl becomes jealous. Helen escapes with aid of a friendly gangster and the police arrive in time to save Dick and round up the crooks.



Dorothy Drew, who appears in Dependable Film corporation's "Pursued."

Pursued (Dependable Films Corp.)
PRESS NOTICE

AN underworld melodrama crammed with suspenses and vivid thrills is presented in "Pursued" scheduled as the chief attraction for the screen of the ——— Theatre on ———. A young district attorney assigned to run down a murder gang, is kidnapped by the crooks. His sweetheart trails him with aid of her faithful dog, is herself made prisoner but escapes and brings the police to the scene in time to save her lover.

A brilliant supporting cast is in evidence, with Gaston Glass, Stuart Holmes, Gertrude Astor, Arthur Rankin and Lafe McKee, George Siegman, and other screen notables figuring in important roles.

CATCH LINES

Whirling action and tumultuous emotions, romance and riotous fun, mystery and colorful atmosphere. These are a few of the ingredients which go to make "Pursued" a film you can't afford to miss seeing.

Law or Loyalty

(Davis Distributing Div.—4800 Feet)

(Reviewed by George T. Pardy)

LAWSON HARIS executes a smart triple play here, figuring as author and director, as well as filling one of the principal roles in the picture, and does remarkably well in each instance. It's no small feat to take a hero of the Northwest Mounted Police and build a round him a story with a semblance of originality that holds its interest throughout, for this particular trail has been well-nigh trodden into mush by the countless writers who have dragged scenarios along it. But this is just what Mr. Haris has done, for "Law Or Loyalty," while the old idea of love versus duty is utilized, is good drama, rich in suspense pathos and thrills and entertaining right up to the final shot. The direction is capable and the versatile Mr. Haris contributes a character sketch of Pierre, the hero's buddy whom the former is obliged to arrest, that is extremely appealing. Robert Walker registers well as the mounted cop, Dolores Dorian is O. K. in the heroine role and the support is nicely balanced.

THEME. Northwest melodrama. Mounted policeman does his duty by arresting wartime comrade who saved cop's sweetheart by killing assailant. Buddy freed by jury.

PRODUCTION HIGHLIGHTS. Attractive scenery. Swift action. Good work of principals. Romantic lure. Scene where Pierre kills Factor. Pierre's arrest. Fine climax.

EXPLOITATION ANGLES. Title tells story, play it up, stressing "duty versus love and comradeship" idea. Boost as Mounted Police yarn with strong human interest.

DRAWING POWER. Good wherever they want melodrama with sentimental urge.

SUMMARY. A Northwest Mounted Police tale that gets melo punches across and has considerable pathos, as well as human touch. Will please a majority of fans.

THE CAST

Pierre Santoi	Lawson Haris
Jeanne Dupre	Dolores Dorian
David French	Robert Walker
"Timber Wolf"	Richard Sutherland
Grandpere Dupre	James Stevens
Captain Thorne	Ray Brooks
Judge Gary	Thomas Price
Pete Jones	George Fox

Author and Director, Lawson Haris.

SYNOPSIS. Jeanne Dupre goes to join her lover, David French of the Northwest Mounted Police. Arriving at her destination, David has gone away on duty. The Factor of the post makes insulting advances to her and is killed by Pierre, a Frenchman, who escapes. Pierre meets David, recognizes him as a former war-comrade. David is compelled to arrest Pierre, but pleads for his buddy in court. Pierre is freed. Jeanne and David find happiness together.



Lawson Haris, star and director of 'Law or Loyalty," a Davis Dist. Div. release.

Law Or Loyalty (Davis. Distributing Div.)
PRESS NOTICE

"LAW OR LOYALTY," a stirring story of the Northwest Mounted Police, is slated to be shown on the screen of the ——— Theatre on ———. This is a vivid melodrama, with unabated heart interest, in which an officer is called upon to arrest the man who has saved his sweetheart from attack of a fiendish villain by killing her assailant. Moreover, the prisoner turns out to be the officer's comrade in war days. The policeman does his duty nevertheless, but pleads so earnestly for his buddy in court that the latter is freed.

Lawson Haris, Robert Walker and Dolores Dorian are the principals. Richard Sutherland, James Stevens, appear in prominent roles, with capable support.

CATCH LINES

How would you feel if called upon to arrest a man and comrade who saved your sweetheart from a fate worse than death? Would sentiment or duty win?

Madame Behave

(Producers Dist. Corp.—5417 Feet)

(Reviewed by George T. Pardy)

FROM all indications this new Al Christie feature comedy seems destined to go over big as a box office attraction. It is straight farce, an admirable combination of wildly amusing situations blown along by whirlwind action, one hurtling fast on the heels of another, a literal scream of fun from first to last. The story's trend carries a suggestion of "Charley's Aunt," although the basic principles of the plot are altogether different, and there is every chance that the film may duplicate the success of that hilarious comedy. Julian Eltinge, the world-famous female impersonator, scores a palpable hit in the dual role of Jack Mitchell and Madame Behave, dainty little Ann Pennington dances like a fairy and is irresistibly alluring as heroine Gwen. The work of Lionel Belmore, Tom Wilson and Jack Duffy deserves unlimited praise, and in fact every member of a remarkably fine supporting cast contributes heavily to the picture's artistry. Director Scott Sidney has reason to feel proud of this production.

THEME. Farce comedy; plot hinging on attempts of law-suit principals to locate missing unknown woman witness, impersonated by hero with comic results.

PRODUCTION HIGHLIGHTS. The swift action, and irresistibly funny appeal. Scenes in which Julian Eltinge impersonates Madame Behave. Rattling climax.

EXPLOITATION ANGLES. A great cast to boost. Feature Julian Eltinge. Bill as one of season's merriest,

DRAWING POWER. Good for all theatres.

SUMMARY. Has bully entertainment values sure to catch the fans. Sparkling farce comedy with cast of names, headed by celebrated female impersonator Julian Eltinge, that possesses undoubted box office pulling power.

THE CAST

Jack Mitchell / Madame Behave	Julian Eltinge
Gwen Townley	Ann Pennington
Seth Corwin	Lionel Belmore
Dick Corwin	David James
Cresote	Tom Wilson
M. T. House	Jack Duffy
Percy Fairweather	Stanhope Wheatcroft
Laura Barnes	Evelyn Francisco

Adapted from Play by Jean Arlette. Director, Scott Sidney. Photographed by Gus Peterson and Alec Phillips.

SYNOPSIS. Dick Corwin and Jack Mitchell are dispossesed by their landlord, M. T. House. Seth Corwin, Dick's uncle, is suing House in court. Case is postponed to find an unknown woman witness. House and Corwin are anxious to wed unknown, because a wife cannot testify against her husband. Dick goes on her trail. He loves Gwen, Corwin's ward, his pal Jack being infatuated with Gwen's chum, Evelyn. Wild complications follow, Jack disguised as a woman, posing as Madame Behave, the mystery lady. Corwin and House are reconciled. The young folks participate in double wedding.



Julian Eltinge, starred in "Madame Behave," a Prod. Dist. Corp. release.

Madame Behave (Prod. Dis. Corp)
PRESS NOTICE

JULIAN ELTINGE, the world-famous female impersonator, will appear in the leading role of "Madame Behave," slated as the big screen attraction at the ——— Theatre on ———. This is a screamingly funny farce comedy, dealing with the efforts of two rivals in a law-suit to locate a missing woman witness whom each is anxious to wed, because a wife cannot testify against her husband. Wild complications follow, with the hero, disguished as the unknown lady, being frantically courted by the elderly suitors.

Fascinating little Ann Pennington, celebrated dancer and Follies beauty, fills the heroine role.

CATCH LINES

Julian Eltinge, world's greatest female impersonator, plays the leading role in this, one of the greatest mirth-arousing farce comedies of the year. A genuine riot of fun. Don't miss it.

Clothes Make The Pirate

(Sam E. Rork Prod.—First National—7000 Feet)

(Reviewed by Oscar Cooper)

EVERYBODY is saying that the screen needs novelty. The average stuff won't do. A picture—any picture—must be 'way out of the ordinary to attract attention from the public—to say nothing of hitting the mark at the box-office. Well, here's a picture that satisfies all the demands for novelty—and a great deal more.

Leon Errol, in the role of the tailor who becomes a pirate chief, gives a remarkable performance—one of the finest ever seen on the screen. He is screamingly funny, and never once does he step out of character. A great screen comedian is Mr. Errol. Dorothy Gish playing opposite, is very fine. So are the others of a first-rate cast: James Rennie, Tully Marshall, Nita Naldi, Edna Murphy, George Marion, Walter Law and Reginald Barlow.

THEME. Comedy of character and situation, showing the evolution of a henpecked husband into a roaring pirate,

PRODUCTION HIGHLIGHTS. First-rate production values evident throughout the film. Fine backgrounds.

EXPLOITATION ANGLES. Play up Errol as a comedy find. Dwell on the laughs contained in the picture and the fine supporting cast. The pirate angle also gives unusual opportunities for exploitation.

DRAWING POWER. For all classes of audiences and all types of theatres. If this picture isn't a box-office winner we never saw one.

SUMMARY. Original, refreshing, ingenious and packed with laughs. Far out of the beaten path.

THE CAST

Tremble-at-Evil Tidd	Leon Errol
Dame Betsy Tidd	Dorothy Gish
Madame La Tour	Nita Naldi
Scute, the baker	Tully Marshall
Lt. Cavendish	James Rennie
Nancy Downs	Edna Murphy
Pirate Ship's Mate	George Marion
Dixie Bull	Walter Law
Capt. Montague	Reginald Barlow

By Holman Day. Adapted and Supervised by Marion Fairfax. Directed by Maurice Tourneur.

SYNOPSIS. Tidd, a timid Boston tailor in the days of 1750, is browbeaten by his wife but he reads pirate stories and yearns to be a pirate himself. He falls in with a gang of ruffians planning a pirate expedition, and after a night at the inn goes to a rowboat to escape his wife's ire. The ruffians come there, mistake him for Dixie Bull, a notorious pirate. So Tidd becomes leader of the expedition. His wife and Nancy embark on the Frolic, and Tidd's boat and the Frolic engage in a furious battle. Tidd wins, and asserts himself for the first time in his life, compelling the crew to hand over the women to him. Tidd allows Cavendish to warn the people of Pemaquid of an impending pirate attack. Tidd encounters the real Dixie Bull, and agrees to a duel. Dixie stumbles and falls and Tidd leaps upon him and claims the victory. He is hailed as a hero.



Leon Errol, star of Sam Rork's "Clothes Make the Pirate," a First National picture.

Clothes Make the Pirate
(First National)
PRESS NOTICE

HERE is a rattling good comedy, with Leon Errol, famous stage comedian and Dorothy Gish in the leading roles. It has everything and will delight you when you see it at the ——— Theatre. If you want to see a henpecked husband get his wish to be a bold, bad hero, and his screamingly funny adventures of a pirate ship, don't fail to see this picture. It's a great story with a great cast, including James Rennie, Nita Naldi, Tully Marshall and Edna Murphy. See the big battle scenes contrasted with the quaint costumes of the days before the American Revolution. One of the greatest comedies ever made.

CATCH LINES

He was only a henpecked tailor, but he became a pirate chief and captured his own wife in a battle at sea.

She welcomed him on Saturday night with a rolling-pin, but how things changed when he turned pirate.



"Hot Doggie"

(Educational—Two Reels)

(Reviewed by Chester J. Smith)

WALTER HIERS has a very ordinary vehicle in this one, which tells a tale many times repeated on the screen. He must marry before the arrival of his uncle on the same day to receive a million dollar inheritance. He has the girl, but his difficulty is in reaching the church. As is customary in these pictures, he first forgets the marriage certificate and has to return for it and then he forgets the ring and dittos for that.

There being nothing around but taxis and other autos that may be used as conveyances in such an emergency, Walter stops to gaze in a sporting goods shop and decides to make the trip home and back to the church on skates. He is aided and abetted by a cleverly trained dog, whose antics are the best thing in the picture.

The Cast

The Fat Boy.....Walter Hiers
The Girl.....Duane Thompson
Her Father.....Lincoln Plumer
His Uncle.....William Irving
Her Mother.....Rosa Gore
The Dog.....Buddy

Story by H. M. Lawrence; directed by Earle Rodney; photography by William Wheeler and Fred Jacquemin; cartoons by Norman Z. McLeod.

The Story. The girl's parents are opposed to Walter as a suitor because of his poverty. He receives a wire from his rich uncle that the latter is arriving that day and will give Walter a million dollars of his wealth provided he is married. Walter conveys the news to the girl and her parents via Buddy, the dog. There are hasty arrangements for the wedding and the church is crowded waiting the bridegroom, who has forgotten the marriage license. He dashes back on skates to get it and then forgets the wedding ring and is compelled to go back for that. The wealthy uncle arrives and sees his nephew for the first time and because of complications following his arrival refuses to give him the million until he is vamped by the young wife.

Summary. A knockabout comedy with some fair situations, though both the situations and the gag stuff have been much overworked. The vehicle is hardly as good a one as the star is entitled to. It is good for a few laughs.

"Should Sailors Marry?"

(Pathe—Two Reels)

(Reviewed by Edw. G. Johnston)

This is the second two-reeler for Clyde Cook under the Hal Roach banner and if the succeeding ones prove as good as the two already produced, they are bound to register as sure fire entertainment. James Parrott is the director and has made the most out of a goodly assortment of gags and thrills. Cook is given adequate support by Fay Holderness and Noah Young. In the last half many of the scenes are taken on the steel beams of a partly finished sky-scraper and it is here that the thrills take place.

The Cast

The Sailor.....Clyde Cook
The Wife.....Fay Holderness
The Wrestler-Husband.....Noah Young

The Story.—This one starts off with a rather unusual situation—that of a wife paying alimony to a wrestler husband who collects in very thorough manner. Times become hard and the wife finds herself in difficulties with the payments. The ex-husband threatens and in desperation the wife inserts an advertisement in the matrimonial columns of a newspaper with the idea of seeking a mate to help her provide the necessary alimony. The ad is answered by a recently discharged sailor who had joined the navy to see the world and spent the four years of his enlistment in a submarine. They meet and marry. After the wedding it slowly but surely dawns on the sailor that the ex-husband is a member of the household. He is given a room to share with the wrestler and forced to go to work. It is thru this part that plenty of comedy develops, and the thrills make their appearance with the sailor's efforts to escape.

Summary.—An amusing two-reel comedy, starring Clyde Cook and has some sure laugh getting gags that are followed by a series of thrills enacted on steel beams of a sky-scraper. It has been well produced and directed by Hal Roach and James Parrott who have provided the star with good support.

"Cleaning Up"

(Educational-Tuxedo—Two Reels)

(Reviewed by Chester J. Smith)

MUSSING UP would be a better title for this two-reeler that features Johnny Arthur. Maybe it will be a cleaning up in the picture houses but it is anything but that in the story. Johnny assumes the task of being housekeeper for a day, when after losing his job he tells his wife how soft it must be to have nothing to do through the day but keep the house in order.

It is one of those comedies that just makes a complete mess of a house even to the calling out of the fire department, which as usual, floods it with water and thereby all but destroys most of the furniture as well as the occupants. It affords a lot of knockabout comedy, some of which is good and some not so good. Napoleon, a big Newfoundland dog, is a well trained animal and shares the honors of the picture with Arthur.

The Cast

The Husband.....Johnny Arthur
The Wife.....Helen Foster
Her Brother.....George Davis
The Dog.....Napoleon

Written and directed by William Goodrich; photographed by Byron Houck.

The Story. Johnny and his wife quarrel when he loses his job for oversleeping. He tells how easy it is to have nothing to do but care for the house and she volunteers to let him do it for the day, retiring to her mother's in a huff. Johnny makes a mess of it and eventually the fire department is called in, completing the destruction he has started. The wife returns to find her brother there and Johnny promptly blames the calamity on to him.

Summary. This is a knockabout comedy with plenty of action and some humorous situations, but like most of its type it strives too hard and continuously for laughs. The cast is a good one, with Napoleon, the dog, sharing the honors with the comedian.

"A Speedy Marriage"

(Universal-Century—Two Reels)

THIS is a typical Wanda Wiley vehicle with a world of action, none of which, however, has not been seen many times before. They have taken the action out of about three oft-repeated comedy tales and crowded it into these two reels. Miss Wiley is certainly a lively young lady and a glutton for punishment. She takes many a hard fall and an equal number of rough knocks. She is also capable of better material than she is given to exploit in this one.

The Cast

The Girl.....Wanda Wiley

The Story—Wanda, prospective heiress to millions is aroused by an electrical storm. She is hit by a flash of the lightning and the electric spark, after going through her chases after all other occupants of the house, causing general bedlam. At the height of all her troubles her lawyer 'phones her that she must be married by 5 o'clock that afternoon in order to inherit the estate of her wealthy uncle. She makes a date to meet her fiancee in ample time for the performing of the ceremony but it detained by a detail of traffic cops whom she leads a merry chase, but finally eludes after many humorous and trying difficulties. She finally goes through with the contract just on the stroke of five.

Summary.—This is a fast moving comedy with plenty of action, but both the story and the action have been used many times before. It gives Miss Wiley ample opportunity to display her talents, though they could probably be displayed to better advantage in a vehicle that was not quite so hackneyed.

"A Good Program Must Have Novelties"

729 7th Ave. RED SEAL New York City

Edwin Miles Fadman, Pres.

"Ko-Ko Packs 'Em In"

(Red Seal—One Reel)

THIS Max Fleischer cartoon is one of the funniest and cleverest yet seen by this reviewer. The business of the story is concerned with Fleischer's decision to move from his home and the help given him by Ko-Ko. Everything in and about the room is packed including the "windows" which are removed from the walls; even the "landscape" is rolled up by the pup. As a fitting climax to all this industry Ko-Ko sets the vacuum cleaner to work through a hole bored through the inkwell and in no time at all it has sucked up everything in sight and out, including heavy pieces of furniture, bric-a-brac and even the moving men. This should cause many a laugh.—HAROLD FLAVIN.

"Knicknacks of Knowledge"

(Educational—One Reel)

THIS is one of the Lyman H. Howe Hodge Podge series. It is as nicely worked out as those that have gone before and is both entertaining and educational. The actual photographic scenes showed varied activities and sights of different parts of the world and they are nicely intermingled with humorous cartoons. In this one of the Hodge Podges are shown among other things, the Woolworth building in New York, cotton pickers in Peru, Chinese Junks, Victoria Falls in the Zambesi River in Africa and different types of the Maoris, a queer race of people in New Zealand. It is an entertaining novelty that could be used to good advantage by any house.—CHESTER J. SMITH.

"Hot Feet"

(Educational-Cameo—One Reel)

THIS is a lot of nonsense in which everyone in the picture strives to get a laugh with variations of the Charleston. Cliff Bowes is the wealthy cousin from the country and with the wealthy aunt visits the house at the height of the dance. The Rubes are shocked by the exhibition they witness, but a dash of liquor served in their punch soon has them striving to outdo the most expert exponents of the Charleston and eventually they carry off the prize. There is some fair comedy served up in this one.—CHESTER J. SMITH.

Regional News from Correspondents

Cincinnati

HARRY J. Michalson, for the last three years a salesman for F. B. O. in Pittsburgh, was this week appointed manager of the F. B. O. Cincinnati exchange, according to an announcement emanating from the offices of Lee Marcus, sales manager of the company.

Mr. Michalson's promotion is the result of conscientious work, and the fine selling record he has maintained since his affiliation with F. B. O.

Morris Strauss manager for Progress and chairman of the Film Ball, held at the Gibson Hotel on Saturday October 23, reports that the affair was a huge success and that all participating had a huge and pleasant time.

Harry 'Bozo' Klein, of the Warner Brothers Sales force in Cleveland, paid a visit to the local exchanges last week and spent most of his time at the Standard office for whom he used to sell while in Cincinnati.

George Brown, manager of the Colonial and Rialto Theatres, Bluefield, W. Va., and winner of the film golf tournament last summer paid his usual visit to film row last week making many bookings.

George Turlukis, manager of Majestic Theatre, Middletown, O., looked at many pictures last week while in the city and chose quite a few for early showing at his house.

New York and New Jersey

JAMAICA, Long Island is to have a new theatre, and the reported investment is million dollars. Ground was broken for the new theatre this week.

Robert A. Wolfe is lessee of the theatre, the Capital and said that it would be ready September 1, 1926. The theatre will show feature motion pictures a full week with vaudeville and legitimate stage productions once a month.

The construction of the theatre will be concrete and steel with the exterior Italian renaissance. There will be 1800 orchestra seats and 1200 balcony seats.

The Hallowe'en party given by Samuel Zierler and Abe Blumstein of the Commonwealth Film Corporation to the employees Friday, October 30, 1925, was a great success.

The merry making began at 10 P. M. and lasted to the small hours of the morning. Jack I. Stone was Master of Cermonies and L. George Ross, Assistant Sales Manager, was in charge of the entertainment.

Mr. Zierler delivered a few brief remarks of welcome to his guests. Abe Blumstein told a few good stories which concluded the entertainment.

Among those present were Samuel Zierler, Abe Blumstein, Joseph R. Riker, L. George Ross, Seymour R. Schussel, Jack I. Stone, Sidney S. Kulick, Edward Lewin, Jerome Adler, Jack Farkas, Armand Schneck, Harold Margolis, Lou Moskowitz, Mitchell Azerier, Irving Liebskind, Herman Bernstein, Ruben Hoffman, William Brynat, Fred E. Baer, Frances Friedman, Mildred I. Bleiwess, Rose G. Mishell, Jennie Dennet, Kitty Skill, Teddy Demby, Carrie Giesselman, Sarah Berkman, Regina Wagner, Maurice A. Chase, Juliet Ledner.

Irving Lesser who recently acquired the Capitol theatre at Haverstraw, N. Y., will reopen that house on November 7th under a vaudeville and picture policy. This makes the third for Mr. Lesser, the others being the Playhouse at Great Neck and the Memorial Hall at Beacon, N. Y. In addition to these, Mr. Lesser is building a 1500 seat vaudeville and picture theatre at Little Neck, L. I. and is reported as having secured leases on two more, name and location to be later announced. These will bring the circuit up to six and all will use vaudeville and pictures.



Laying the cornerstone of the new Fox Exchange, New York City. Julius Miller, president of the Borough of Manhattan, wielded the trowel.

Sam Baker's Hollis theatre at Hollis, L. I., now under the course of construction and almost complete, will hold its opening about December 1st. The seating capacity of the Hollis is 1500.

Joelson and Grossman have leased the United theatre on Myrtle Ave., Brooklyn and will reopen sometime during December. Seating capacity will be increased to 1700 and the entire house will be renovated and redecorated. New equipment will be installed.

Sam Perry of Englewood looked a little sad this week on account of election results over in Jersey. You see, Sam had placed a bet and his man did not get in.

In accordance with the general policy at the Pathe Exchanges of putting out special short subject salesmen, the force in the New York and New Jersey zone has been completed. Four men will be in New York and two in New Jersey. These men will specialize on the two reel subjects. The other members of the sales force will concentrate on the balance of the Pathe product.

A. Gottesman who recently took over the Strand theatre in Jersey City from Sobelson and Thanhauser and who are also building several Jersey City theatres, has appointed Manager Stein to the post of buyer for the several houses. Mr. Stein was formerly owner of the Bishop theatre at Hoboken, N. J.

A very successful Hallowe'en Party was held at the Pathe New York Exchange at 1600 Broadway on Friday evening October 30th. The main sales room was turned into a big dance hall, illuminated by the customary weird lights and Jack-o-lanterns of this occasion.

A Jazz Orchestra provided music for dancing and also accompanied several professional entertainers who contributed their efforts to the delightful program.

One of the big events of the evening was a Charleston contest. So much talent was displayed by the contestants that it was very difficult to decide the winners. Prizes went to the Misses Mildred Barry and Ida Benjamin and Mr. Benson.

A pie contest was another feature. Honors were won by Joe Katzoff. An old-fashioned one-step contest was won by Amelia Macek and Jack Brecker.

In addition to practically the entire New York Branch office personnel, a delegation from the Pathe Home Office attended the festivities making it one of the most successful social events of the 1600 Broadway Patheites.

They all had a good time at the laying of the cornerstone of the new Fox Film Corporation exchange at 345 West 44th Street, New York. It was a cold raw day but the many exhibitors of the Metropolitan area who attended the ceremonies, at which Borough President Julius Miller officiated, were warmed to the cockles at the elaborate luncheon which Exchange Manager Harry Buxbaum had prepared at the Hotel Astor.

John Heagney, formerly of the New York Associated Exhibitors exchange is now serving under Joe Lee at the Fox Exchange. Heagney will cover a portion of New Jersey.

United Artists gave Max Ehreinreich, former assistant to Moe Streiner in the New York exchange, a good send off the other day before his departure for Buenos Ayres where Max will have charge of all the South American exchanges of the United Artists Corporation. There was a luncheon that Jack Kaplan arranged at the Claridge and following that, Sam Rifkin, Jersey salesman, put on a dinner at the same hotel. Mr. Ehreinreich was presented with a handsome traveling bag.

Those in attendance were Charles Moyer, Arthur Kelly, Moe Streimer, Bill Summers, Tom Mullrooney, Jack Kaplan, Sam Rifkin, Dave Burkan, Al Peck and Harry Goldberg.

Joe Hornstein has recently appointed William Glick as his assistant at Howell's Cine Equipment Co. Theatres recently equipped by Howell's include the Grand at Hartford, Irving Lesser's Capitol at Haverstraw, Dave Henessy's Rivoli at Newark, Sam Baker's Hollis, Hollis, L. I., Joelson and Grossman's United in Brooklyn and the Palace at Bradley Beach, the latter a 1500 seat house that is under construction and to be ready about December 1st.

Southeast

NEGOTIATIONS by which the Stevensons Theatres, Inc., of Henderson, N. C., gets control of the Rose Theatre, Burlington, N. C., and the Majestic at Mebane, N. C., have been completed, according to an announcement by J. J. Stevenson, of the main office at Henderson. This company will open the Carolina Theatre now building on Main Street, Burlington, soon after November 15th, and the Rose will be remodeled and redecorated throughout and turned into a Vaudeville house. The Carolina, of the latest theatre design, will seat 650, and will screen the best movie productions obtainable according to G. E. Stevenson, who is superintending the work and acting as temporary manager of the Rose and Majestic. The Stevensons Theatres, Inc., operate theatres at Raleigh, Wilson, Goldsboro, Rocky Mount, Mebane and other towns in this State.

Vern Johnson, Manager of the Piedmont Amusement Company theatres at Winston-Salem, N. C., has returned from a trip to Florida.

W. S. Scales, owner of the Lafayette and Rex theatres, colored, at Winston-Salem, N. C., was a Charlotte visitor the past week and reports business in the colored theatres in Winston very good and improving steadily.

Exhibitors through Western North Carolina and the Piedmont section of South Carolina are complaining very much about business conditions. The severe drought in this section of the Carolinas has certainly worked a hardship on the moving picture industry, as it caused the power companies to restrict the cotton mills, and in fact, all industries to a running time of three days a week. This condition naturally affects the picture theatres and unless there is some heavy rains this condition cannot be eliminated.

The Universal Exchange employees, of the Charlotte branch, have formed a Universal Club, the membership being composed of employees only. The following officers were elected:

Carl Laemmle, Honorary President; E. F. Dardine, Honorary Vice President; J. A. McWorter, President; Grace Bishop, Vice President; Carnelle Glenn, Secretary; Mary Hereford, Treasurer.

While this is not a secret organization we are unable to get any information as to the workings of same, for publication. It is understood these clubs are being formed in all Universal branches.

Donald Eaves, President and General Manager of the Piedmont Theatres, Incororated, of South Carolina, which has theatres in the following towns: Union, Chester, Rock Hill, Spartanburg, Laurens, Gaffney, Newberry, was a Charlotte visitor the last week making the rounds of the film offices.

Lucas, Manager and Owner, of the Lawrence Theatre, Red Springs, N. C., was along film row the past week purchasing and booking in product for the coming season.

D. W. Townsend, well known candy manufacturer, of Fayetteville, N. C., has entered the motion picture game through the exhibition end. He is building and equipping a beautiful 400 seat house in Fayetteville the same to be opened during Christmas week. This town has been a closed town for some time as the two theatres there, the Rose and Broadway are operated by the National Amusement Company, of Greensboro, and this is the first opposition they have had in a number of years. Fayetteville is located near Camp Bragg and this town has the advantage of the patronage of the soldiers from the camp.

E. D. Turner, of the Carolina Theatres, Inc., whose home office is in Asheville, announces they will open a theatre in West Asheville during the Christmas week, which will seat approximately 500. This will be a second run house and will be suburban to Asheville.

H. T. Elder, district manager for Warner Brothers, was a Charlotte visitor the past week stopping over several days, breaking the jump from New York to Atlanta. Mr. Elder had been attending a sales conference in New York, but we understand he will make his permanent headquarters in Atlanta.

The Gem Theatre, Siler City, N. C., which has just been built and equipped by George Roberts of that city, is now open and doing business.

Otto Hartsoe, well known exhibitor of N. Newton, was a visitor on Film Row the past week.

E. A. Rook, formerly Pathe salesman, has joined the Universal force as salesman. Mr. Rook will fill the vacancy caused by the resignation of M. W. Davis, who has joined the Warner Brothers at this point as manager of their branch.

E. P. Pickler, former manager of Warner Brothers branch at this point, has resigned and we understand has returned to Indianapolis to accept a position with another company.

Arthur Lucas has let a contract and the work has begun on the remodeling of the Almo Theatre, Raleigh, N. C. Harry Lucas, his brother, will superintend the construction work on this theatre.

Charles F. Kranz and wife, passed through Charlotte on their way to New York from Florida. Mr. Krantz was formerly connected with the Roland Hill Enterprises, which had exchanges in Pittsburgh, Detroit and Cleveland. Mr. Kranz states that he was very much disappointed in conditions in Florida.

Milwaukee

JACK YEO of Beaver Dam, Wis., plans to open a new 1,000 seat house about Thanksgiving. The house, which will probably be named the Odeon, formerly was an upstairs theatre. It now occupies the entire building and is equipped with all the features of a high class house.

Walter Baier, formerly operating as the Walter Baier Film Company, has taken over the product distributed through the Davis Distributing Division, and is now operating as the Milwaukee branch of the Vital Exchanges. Baier is a pioneer film man in this territory, having successfully tried his hand at every branch of the business.

George Herzog, manager of the Orpheum Theatre at Manitowoc, was in the city last week to make arrangements at the local exchanges for the grand opening of his Strand Theatre about December 1. The house was formerly the Rialto, but has been completely remodeled.

C. M. Mills has sold the Wright Theatre, Milwaukee, to a newcomer named Miller, who promises to operate the house on a prosperity basis.

J. G. Frackman, manager of the Milwaukee branch of the Progress Pictures Company, has returned with H. D. Charness, live-wire salesman, from a trip through the state.

John De Lorenzo, formerly of the Milwaukee branch of the Progress Pictures Company, is now traveling southern portions of the state for Vital Exchanges, which recently opened an office here, through Walter Baier.

From Rhinlander, Wis., came Manager Bandy of the Majestic Theatre, to talk things over with the Milwaukee exchange managers.

John Tadisch, manager of the Opera House at Two Rivers, Wis., blossomed forth in an elaborate new wardrobe in Milwaukee the other day. To say that he looked like prosperity personified is putting it mildly.

Loyal La Plounte, well known scenic artist, has been engaged to take charge of the ambitious scenic studio, which Eddie Weisfeldt has just established as a factor of the production department of Saxe's Wisconsin Theatre.

George Levine, manager of the Milwaukee branch of the Universal distribution system ,has gone to New York for a week to attend to personal business for Carl Laemmle, president of Universal.

Bert Fisher, manager of the Park Theatre, Milwaukee, proudly announced the installation of a fine new organ in his house.

Arrangements are being made for an elaborate celebration at the opening of Fisher's new Fond du Lac Theatre at Fond du Lacfi Wis., to be staged about Nov. 15. It is planned to have several celebraties from the big producing centers on hand, including producers and stars. The house will have a capacity of 1,66$ and will be first class in every detail.

Saxe's Burke Theatre at Kenosha, Wis., was destroyed by fire last week. The house, which was operated by Saxe on a lease, had 450 seats. It has not been decided as yet whether it will be rebuilt or not.

Definite plans have been made for rebuilding the Parkway Theatre, at Madison, Wis., which was the scene of a $50,000 fire two weeks ago. It is hoped that two months will suffice to put the building into shape again, and that it can be re-opened about the first of the year.

M. J. Weisfeldt, district manager for F. B. O., visited the Milwaukee branch last week upon his return from the home office, and conducted a sales meeting with Sam Abrams, branch manager; Art Roberts, assistant manager; Dick Scheinbaum, and Art Schmitz. The principal purpose of the conference was to throw light on current home office views on sales policies. The meeting was the first to be held in the splendid new exchange quarters of the Milwaukee branch.

Herb Hayman, Paramount salesman opeerating out of the Milwaukee branch, has resigned to go to New York where he will enter another line of business. He will be succeeded in Milwaukee by Carl Ebert, who has left F. B. O. to join Famous Players.

A. Latts, manager of the Royal Theatre, Ashland, Wis., has bought the Majestic Theatre at that city from Goetz Brothers, who operate a chain of picture houses throughout the state. It is reported that the sale of the Rialto Theatre at Ironwood, another Goetz investment, is also pending.

The Colonial Theatre at Sault Ste. Marie, Mich., is to be opened in about two weeks, according to word received by Milwaukee friends of J. M. Andary, who will operate the fine new house.

COSTUMES FOR HIRE PRODUCTIONS EXPLOITATIONS PRESENTATIONS BROOKS 1437 Broadway Tel. 5580 Pen.

Philadelphia

A NEW exchange has joined Film Row in Philadelphia. The Art Class Film Exchange, operated by Gus Krug and John Boehm, has opened at 253 N. Thirteenth Street and will handle western and outdoor stunt pictures.

Sammy Grass, who has been identified with the sales forces of the Independent and old Select Exchanges, has joined Warner Bros. sales staff, succeeding Tommy Mason, who has resigned.

Members of the "Our Gang Club" of the Philadelphia branch of Pathe held a masque dance at the Hotel Vendig on Friday evening, October 30th. Professional entertainers and surprise novelties were features of the affair and a buffet supper was served.

Lester Stahlman, who has been manager of the Logan Theatre for the Stanley Company, has been obliged to temporarily relinquish his duties and take a vacation in the mountains. He has been succeeded by T. Jordan, who formerly managed the Capital, while Martin Goldenberg has been transferred from the Ruby to the Capitol.

Jack Eaton, who has been manager of the Fox Theatre since the transfer of Erno Rappee, has resigned. A new arrangement of executives at the Fox has been created by John Zanft, general manager of the Fox. Joseph J. Scholer, who has been managing Fox's Academy of Music in New York, has been made resident manager of the Fox Theatre in Philadelphia. Prior to being at the Academy of Music, Mr. Scholer was assistant manager and manager of Fox's Washington Theatre in New York. Joseph Larose, who had been staging the presentations at the Fox in cooperation with Eaton, is now in full charge. J. E. Libman, business manager at the Fox under Eaton, has also resigned. No successor will be appointed. Frank Seltzer, publicity director, is the only one of the original Fox staff still on the ground.

The Embassy Theatre in Jenkintown, a suburb of Philadelphia, has just been opened under the management of the Glenside Amusement Company, of which Herbert Effinger is the active head. The theatre, which was formerly the Auditorium, was purchased from Hunt's Theatres, Inc., last May. Upwards of $50,000 has been spent on renovations, improvements and installing a large organ. The house now has a seating capacity of 750. Mr. Effinger is associated with the Stanley Company and is also the active head of the Strand, the Leader and Sixty-ninth St. Theatres.

William C. Humphreys, manager of the Philadelphia branch of Producers Distributing Corp., is negotiating for the lease of the property at the northwest corner of 13th & Vine Sts., which was formerly occupied as a saloon.

Hunt's Theatres, Inc., has moved into new quarters at 1339 Vine Street. The general accounting offices were recently moved to Wildwood, N. J., where the majority of their houses are located. Maurice Stanford, booking manager, has taken a lease on the new quarters at 1339 Vine Street and is looking after the booking and general interests of the company in the film community.

E. H. Carrick, who has been sales manager of the Philadelphia office of Associated Exhibitors for some time, has resigned on account of ill health. Mr. Moody and Mr. Maxwell, general manager and sales manager, respectively, of Associated, were in Philadelphia recently relative to appointing a successor to Mr. Carrick, but made no announcement as to who had been chosen for the post.

Central Penn

LISTED in the class that have contributed "between $500 and $1000" in the campaign to raise $185,000 for the new Children's Home of Harrisburg, is the Wilmer & Vincent Theatres company. C. Floyd Hopkins, head of the Wilmer & Vincent interest in Harrisburg, is head of one of the teams soliciting funds, and he and Mrs. Hopkins jointly are listed with those who have contributed "between $200 and $500."

An addition to the Marr & Colton organ in the Orpheum Theatre, Allentown, has just been completed at an expenditure of $15,000. The changes were made without interfering with the use of the organ at any performance.

C. Wilbur Hoffman, cameraman of the Strand theatre, York, Pa., has begun the taking of a series of action pictures at various institutions in that city, to be used in the approaching campaign to raise the funds for the maintenance for one year of York's welfare and benevolent organizations.

A new neighborhood theatre has been opened in Allentown at Lehigh and St. John streets, a residence section. It is known as the New Southern Theatre. The executive staff of the theatre consists of P. J. McArdle, proprietor and manager; Miss Margaret Briordy, treasurer; Peter McArdle, floorman; Miss Ellen Cramsy, organist, and Aaron Abrams, projectionist. It is a brick and concrete structure with a seating capacity of 450, and the equipment includes a Marr & Colton organ and two Powers projection machines. The auditorium is equipped with a small stage for use in case it is desired to employ the theatre for entertainments other than motion picture shows.

Management of a theatre in Meridan, Conn., has been assumed by John Galvin, who for a long time was the manager of the Poli theatre, in Willkes-Barre.

San Francisco

FRANK HARRIS, Division Manager for Pathe in this section, was a recent San Francisco visitor.

H. P. Peters, special feature representative for Pathe, was a local visitor recently, having arrived from the East.

Wayland H. Taylor, formerly exploitation manager for Paramount in San Francisco, is now in charge of the publicity for the Sam H. Levin Enterprises, Inc.

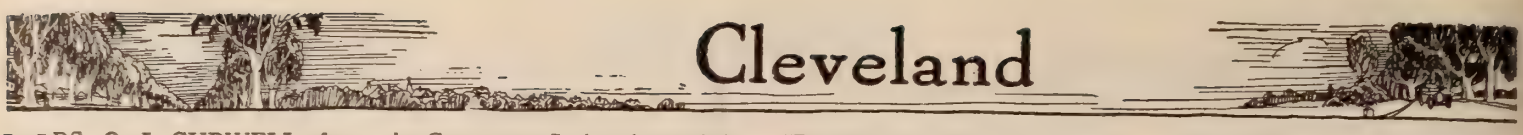
The new theatre recently started at Divisadero and Hayes streets is to be called the Harding. This is another S. H. Levin Theatre and is named in honor of the late president. The "Harding" will seat 1,500 and will be of Venetian design.

Edward A. Smith, for the past two years manager of the "State" theatre at Oakland, has been appointed manager of the new St. Francis Theatre. Smith is one of the best known motion picture managers in this section and for that matter in the West.

W. J. Murphy, popular publicity director for Metro-Goldwyn in this section has returned from a trip to Seattle where he went to do some special exploitation.

L. E. Kennedy, has been appointed the new branch manager at the local office. Kennedy, who is well known on the Pacific Coast, having been special feature representative for Pathe, and was also connected with Associated Exhibitors in Los Angeles.





Cleveland

MRS. O. J. GURWELL, former president of the Cleveland Cinema Club, is on her way to California, where she plans to take an active part in picture production.

The Cleveland Motion Picture Exhibitors' Association will hold its first executive board meeting under its newly elected officers on November 10th. J. J. Harwood is the new president of the association.

Exhibitors in this district hereby extend their sympathy to Paul Mueller of the Palace and Casto theatres, Ashtabula, upon hearing of the death of his father last week.

D. C. Bly, formerly connected with the Liberty theatre in Geneva has built himself a new house in Conneaut. It has been christened The State, and will be ready to open later in November.

Evidently W. F. Flynn believes there's a lot in a name. When he took over the Marquis theatre, East 82nd St. he changed the name of the house to Mars, evidently figuring that under that name, it had a better chance to push its way to the top.

Ward Scott, manager of the Fox local branch office combined business with pleasure last week by calling personally on some of the exhibitors in the territory.

H. Hirsch, popularly known as "Baron" Hirsch has taken up his residence in Cincinnati where he is now manager of the Cincinnati office of the Progress Pictures Company. For several years "Baron" Hirsch has been a member of the sales family of the Cleveland Progress exchange. He took up his new duties last Monday, succeeding Maurice Strauss, who has resigned.

John Polcyn has retired from the exhibition field. He sold his Pandora theatre, Cleveland, last week to Messrs. Felix Buluk and Anton Sladewski.

Frank Paltelka sold the Union theatre, Cleveland, to Otto Uhler. Paltelka has been a local exhibitor for a good many years. He has not announced his future plans.

Jack Bates, one of the best known veteran film salesmen in this territory is back on the job again after an illness of several years. Bates is with Pathe.

Dave Stern is back in the movies again. He's with the local Pathe sales force. Al Goodstein has been boosted from assistant Pathe booker to the Pathe sales force.

The local Pathe exchange has sent out four men to handle nothing but two-reel comedies. They are Douglas Pratt, Jack Bates, Frank DeNoll and N. C. Vibbard. Five other salesmen are handling all the other Pathe product. They are M. J. Glick, Al Goodstein, Dave Stern, Henry Laws and Wade Windsor.

W. J. Fitzpatrick is back again in the territory as special feature representative. Fitzpatrick will divide his time equally between the Cleveland, Buffalo and Detroit branch offices.



Des Moines

VISITORS in Movie Row were Stephens of Webster City, M. Treloar of the Opera House at Ogden, Lacey of the Palace at Exira, Messrs. Veenschoten of Elcador where they own the Rivoli Theatre.

C. D. Hill, has been promoted to district manager for Producers Distributing Association with headquarters in St. Louis. Mr. Hill was formerly manager for the W. W. Hutchinson company which later became part of Associated Producers.

Mr. Hill has been in Des Moines renewing old acquaintances and called upon B. I. Van Dyke of the Royal Theatre.

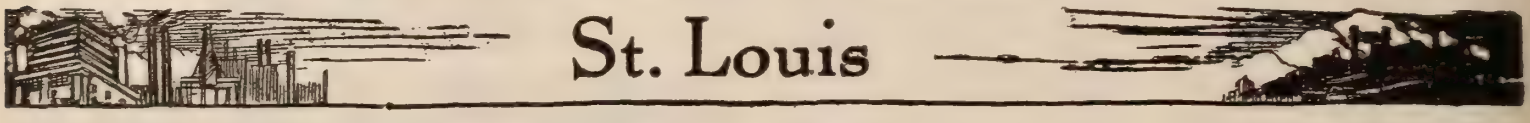
C. A. Stephens is the new shipper at the office of Universal. He came to Des Moines from the Kansas City office of First National.

James Winn, the newly installed manager of the Educational office, has been spending most of his time out in the territory.

Park Agnew, booker for Metro-Goldwyn, was called to Billings, Montana, by the death of his father. He brought back a report of summer weather in Montana.

The Metro Theatre at Carlyle of which Park Agnew and Donald West, booker and shipper of Metro-Goldwyn, are joint managers and owners, is being redecorated at a cost of about three hundred dollars. The seating capacity is to be increased to three hundred fifty seats. Mr. Agnew reports that the color scheme is to be changed from old cream to something else.

The Exhibitors Supply company from the Des Moines office reports the following sales made to theatre men who are adding new equipment to their theatres: two machines sold to Mr. Lawson of the Olin Opera House at Olin, Iowa, a curtain control to Mr. Russell, owner of the Opera House at Humboldt, two Peerless lamps sold to the A. H. Blank Enterprises for the Princess Theatre at Sioux City, and a curtain control bought for the Rialto Theatre at Fort Dodge which Harry Mitznick is managing for Mr. Blank and lobby display frames for the Des Moines Theatre, another Blank house.



St. Louis

DOMINIC FRESCINA has completed plans for the opening of his Capital Theatre, Taylorville, Ill. This house represents an investment of $125,000 and ranks among the finest in the state.

Kerasotas Brothers of Springfield, Ill., plan to spend several thousand dollars in improving the organ in the Strand Theatre.

Joe Lyman and associates have purchased the interest of Carl Lowenstein in the Princess Theatre, Whitehall, Ill. Lyman has been manager of the house.

Harry Weaver of New London, Mo., is a patient in a St. Louis hospital. His doctors have denied him visitors. His condition is critical. Last summer he spent several weeks at Mayo Brothers Sanitarium in Rochester, Minn.

Crane & Birch have taken over the Palace Theatre in the Southern section of Springfield, Ill. It was formerly operated by Gus Wycoff.

Guy Durbin is said to have decided to close the Amuse U at Chapin, Ill.

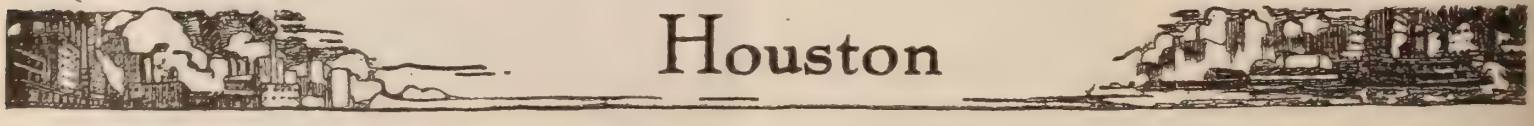
Tom McKean, manager for F. B. O. and "Buns" Derby, salesman, were guests Wednesday, October 25, of Blaine Maxwell, Sullivan, Ill., exhibitor, at a chicken dinner prepared by his mother. Derby states that he never saw so much good chicken in one place before. Tom gave the platter three encores. McKean and Derby called on Maxwell on a tour of towns in that section of the state.

The Morris Opera House, Elsberry, Mo., closed October 28.

The Gem Theatre, Harvel, Ill., became dark on October 31.

Charles M. Steele, assistant general manager of distribution for First National, was a visitor of the week.

Out-of-town exhibitors seen along the Row during the week were: Dominic Frescina, Taylorville, Ill.; R. B. Maxwell, Sullivan, Ill.; C. B. Ferris, Lovington, Ill.; Charles Harned, Cozy Theatre, Bethany, Ill.; Frank Francis, Charleston, Ill.



Houston

ED BREAMER who for the past eighteen years has been connected with the Interstate Amusement Company, first as stage employee, later as treasurer and for several years as manager and business representative, has resigned his position with this organization.

John Freadle, district representative in charge of Texas, Oklahoma and Arkansis, was in Houston last week on a tour of inspection. While in Houston he was the guest of Harry Van Demark, Houston City Manager for the organization.

Jack Meredith, press representative for Universal pictures, is in town on a business trip. Mr. Meredith will visit Galveston and Beaumont before returning to Dallas.

Jack Pickens, who owns the Queen Theatre at Harlanger, Texas, and who is now constructing a new theatre, was in Houston last week shaking hands with friends. Before going to the Valley to enter the picture business Mr. Pickens was connected with Metro Picture Corporation with headquarters in Houston.

J. L. Johnson, manager of the Southern Film Exchange in this city, announced that they would close out their Radio department, which they have been operating for several years. Mr. Johnson announced that Radio and Films do not mix to the extent that a substantial business can be built up.

Announcement has reached Houston that Chas. Sasseen, former theatre manager in Houston, Galveston and Beaumont, has been appointed district representative for Oklahoma, with offices in Oklahoma City.

Chicago

ANOTHER magnificent house was added to the string operated by Lubliner & Trinz this week, when the 2,000-seat State Theatre, at 5816 W. Madison Street, opened its doors to the public. Although street parades and civic celebrations which had marked other recent openings of this firm's theatres, were omitted in this case, the premiere was a great success, and the house was jammed during the afternoon and evening. It will be operated on a straight picture policy.

Producers Distributing Corporation has taken a lease on the second floor of the Film Building, 831 S. Wabash Avenue, and District Manager Cecil Maberry, Manager Harry Lorch and the office force will move their headquarters to that address on December 1st. The second floor is also completely equipped with film vaults, etc., so that needs of exhibitors can be taken care of promptly.

The Family Theatre, at Mount Carroll, has been taken over by C. L. Bishop, former Remington, Indiana, exhibitor.

The staff of Universal's Chicago exchange celebrated Manager Roy Alexander's first anniversary as manager by presenting him with a handsome brown walrus gladstone bag and a complete traveler's kit. As announced exclusively in the News, Mr. Alexander recently renewed his contract with Universal for another year.

The Opera House at Piper City, is now being operated by the local masonic lodge which opens it once a week for a picture show.

The Echo Theatre at Des Plaines, which is owned by C. W. Brahan, will be closed shortly for extensive remodeling which includes innovations not seen before in this vicinity. It is understood that approximately $100,000 will be expended in bringing the house up to date and making it one of the de luxe theatres of northern Illinois.

J. A. Steinson, formerly Vitagraph and Warner Brothers Chicago branch manager, went to Florida following his resignation from the latter position and word now comes that he is connected with Gotto-Garrettson-Mathias Company of Miami, one of the leading real estate firms of that locality. Mr. Steinson writes that he will be glad to see any of his Chicago friends who journey to the winter playground this season.

John Mednikow, short subject manager for Universal, is being congratulated on the arrival of a little daughter at his home. The proud papa announces that her name is Shirley Ann, and that she weighs 6½ pounds.

Country Sales Manager Bill Brumberg of Universal, states that the student salesman plan is working out splendidly and that Elmer Dunas, brother of Phil, and John Brichetto, brother of Eddie, both of whom are valued members of Universal's sales staff, are doing well and promise to emulate the big brothers at an early date.

Jack St. Clark, who was called to Detroit, last week, by the serious illness of his sister, reports that she underwent an operation and is slightly improved, according to long distance conversations with her Detroit doctors.

The Rialto Theatre at Monticello, Illinois, was reopened on November 1st under the management of C. A. Tatman, after being closed for the summer. Another theatre which is again showing pictures, is the Playhouse at Victoria, which is operated by P. R. Olmstead.

Henri Ellman has added Earl Pickler, well known Indiana salesman to Capitol Film Exchange's sales staff and assigned him to Illinois territory. Carl Harthill of this exchange is back at his desk again after a trip through the territory.

J. B. Munjar, who is known from coast to coast as a theatre organ salesman, has been appointed district manager for George Kilgen & Son Organ Company, and will, hereafter, make his headquarters at 252 Wrigley Building, the local headquarters of Kilgen. Mr. Munjar, for several years has traveled out of San Francisco, but at the same time has covered the entire country and has a wide circle of friends among motion picture exhibitors.

Jerry Abrams, district manager of Renown Exchange, is back at his desk after a hurried trip to New York City on company business.

The Robert Morton Organ Company has moved its offices from the fourth floor to the sixth floor of the Seeburger Building, 845 S. Wabash Avenue, where they have larger and handsomer quarters.

Manager George Miller of the Park Theatre, 5960 W. Lake Street, which is owned by Simansky & Miller, was quick to see the publicity value of the robbery of his theatre last week and now has on exhibition in his lobby, the safe, the doors of which the robbers broke open.

The recent death of two Illinois exhibitors is generally regretted throughout the state. J. W. Mueller of the Madison Theatre, Madison, passed away after a short illness, and O. H. Giese, owner of the Wildey Theatre, Edwardsville, died very suddenly on October 22nd.

The Gem Theatre at Harvel, Illinois, closed its doors on October 31st.

Construction work is expected to start within the next two months on a 1,000-seat theatre to be erected at Deerpath and Forest Avenues, Lake Forest. The building, in addition to the theatre, will include four shops on the street level, and twelve offices on the second floor. William Pearl, well known exhibitor, has taken a long term lease on the theatre.

Arthur Schoenstadt, of H. Schoenstadt & Sons, showed real courage when he routed four hold-up men who attempted to rob him after crowding his car to the curb at 35th and Wentworth Avenue. One of the gangsters, gun in hand, jumped on the running board of Mr. Schoenstadt's car, but the latter grappled with him, at the same time shouting for help, and the robbers fled.

Kansas City

THE Better Films committee of the Woman's City Club has issued cards to 2,700 members of the club asking them to support the picture, "The Pony Express," which is showing in its second week at the Royal Theatre. The committee went on record as saying "It is a production worthy from both an educational and entertainment standpoint."

Pat Dowling, widely known publicity representative of Los Angeles, was a Kansas City visitor last week.

Gustav Eyssell, house manager of the Newman Theatre, who was operated upon recently, is so far improved he is taking an interest in movie matters again.

Doc Cook, energetic business manager of the M. P. T. C. A. Kansas-Missouri, darted in after a week's trip through Kansas, attended several meetings, said hello while on the run and then departed for the territory again. He has several plans which he intends to spring shortly, he says.

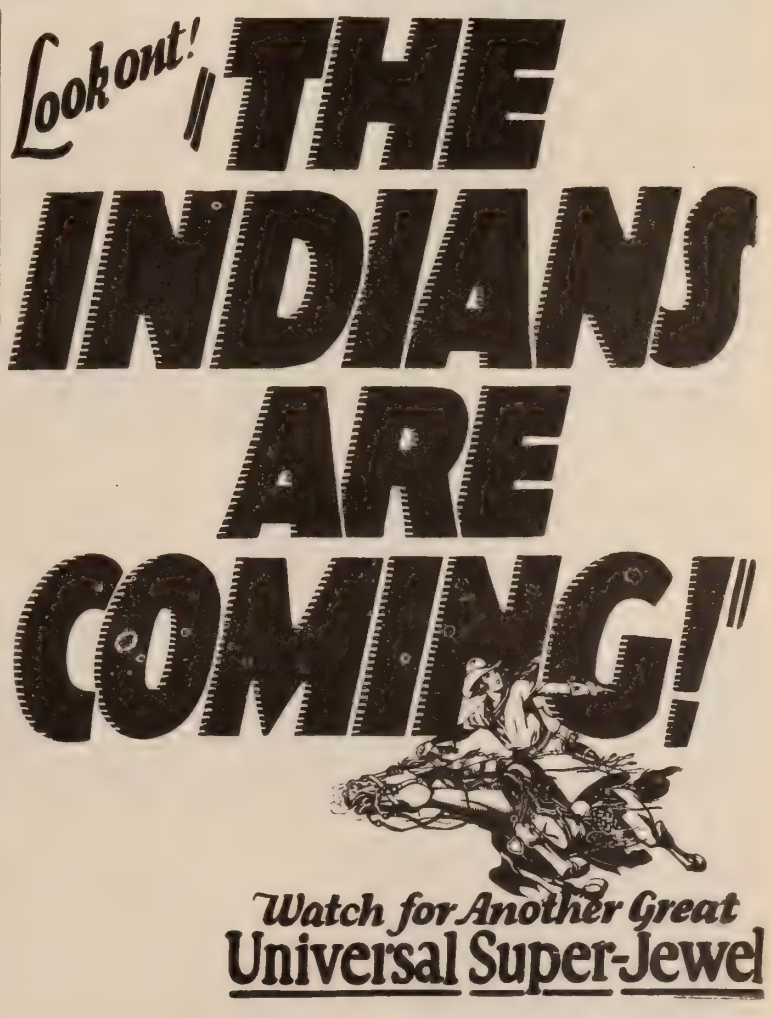
R. S. Ballantyne, formerly exchange manager at Des Moines, has been named district manager for Pathe organization of the Southern district.

More than 100 film men of the Kansas City distributing offices, attended the Goodfellowship luncheon. Harry Taylor of Universal was toast-master. Three district managers were present. They were: Cleve Adams of F. B. O.; W. E. Truogg, Universal; and R. C. LiBeau, Paramount.

Among the out of town exhibitors along Movie Row: L. W. Hooper, Orpheum, Topeka, Kas.; Herb Welsh, Orpheum, Atchison, Kas.; L. Wagner, Princess, Eureka, Kas.; J. W. Davis, Lyric, Holden, Mo.; Ben Hill, City Hall Theatre, Beldon, Mo.; Mr. and Mrs. Christian, Excelsior Springs, Mo,; A. E. Zimmer, Royal Atchison, Kas.

J. E. Flynn, district manager for Metro-Goldwyn, paid a brief visit last week.

Jack Harris, formerly with Capitol Enterprise, has taken a position with Metro-Goldwyn-Mayer as assistant booker.



Salt Lake City

GEORGE HAYES, who has been selling out of the Educational exchange in Denver, has been added to the sales force in this city for Educational.

Wm. Riley, traveling auditor from the Metro-Goldwyn home office, has just left this city after a two weeks stay. Riley is now on his way to Denver.

George L. Cloward, local branch manager for Metro-Goldwyn, has returned to his office from the Western Idaho territory.

C. A. Dillard, office manager of the local Metro-Goldwyn exchange, is still working as salesman in Idaho. J. F. Samuels, selling out of this office, has just come in from a trip through the Southern Utah territory. Samuels took a few days off to visit the studios in Los Angeles during his recent trip.

All of the salesmen for Pathe have been called into the local exchange by Manager W. G. Seib here, who is holding a sales conference the latter part of this week.

At the end of the fifth week of the national contest now being conducted by Associated First National, the local exchange is leading by a safe margin of fourteen points according to the announcement of W. F. Gordon, manager of this exchange.

Salesman Vete Stewart, out of the Associated First National office here, is now working the Cache Valley territory in Utah. Stewart will continue into Montana from Northern Utah.

R. S. Stackhouse, in charge of the local Warner Brothers exchange, is now in the Butte section of Montana. George S. Jensen is working the central part of Montana out of this office, and L. W. Hyde has just returned from an extended trip through Southern Utah, and left immediately for the Uinta Basin country of Utah.

Mat. Aparton is now covering the Idaho territory out of the local Universal exchange. J. D. McElhenney is in Southern Utah.

Samuel Henley, in charge of the Universal office in this city has returned from his trip through Idaho.

Manager Henley has reorganized a Universal club under the title of "The Universal Bees" for social and welfare purposes. This club was first organized last January, and during the spring and summer months it functioned regularly until the coming of the extreme hot weather. Regular meetings will be heeld weekly, at which time latest Universal releases will be screened. Once each month there will be a business session, followed by a program. It is announced that Henley is the first branch manager for Universal to organize a club of this nature.

Dave McElhenney, who covers the Idaho territory out of the local Fox exchange, is now cleaning up the remainder of the important towns in this section prior to the closing of the Fox sales drive. This drive will end on November 7th, and it is announced that the Salt Lake office has advanced from thirty-fourth to nineteenth place in the United States.

J. A. Tidwell, salesman for Fox, is in Southern Utah covering the remainder of his territory prior to the ending of this drive.

George Mayne, owner of the Preferred Pictures exchange, in this city, is now on an extended trip into the Idaho branch.

Carl Stearn, who has charge of the United Artists exchange here, is making the nearby Utah towns this week. Joe Dowd is in Idaho out of this office, and Milton Cohn is covering the Montana territory.

C. F. Parr, who manages the local Producers Distributing Corporation exchange, is now in Ogden with Mike Newman.

Dave Barnholtz is the new Assistant Branch Manager for Producers Distributing Corporation. Glen H. Allen, who previously occupied this position here, has been transferred to the San Francisco office as cashier.

L. W. Weir, Western Division Manager for Producers Distributing Corporation, who was in the city for a few days, has just left for San Francisco.

James R. Keitz, local manager for Greater Features, is leaving this week for Cache Valley, Utah. Upon his return after a few days he expects to make a trip into the coal camps at Carbon County, Utah.

W. K. Bloom, F. B. O. salesman, has just returned from a trip into Montana, and is now leaving for the Southern Utah territory. Joe K. Soloman is in the Idaho section this week.

Carsten Dahnkin, owner of the American Theatre here, has left for a trip to New York.

Out of town visitors seen at Exchange Place this week include: Joe Coler, operating the Idaho Theatre at Twin Falls, Idaho; The Perry Brothers of the Egyptian Theatre, Ogden, Utah, and John Ruger, owner of the American Theatre, Park City, Utah.

New England

WITH the opening of Boston's new theatres, traffic congestion in the theatre district has become so great as to cause alarm to police and fire officials. A conference was held by these officials with managers of the theatres with a view to solving the problem. It was suggested that the theatres close their evening performances with intervals of at least ten minutes between each but such a plan was discarded as impractical. It is probable that traffic will be rerouted through the theatre district and allowed to go only one way on the different streets until a more permanent method of relieving the congestion around 8 o'clock and between 10:30 and 11 o'clock is adopted. It is also probable that no parking will be permitted on any streets in the theatre district, including side streets now used for the purpose.



In spite of the opening of two new theatres with a total seating capacity of 8500 in Boston, which have been playing to capacity audiences since their openings, other theatres have felt no falling off in patronage and all but one reports box office receipts larger than before the new houses opened.

B. F. Keith Theatre interests have asked permission of Police Commissioner Herbert A. Wilson of Boston to be allowed to distribute a reward of $3,000 among five Boston policemen who figured in the capture of the missile thrower at that theatre recently. The missile thrower had proved a mystery for several weeks but was finally captured when Boston policemen, disguised as painters, hid in the dome of the house.

The building 78-90 Broadway, Boston, occupied by the Fox Film Corporation, has been sold by Guy D. Tobey to the Massachusetts General Hospital. The Fox exchange, however, has a long term lease on the premises and will continue to ocupy under the new owners.

Isadore Finn, formerly of Loew's Theatre, Worcester, has been made manager of the Palace Theatre at New Britain, Conn., which was recently taken over by the Hoffman interests.

Managers of the Poli houses throughout New England were recently the guests of the head of that chain of houses, S. Z. Poli, at New Haven, where they were entertained at dinner followed by a general conference. Mr. Poli makes a practice of holding these conferences about twice annually for the exchange of ideas and experiences among the managers of his many successful playhouses.

The Peoples Theatre in Chelsea, Mass. has become a first run house and will offer special feature pictures during the winter. The theatre is one of the most successful in Suburban Boston and is managed by Myer Shapiro.

Samuel Goldstein, who recently purchased the State Theatre in Springfield, has changed the policy of the house to motion pictures and vaudeville. The theatre for some years has carried burlesque shows.

Frank Wolfe, cashier of the Fox Film Exchange at 78 Broadway, Boston, has joined the ranks of the benedicts.

Myer Shapiro, manager of the Peoples Theatre, Chelsea, Mass., has taken over the Star Theatre at Bristol, R. I.

Jim Sullivan of Stratford, Conn., formerly of South Manchester, Conn., has just taken over the Empire Theatre at Palmer, Mass., and will provide a program of motion pictures with two changes weekly.

Extensive improvements are being made in the theatre fronts of two of the Gordon houses. At the Washington Street Olympia Theatre a new front is being constructed, new marquis, and a large new illuminated sign. Even more extensive improvements are being made at the Scollay Square Olympia where new front and marquis are being built and a new three-faced illuminated sign, the first in New England as well as one of the largest ever built, is being put in place. The letters, "Scollay Sq." are each six feet in height and allowing for the spaces between letters, give a sign nearly 75 feet high.



Jack White, director general of the units at the Educational Studios, who has been in New York on a visit.

Seattle

RALPH RUFFNER, formerly associated with a number of Seattle and Butte theatres, and well known among film men of this city, spent a few days on Film Row last week, visiting George P. Endert of the Famous Players-Lasky exchange. Mr. Ruffner is now manager of the Famous Players theatres in Vancouver, British Columbia.

Oren Woody, special representative of the Associated Exhibitors office in the East, spent a few days here last week with Paul R. Aust, Associated's representative in this territory, and Manager L. A. Samuelson of the Pathe exchange.

H. E. Woolley, manager of the Princess Theatre, one of the city's leading downtown second run houses, last week reopened his house after having entirely renovated and redecorated it for the winter season.

Lloyd Dearth, formerly associated with the Pantages Theatre interests in Memphis, Tenn., arrived in Seattle last week to accept the position of manager of the local Pantages house and personal representative of Alexander Pantages in the Pacific Northwest. He succeeds E. C. Bostick, who has left Seattle for the East, where he will guide the destinies of a number of motion picture houses for the Marcus Loew organization. Mr. Bostick was the man who introduced the present combined motion picture and vaudeville policy to the Pantages audiences in this city.

A. A. Haley, up to the present time one of the leaders in the construction of the new motion picture house now building in Mount Vernon, last week announced that he had sold his interests to E. A. Halberg, owner and manager of a number of houses in Port Angeles and Mount Vernon. Through the acquiring of Mr. Haley's interests, Mr. Halberg assumes full ownership of the new theatre.

Advice received here last week indicated that Miss Agnes K. Fensler, owner and manager of the Fensler Theatre in Deer Park, Washington, was disposing of her interests in that house, preparatory to a trip to California. Earl D. Mix was reported to be the purchasing party in the transfer.

William B. McCurdy, former manager of the Metropolitan Theatre in this city, last week was announced as manager of the President Theatre, the new home of the Henry Duffy Stock Players in Seattle. The President was formerly the Heilig Theatre, Metro-Goldwyn house in this territory until its purchase two weeks ago by the Duffy interests. Metro-Goldwyn as yet have announced no plans relative to their first run showings here.

Fred Mercy, theatre magnate and representative of the Jensen-VonHerberg interests in Yakima, spent several days here last week, dividing his time between Film Row and the Jensen-VonHerberg offices in the Liberty Theatre Building.

Lloyd Lamb, up to the present time associated with Manager A. H. Huot in the local Film Booking Offices exchange, this week announced his association with Manager Jack J. Sullivan's Fox office. Mr. Lamb will represent Fox in this state in a sales capacity.

Several out-of-town film magnates were visitors here last week, interested in the wares that the local exchanges had to offer. Included among the visitors was John McGill of Port Orchard; W. A. Cochrane of Snoqualmie; Charles Grieme of Blaine; and C. E. Farrell of Ellensberg.

Possibility of sending a Pacific Northwest golf team to the Eastern film tournament in New York next year loomed bright here last week, when the announcement came that a gross 88 represented the winning score in this year's tourney. Lou Rosenberg of De-Luxe Feature Films; Charlie Harden, of United Artists; Paul Aust of Associated Exhibitors; and one or two others who regularly play around close to 85 and 86 were mentioned as possibilities for the team that would attempt to win the laurels for this section.

Buffalo

SPECULATION among Batavians as to what is to become of the Dellinger theatre continues, since no definite announcement has been made as to whether the place is to be remodeled to comply with the new building code of the state building department. Being located on the second floor the theatre is subject to drastic requirments of the code. William F. Haitz, owner of the theatre, apparently is as uncertain as to the future of the place as the general public. The house was closed several weeks ago. It had been in regular use as a picture theatre by Harry D. Crosby under a temporary certificate issued by the state department of labor. When the theatre was closed the order was revoked and now the owner must comply with pending orders, 22 in number, before the theatre again will be permited to be operated as a place of public assembly. The Dellinger has been a Batavia institution for nearly 51 years. Among the managers of the house, which has been completely remodeled on two occasions were Captain Lina Beecher, Harry C. Ferrin, William F. Haitz (twice), Edward J. Dellinger (twice) and Edward Houghton.

Joe Brown is reported ready to start construction on a new motion picture in Brooklyn Square, Jamestown, N. Y. The house will be one of the most attractive in Chautuqua county. It will be equipped with every known modern device.

The Thurston theatre, Rochester's newest community picture theatre is expected to be ready for the public at Thanksgiving time. Al K. Root, former Olean exhibitor, is now booking shows for the house.

Michael Shea and Vincent R. McFaul accompanied Harold B. Franklin to Chicago last week to confer with C. W. and George L. Rapp in regard to decorations for the new Shea Buffalo theatre in which Famous-Players-Balaban & Katz now are interested with Mr. Shea.

Al Beckerich, manager of Loew's State theatre, and Mrs. Beckerich, were hosts at a big Hallowe'n party in their home in honor of their daughter, Viola. A large number of children enjoyed the event which was held in the basement of the Beckerich mansion and which was decorated in brilliant style.

Manager Joe Miller of the Buffalo Renown office has just returned from an extensive tour through the state..

Colonel Howard F. Brink is tacking up a record mileage on that Willys-Knight sedan which he is pushing all over the state these days as he continues on his mission of popularizing Educational product. The Brink smile and greeting never fails to land a contract.

Jim Cardina, owner of the Varsity and Kensington in Buffalo and the Glen in Williamsville, says he is getting offers every day from concerns that want to take over his houses, but he declares he likes "to be his own boss and will continue to be so."

Al Becker as usual was on the job Election Night when he furnished the projection equipment and shows for the local newspapers. Films were projected on one sheet and the returns on another. The folks came early and stayed late.

A new Wurlitzer organ is being installed in Shea's North Park as one of the new music features for the winter season. Much redecorating has also been done in this popular Buffalo community house of which Johnny Carr is manager.

When Joseph Mitchell returned from playing with the orchestra the Hi-Art theatre in Lockport, N. Y., the other night he found his house had been entered and jewelry valued at $1,000 stolen.



Minneapolis

GEORGE F. BROMLEY of the State theatre, Alexandria, was in Minneapolis during the week declaring that the fight for open theatres on Sunday is not yet over there. The town voted blue by a heavy vote recently.

E. S. Noreen of the Rex theatre, Hutchinson, was another visitor.

Mrs. M. E. Brinkman of the Grand theatre at Bemidji paid a visit to distributors in Minneapolis last week.

Fox has a new exploitation man in Minneapolis. His name is Emil Eumann and he comes from the west coast. Thomas Gavin, formerly in this position, has resigned.

Frank I. Mantzke, Fox salesman, was in last week.

E. S. Gomersall, Fox manager, is back from a trip of several days through the Iowa territory. He found the roads bad and the weather cold but theatres, he said, are doing business.

Sam Levinson of the United Poster exchange has taken over the Cedar theatre, Minneapolis.

A. I. Latts has taken over the Majestic theatre, Ashland, Wis., formerly handled by Goetz Brothers of Jaynesville.

W. R. Clause of Center City, Minn., announced last week the permanent closing of his theatre there, the Legion.

J. E. O'Toole is on a seven days trip through North Dakota cities.

Cecil Mayberry has left for Eau Claire and Chippewa Falls after paying a two day visit to the Producers Distributing Corporation office, of which he is division manager.

George Lenenoff, who came back from Milwaukee to Minneapolis for Producers the other day is already turning in contracts from Northern Minnesota.

A. J. Anderson of the State theatre, Detroit, visited in the Warner Brothers offices recently.

Milton Pay of the Colonial theatre, Sioux Falls, has been visiting the Twin Cities this week.

Bill Miller of the Wester Theatres Company, Cloquet, is in Minneapolis for a while.

George Miner of the Unique at Ladysmith and the Majestic at Rice Lake, Wis., stepped over into Minnesota for a few days prior to the Minnesota-Wisconsin tie game.

Floyd Lewis, special representative of Associated Exhibitors, is still on the job in Minneapolis where he has his hands full getting things going after the virtual divorce of his company and Pathe.

S. A. Shirley, division manager of Associated, passed through recently on the way to Milwaukee.

Jack Hellman, exploitation man for Paramount has been putting over a picture in Rochester the past week.

John Pillar of Valley City was in Minneapolis again during the week winding up arrangements for the opening of his new Grand theatre.

M. L. Finkelstein hit into several enthusiastic welcomes when he returned from a trip to Europe this week. Several big bunches of flowers and gifts came from his employes.

Considerable changes are noted about the Garrick and State theatres in Minneapolis. Charles Perry has been managing the Garrick. Eddie Gallinagh has been doing publicity exclusively for the Garrick. Mr. Perry now goes to the State theatre as manager and William Houck, former State manager, goes to the Garrick while Gallinagh comes back into the general offices of Finkelstein & Ruben continuing to handle Garrick publicity with other work.

According to O. J. Trimble of Smith and Trimble, owners of the State theatre in Devils Lake, N. D., the cold weather was a life saver for theatre owners in that state. Incessant rains had put the roads in very bad condition and there were few persons who could get in from out of town to attend a theatre until the big freeze that broke all records in some parts of the Northwest, that is all records for October.

Max Weisfeldt, recently returned from New York, told of seeing Joseph Friedman of the St. Paul Tower in the big city while he was there.

Max Torador who has been running the Old Mill and Cozy theatres in Minneapolis is branching out still further and has taken over the Southern theatre in the same city.

Bob La Piner is about to submit to his 15th operation on a pair of shoulder bones that have been separated since the world war and seem loth to make up. What with a train wreck and a G. I. can in France, Bob, is pretty well battered up but he takes his troubles cheerfully and swears he will get a sign to hang around his neck reading "Same old trouble" to save the necessity of frequent explanations for why he carries his arm in a sling. Bob is exploitation man for Finklestein & Ruben.

Atlanta

HARRY T. NOLAN, former district manager for First National in the Denver, Colo., territory, and one of the original franchise holders, was in Atlanta over the week-end en route to Tampa, Florida.

Dixie Graham, who has long been considered one of the best salesmen along Film Row, has transferred his allegiance from Producers to Associated Exhibitors this week, in the capacity as booker.

Phelps Sasseen, formerly star salesman for Liberty Charlotte office, has been appoimed manager of the Charlotte Associated Exhibitors exchange, Mr. Sasseen is replacing George B. Hendrickson, who is now an exhibitor in his own right, having bought a theatre in Darlington, Ga.

Harry K. Lucas, who spent three months in Charlotte, N. C., supervising the construction of the Charlotte Theatre, recently opened, is now stationed in Raleigh, N. C., where the State and Superba Theatres come under his direction.

Louis Rosenbaum, exhibitor of Florence, Tuscumbia and Sheffield, Ala., spent several days in town this week.

Claud Ezell, district manager for Associated Exhibitors, spent last week-end in Atlanta, and left again Monday morning.

L. C. Lowe, who travels the state of Georgia for Producers, spent last week end in Atlanta, and left again Monday morning for his territory.

Ernest Neiman, district representative for Producers, arrived in Atlanta last Thursday and expects to leave again tomorrow for Charlotte.

Tom Little, branch manager for Producers Distributing Corporation, is expected to return to Atlanta today having spent the past two weeks in Florida.

Fred F. Creswell, former southern district manager for Famous Players, left the first of this week for Florida where his presence was needed to look after his large real estate holdings in that state.

George F. Lenehan, district manager for Producers, who has spent the past two weeks in the Atlanta exchange, is expected to return to Washington tomorrow.

Sammy Mayer, renowned for his prowess on the baseball diamond and an all round athlete as well, has entered another field in which he is proving his skill, for he is now a salesman for Associated Exhibitors, traveling out of the Atlanta office.

The Eltabran Film Company, headed by Thomas A. Branon, has moved from their old quarters on the third floor of the building at 148 Marietta street to the Samuels Building at 106-8 Walton street.

It is reported Will B. Wood, well-known exhibitor of this territory has cleared up around $100,000 in the sale of Florida real estate, his chief interest just now. Mr. Wood was in the city this week.

Other out of town visitors were C. W. Strauss of Copperhill, Tenn., who is planning to open his new theatre there next week; J. P. Sharp of Humboldt, Tenn., whose new theatre will open on November 1st and R. T. Hill of the Strand Theatre, LaGrange.

Denver

CONGRATULATIONS are being showered on Mr. and Mrs. Henry S. Koppin on the arrival of a ten pound boy in New Orleans, La. Mr. Koppin is a prominent Detroit theatre magnate.

The new Wurlitzer organ installed in the Capitol theatre the last few weeks was dedicated Sunday at a noon concert. Ambrose Larson, an organist of national reputation, presided. Robert Clarke, the Capitol's own organist, was cofeatured in a special program.

George F. Koppin will take over the fifteen year lease of the Lasky Theatre, now under construction at Joseph Campau and East Davison avenues. The theatre, to play pictures and vaudeville, will seat 1,485 persons.

Former associates learned this week that Field Carmichael, one time manager for Fox in Detroit, now is with the Associated Exhibitors in its Los Angeles office.

Frank Marshall, former representative for Paramount in Michigan, is another Detroit picture man who is getting ahead rapidly. This week he was made manager of the organ department of the Rudolph Wurlitzer company, with headquarters in Cincinnati.

Two theatres under construction in Owosso and Pontiac for the Butterfield Circuit will be ready in February, so rapidly is work progressing lately. The one in Owosso will be called the Capitol. The State will be the name of the theatre in Pontiac.

Herbert Griffin, sales manager for the Nicholas Power company, was in Detroit supervising the installation of Power projection machines in the new State Theatre.

The Gus Sun Booking Exchange company, with a special tabloid and moving picture attraction department, has moved to the Colonial Theatre building, taking the entire first floor. The exchange now books ten weeks of the better grade theatres in Michigan, Ohio and Canada, its boasts.

Albany

ANOTHER film exchange was added to Albany's Film Row last week when R. C. Fox, president of the Freedom Film corporation, arrived in town and announced that his company would take over the offices formerly occupied by Select.

John Augello, who has been running the Family theatre in Utica for several years, is now changing the house into stores and erecting a new theatre next door to take the place of the well known Family.

The Capitol theatre, a 1,600-seat house, being erected in Ilion, by Whitney, Young and Pierce, is scheduled to open on November 16. The theatre occupies the main portion of a business block for in conjunction with the house, the owners will operate bowling alleys, a dance hall and other places of amusement. Robert Pierce will manage the house, which is said to be one of great beauty and one which will compare favorably with any theatre on the main line of the New York Central.

All efforts have failed to discover the firebug who recently attempted to burn the motion picture theatre being erected in Coxsackie by Mr. Cornwall, and which will have about 500 seats. The theatre is rapidly nearing completion, and according to its owner, will be in shape to open on or about December 15.

The Odd Fellows in Gardiner, N. Y., will run a motion picture show one night a week this winter in the hall that was recently opened.

Ted O'Shea, manager of the Metro-Goldwyn exchange here, returned last week from several days spent in Buffalo, where he appeared before the Film Board of Trade of that city on a long drawn out case. Mrs. O'Shea and children, who had been in Buffalo for the last three weeks, returned to Albany with him. The past week also brought to town Mrs. J. H. MacIntyre, wife of the well known manager of the Paramount exchange here, and children, following a summer on the New England Coast.



Eugenia Gilbert, who portrays the role of Mary Reynolds in "The Trans-Continental Limited," Chadwick.

Mrs. Patrick Quinlan, wife of the owner of the motion picture house in Chateaugay, died recently.

W. H. Linton, better known as "Pop," and whose theatre which was the pride of his heart, was destroyed by fire last spring, is hustling night and day at the present time on the theatre which he is erecting in Utica, and which he hopes to have in shape for opening by the first of the year. Samuel Slotnick, a former exhibitor in Mohawk, is also erecting a new theatre in Utica.

The film boys who threw up their jobs and went to Florida in the hopes of becoming millionaires over night, are returning to town. The latest arrival was Jimmy Sper, who came back last week, and who is now endeavoring to interest his many friends in Florida land. Charles Walder, formerly of Fox; Sam Burns, former manager of Vitagraph, and Ben Apple, former owner of theatres in Troy, are all back, and now the report comes that William Shirley, who sold his theatres in Schenectady to W. W. Farley, and departed for Florida, is now optimistic over the future, and is planning to unload his holdings and come north in the near future. W. L. Sherry, well known in Albany, George Wright, formerly of Albany, are still in Florida.

Father Blais appears to be doing very well as a motion picture exhibitor, and is now running his theatre in Schroon Lake, four days a week. The Lyric, in Albany, formerly run by Joe Braff, and which had been closed for several months, is scheduled to reopen in the near future, but the parties who have taken over the house are not yet disclosed.

So fierce was the snowstorm that swept over the Adirondack region last week that Ray Smith, a salesman in the Universal exchange here, was obliged to leave his automobile in Lake Placid and continue over his territory by train.

The Auditorium in Utica, will be opened on November 14, by Poccio and Dennis.

Mr. and Mrs. A. E. Milligan are now operating the Broadway theatre in Schuylerville four nights a week.

Edward Hochstim, who has been connected with the local Pathe exchange for some time as a salesman and who resigned recently, went with the local F. B. O. exchange last week succeeding L. L. Connors, who resigned and went to Boston to enter the ice cream business. Sidney Katz, assistant general sales manager for F. B. O., was in Albany for a portion of last week.

E. F. Walsh, of the Albany theatre in Schenectady, is meeting with much success these days in a "country store" that is being run every Thursday night along with the regular picture program.

A very valuable dog, owned by Ernest J. Wolfe, of the Bijou theatre in Lowville, was found dead the other morning in its kennel. The animal was probably the most valuable canine in all northern New York, and had taken first prize at all of the big shows in Eastern United States during the last year or so.

William Curray, who took over the Victory theatre in Cambridge two or three weeks ago, was forced to close his house two nights last week, due to failure of film to reach him on time.

Samuel Cummings, is again running the theatre in Victory Mills, which reopened on November 1. Mr. Cummings will run two nights a week at least for the present.

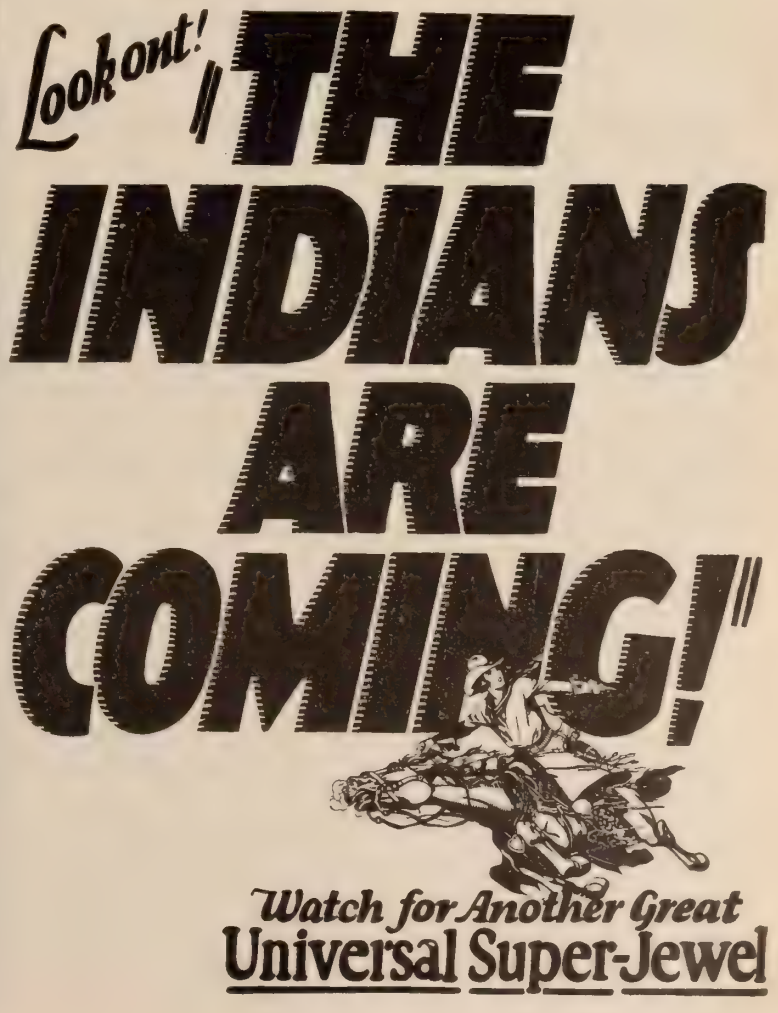
Joseph Schleiger, who has been connected with the Bond exchange in Albany, went with Charles F. Boyd this week, in doing the booking for Associated Exhibitors here. George Doolittle, poster clerk at the Pathe exchange, resigned in order to go with Bond where he will do the shipping.

Among exhibitors along Film Row during the week were Mike Kallet, of the Madison theatre in Rome, and Louis Buettner of Cohoes. Meyer Freedman, of Schenectady, journeyed down to New York for a day or two.

Acting very mysteriously, Ben Davis, who was formerly connected with the Schine circuit with headquarters in Gloversville, but who has been living in Albany since he resigned several weeks ago, came back from New York last week, and intimated that before long he would have an important announcement to make. According to one rumor, Mr. Davis may head a chain of houses operating in central New York.

In Schenectady, members of the city fire department visit the motion picture theatres every day and make an inspection of the booth and exits. The idea meets with the approval of the exhibitors who sign a slip each day which is turned in by the firemen to headquarters, as showing that he is doing the special work required of him.

James Roach, who came from the Middle West some little time ago to handle the Farley theatres in Schenectady, is now displaying a number of middlewestern ideas in lobby decorations and in featuring pictures. The idea seems to have caught on in Schenectady, for business has been on the gain at all of the theatres handled by Mr. Roach.



Baltimore

A GOLF tournament is being arranged now to take place Friday, November 6, on the links of either the Chevy Chase or the Green Valley clubs, Washington, D. C., under the auspices of the Film Board of Trade. Johnny Bachman, manager of the Washington office of Educational, is busily arranging the details. All members of the film industry in this part of the country, who care to enter the tournament are eligible, providing they know how to play golf.

In the morning of the day of the affair, those who wish to participate, will play nine holes and handicaps will be given when the tournament takes place in the afternoon, according to the scores made in the morning. Prizes will be offered; dinner will be served in the evening and following that entertainment will be provided.

The old Westminister Presbyterian Church property, Ninth and Main streets, Lynchburg, Va., has been purchased by J. Bruffey Trent, owner of the Trenton Theatre, there. The purchase price was $50,000 but the sale must be ratified by the church's congregation. The purpose for which Mr. Trent will use the property, has not been announced. The church was sold because its congregation has merged with another and will worship in a new structure soon to be opened.

Leslie F. Whelan, for a number of years connected with Paramount, Washington, D. C., office, and elsewhere as exploitation representative, was in Baltimore on Friday and Saturday, October 30 and 31.

Through the courtesy of Dr. J. H. Whitehurst, present of the Whitehurst Combined Theatrical Interests, the Century Theatre was loaned to the School Board of Baltimore on Saturday morning for a meeting of the School Teachers of Baltimore City.

Every Friday that is clear, a foursome of golf is played on one of the links near Baltimore, by three film men and one outsider. Those who enjoy this recreation are William Busch, First National salesman in Baltimore; Arthur B. Price, manager of the Aurora and New Preston; Frank Price, assistant manager of the Rivoli and W. Lineweber.

Lowell H. "Bill" Stormont, now connnected with First National Pictures, Inc., as exploitation man, spent the week beginning Monday November 2, in Baltimore, Md.

Col. George A. McDermitt, who has been District Manager of the Southern Enterprises, Inc., for Oklohoma and Arkansas, and has just gone to Washington, City, Col., managed Loew's Hippodrome in Baltimore for a number of years and after leaving that theatre was associated with the Whitehurst Combined Theatrical Interests as general manager, in Baltimore.

Frederick Clement Weber, formerly manager of the McCoy Theatre, Fulton avenue at Baker street, now the Fulton, who is now associated with the Metropolitan Theatre Company, is busily engaged arranging a banquet to be given Governor Albert C. Ritchie of Maryland, in the near future by the Special Deputy Sheriff's Association. About 500 persons will attend. It is understood. Many exhibitors are members of the association.

Fire in the projection room of the Royal Theatre, 1940 West Pratt street, caused about $500 damage on Saturday night, October 31, and severely burned an usher and the operator.

Leonard Davidson, the operator, whose clothes had been ignited by the blaze climbed through the window to the marquee and jumped to the sidewalk, breaking his leg. He fell in the midst of Hallowe'en revelers a blazing torch, near a woman and her baby. A blanket was snatched from an automobile by an unknown person who wrapped Davidson in it smothering the flames.

Morris Jaffe, the usher tried to climb into the projection room with a pail of water and a flame swept down searing his eyes.

Ruth Davis, the pianist kept on playing despite the excitement. According to Frank A. Hornig, proprietor of the Royal Theatre, there were about 50 persons in the playhouse at the time but with the exception of a few boys who ran out, the rest made the exit without confusion.

The blaze was confined to the projection room by firemen who arrived and soon put it out.

Davidson was rushed to Franklin Square hospital while Jaffe was taken to St. Agnes Hospital. The condition of both were pronounced serious.

The Lutheran Churches of Baltimore, Md., held their annual Reformation service at the Parkway Theatre, Sunday night, November 1, at 8 o'clock. The theatre was loaned for the occasion by Dr. J. H. Whitehurst, president of the Whitehurst Combined Theatrical Interests.

The Dixie Theatre, Paris, Tenn., has been purchased by the Crescent Amusement Company, Nashville, Tenn., of which Tony Sudekum, is president. Improvements will be made in the playhouse and it will be operated again.

Guy L. Wonders, manager of the Rivoli Theatre, left for Chicago on Sunday, November 1, to attend a meeting of the Mid-West Managers' Club. He is the only Eastern Theatre manager belonging to that association.

Canada

PHIL REISMAN, sales manager of the Eastern division for Famous Players-Lasky Corporation, was tendered a dinner Friday night at the Royal Edward Hotel, Toronto, by N. L. Nathanson, prominent Canadian theatre owner. Prior to assuming his post in New York, Reisman was general manager for Famous Players-Canadian Corporation.

Prominent producing and distributing officials from New York who attended the banquet were: Sidney R. Kent, Robert Kane, E. A. Eschmann, George W. Weeks, A. M. Botsford, Charles E. McCarthy, E. W. Hammons, Bogart Rogers, John D. Clark, Eugene Zukor and Mel Shauer.

Fire which started in the adjoining premises early Saturday morning, October 31, threatened the Imperial Theatre, one of the largest cinemas of Ottawa, Ontario, for a time.

The patrons of the Regent Theatre, Ottawa, heard with regret on October 31 that Rodolph Pelisek, long popular as the conductor of the Regent orchestra, had been forced to return to the hospital for a serious malady.

James McGuire, veteran projectionist of Ottawa, Ontario, has been placed in charge of the Capital Theatre, Ottawa, which was recently opened by Peter Kehayes, manager. The Capital was formerly the Franklin Theatre and previously the Family.

The Lyceum Theatre, Winnipeg, Manitoba, was closed during the week of October 26 by Manager Charles Meade, during which it underwent many big changes. This was one of the three Winnipeg theatres which were acquired some few weeks ago by the Canadian Universal Films for a Western Canadian outlet for its attractions. The other two local theatres now under Universal direction are the Starland and the College.

J. F. Langer, representative at Vancouver, B. C., of a chain theatre company, the name of which was not revealed in the announcement, has stated that plans are going ahead for the erection of a large moving picture theatre on a site which has been obtained on Granville Street, near Smythe Street. The building will seat 2,200. The site is costing in the neighborhood of $100,000.

C. R. Dipple, manager of the Universal office at Calgary, Alberta, for some years, has gone to Vancouver, B. C., where he has joined the Famous-Lasky office He has been succeeded as Calgary Universal manager by Frank Vaughan who has been a member of the Universal staff at Winnipeg for the past two years.

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18 COLUMBIA PICTURES 18

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CONSTRUCTION & EQUIPMENT DEPARTMENT



Building Supervision of Great Importance

Competent Execution of Plans and Specifications Just As Vital As Proper Design

By H. Robins Burroughs, Theatre Engineer

THERE seems to be a tendency on the part of owners to discount the value of supervision of construction. Any given proposition has two separate and distinct features; one is design and the other is execution of the design or supervision. It is just as important to have competent supervision as it is to have proper design. The two should go together and not be separated as is frequently done. The engineer or architect may prepare a good complete set of plans and specifications but, if their execution is not properly carried out, the results obtained may be far from those originally desired. It, therefore, behooves the owner to see that his plans and specifications are properly executed by having competent representation in the field.

The general practice is for the architect or engineer to prepare plans and specifications, but there is also a strong inclination for the owner to obtain more or less incomplete plans with or without specifications, it being the intention of the owner to have each sub-contractor supply the missing information. This is usually done where the owner operates as the builder and awards his own sub-contracts. The basis of this idea seems to be founded on the theory of economy. This may or may not be the case. If it does prove to be an economical one, there is usually great danger involved for the reason that the sub-contractor who submits his proposal based on an outline plan without specifications is permitted to compile his estimates on the basis of his own experience and, unless he be an experienced and responsible contractor, there is grave danger that he will undertake to do something that he is not qualified to do and, as a result, the owner will be the one to suffer, depending on the importance of the trade concerned.

This may be exemplified by considering the awarding of a structural steel contract by the owners direct to the contractor, in which case there have been prepared only general design plans by an architect and design engineering plans furnished by an engineer employed by the architect. The owner, with a view to economy, decides to let the steel contract himself and does so with the steel design drawings, only as a basis. Specifications are entirely omitted for the reason that it is thought that the contractor could submit a better price if he is not limited or tied down by any special specifications. The contract is awarded and the detail plans are prepared by a separate detailer. After considerable hesitation on the part of the owner, due to the additional expense involved, he decides to engage a consulting engineer to check the structural steel design and details. This is done merely as a means of protection, the importance of such a procedure, however, not being fully realized by the owner. Shop and field inspection of the structural steel work is eliminated on the grounds of not being necessary and the work proceeds on the basis of so-called economy. During the process of construction and erection of the structural steel, it is incidentally discovered that the steel work is being improperly erected, that bolts are being used instead of rivets and a general tie-up in the steel work is the result. The owners then find themselves in a helpless position. They are obliged to call in additional engineering services and field inspection. As a result, it is found that the entire job has to be gone over and in doing so, a number of serious errors are discovered, some of which are difficult to correct at this stage of the operation. It is found upon making reference to the steel contract that there are no specifications and consequently the matter of field riveting or bolting is not clearly defined or provided for. The contractor is in a strong position and, as a result, the owners are obliged to pay him whatever additional cost may be involved for correcting the work. This expense amounts to considerably more than what it would have cost in the beginning to have written the proper specifications and to have engaged the proper shop and field inspection and, in addition to which, it would have saved the owners several weeks delay.

(*Continued on next page*)

Watch for Your Copy

NEXT week you will receive your copy of THEATRE BUILDING and EQUIPMENT BUYERS GUIDE, the first issue of our new semi-annual. This book, which will be published as a special supplement to MOTION PICTURE NEWS, is the result of months of study on our part to construct, editorially, a medium particularly devoted to the advancement of theatre building and equipment. That we have succeeded even beyond our own expectations is readily apparent: Mr. E. C. A. Bullock of C. W. & Geo. L. Rapp, architects for many of the world foremost theatres, tells the most enlightening, interesting and authentic story ever written on the modern theatre, presented in a compelling style, with profuse illustrations.

BUYERS GUIDE will also contain three other editorial features that will add to its exceptional worth. One of these features is a complete *buyers guide* for all types of theatre equipment and accessories—a guide that will prove of unusual aid to every exhibitor in making his house one of the most up-to-date.

BUYERS GUIDE will be your reference book, constantly in use for a period of six months when supplanted by our succeeding issue.

In the advertising pages of BUYERS GUIDE are represented reliable manufacturers of all types of equipment and it is in these pages that the real story of the modern theatre is told. Here is virtually an exhibition hall of all new and improved motion picture equipment. Actually, the advertising presented in BUYERS GUIDE may be considered its most valuable asset.

MOTION PICTURE NEWS takes great pride in presenting the first issue of BUYERS GUIDE—it is left to every exhibitor to make use of the valuable material it contains to the end of better equipped theatres and greater profits.

P. M. Abbott.



View of Screen, Ceiling, Organ and Orchestra Pit of New St. Francis Theatre, San Francisco.

Building Supervision of Great Importance

(Continued from preceding page)

This method of procedure applies equally as well to other trades, except that mistakes in other lines are not as easily detected nor are of as serious a nature as those in the structural frame of a building; for if, by reason of negligence or carelessness on the part of the steel contractor, some part of the structure should be improperly erected and the collapse of the building result and, if this happen at a time after the building has been completed and is fully occupied, it would be of a serious nature and probably result in a loss of life. Mistakes in execution and lack of supervision along other lines may be serious from an operating point of view but they cannot contribute to either the destruction of the building or the loss of human life. As, for instance, if the heating system is improperly installed, only extreme cold may be the result, or, if the ventilating system is incorrectly supervised, serious drafts may result to the discomfort and inconvenience of the patrons; the illumination may be poor, due to improper electric work; projection may be bad on account of inferior projection equipment; or sight lines may be distorted, due to incorrect elevation of the balcony or insufficient slope in the orchestra floor. All of these may obtain and still the theatre can function and even successfully from a box office point of view. It is generally known that there are many theatres having such elements of equipment involved that are operating successfully in spite of them. These theatres, however, are for the most part old houses, which are gradually being eliminated and superseded by new structures.

It is evident from the above that proper supervision and inspection is equally as important as design. The design, therefore, must come first and the execution of the design naturally follows as a consequence. The designer should supervise the execution of the design. While the general conception may be pictured and illustrated in plans and specifications, there are always certain submerged points which are not evident or cannot be clearly stated or covered on the plans. These points can be indicated and should be in so far as it is practicable to do so, but in any class of work the actual construction brings out certain features that were not fully conceived and provided for. Certain minor interpretations of plans and specifications are constantly necessary in the field and frequently the full-sized picture, as there developed, suggests certain ideas that were not conceived in the process of the design. Usually these new ideas are developed to the benefit of the operation as a whole and, if taken care of, are an improvement. (*To be concluded next week.*)

Three Theatre Openings in Northwest

Three openings in the Washington and Oregon territories within the last few weeks indicate a general rise in motion picture business in the Pacific northwest. Henry Newman's Capitol Theatre at Hoquiam, Washington; Swan and Ward's new People's Theatre at Enterprise, Oregon; and Paine's Colonial Theatre in Eugene, Oregon, are among the houses to begin business since the opening of the fall season. All are modern houses of moderate size.

Elaborate Decorations for California Theatre

Contracts were let Oct. 8th for decorating and painting of the new Grand-Lake Theatre on Grand Avenue in Oakland to the Robert E. Power Studios of San Francisco and Los Angeles. It is said that this theatre will be one of the most elaborately decorated houses in northern California when completed. The Armstrong Power Studios, Inc., will equip the stage with all modern scenery, drapes and curtains. This part of the new house will embody every device to stage the most elaborate and scenic effects, for prologues connected with first run pictures. Decorative plans and designs were accepted last week



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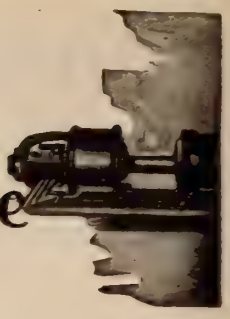
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Inquiries and Comments

FROM out Ohio-way comes one of those famous tornadoes accompanied by a flood—a flood of questions. Vivien P. Bauglin, Spencer Theatre, Washington C. H., is the moving spirit behind this deluge of questions, and to tell the truth we did not think it was possible for any one individual to ask so many—at least at one time.

Carried away by a spirit of liberality, no doubt, Friend Bauglin recklessly gives us leave, in a P.S. to his letter, to "string these answers out over a month" or so if we find ourselves cramped for room to express ourselves.

No, Bauglin, we are sorry but we cannot allow you to monopolize this department for a month in order to answer questions which *every* projectionist, as such, should already know in order to obtain a job. We give you credit, however, for being the only person to date who has sent in a list of questions, to which, taken by and large, the editor has been unable to supply satisfactory answers. There are some posers among among them, we must confess.

Where did you get them? Did some inspector shoot them at you or are they really your own? We cannot conceive of any handbook on the subject asking such questions and yet remain in existence. These things have Mr. Edison crying for help.

However, here goes?

Try Your Luck

Q. What would happen if the neutral fuse on a three-wire system was to burn out, providing the system was balanced?

A. That's a tricky one, we were almost caught on it ourselves. We should say that if the system was reasonably balanced the fuse shouldn't burn out because little or no current would be returning to the generator through this fuse.

Q. Is the primary coil of an economizer connected in series or multiple on your line?

A. This is another good one. Strictly speaking, it is connected either in series or multiple whichever way you want to look at it. I suppose it really is in series with the generator circuit, yet it is really connected across the lines in the ordinary multiple fashion.

Q. What would you use to change D.C. to A. C.? Is this ever done for motion picture work?

A. That sounds like a really sensible question. Either a motor-generator set or a synchronous converter can be used for this. It is sometimes, (very rarely), done in the case of Mazda projection where only D.C. is available.

Q. With two 110 volt 25 ampere rheostats connected in series, how much resistance in ohms will there be in your line?

A. The resistance of a rheostat is not the result obtained by dividing its labeled voltage by its labeled current carrying capacity, so we cannot answer that question directly. However, the resistance will be doubled when they are connected in series.

Q. State if there would be any saving if you installed an economizer in place of a rheostat on a 110 volt A.C. circuit. Is this practical?

A. Yes, sir, there would be a very great saving and it is practical.

Q. With two, 110 volt, 25 ampere rheostats connected in multiple, how much resistance in ohms would there be in the circuit?

A. Another one of those tricky things. Ordinarily, we would say *half* the resistance of one rheostat.

Q. Suppose the output of a transformer was 2,500 watts, at 50 volts. What would be the amount of amperage?

A. That's another reasonable question. The current would be equal to 50 amperes if the power factor was unity (1), otherwise, it would be greater.

Deep Stuff

Q. What is the voltage if we have four and one-half ohms resistance on the line and are getting 35 amperes at arc lamp?

A. Somewhere in the general neighborhood of 200 volts. One guess is as good as another.

Q. Connected between the neutral and positive of a three-wire system are four and two-fifth ohms resistance. What amperage have we at the arc lamp?

A. Beyond us.

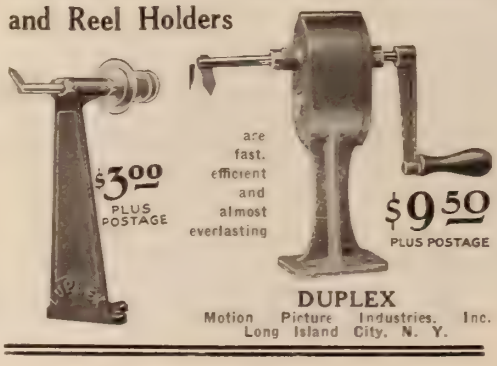
Q. On which coil of a transformer, the primary or secondary, is the most wattage and give your reason for this.

A. The greatest wattage is on the primary side, since *the input is always greater than the output in any device.*

Q. Is it possible to use cored carbons on D.C.?

A. We should certainly think so.

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Q. How would you determine the amount of amperage that would flow over a circuit in a given time?

A. Is it possible that we are being "kidded"? Is that really intended as a serious minded question? Let us explain, if possible, this important point. Electrical current, which is measured in amperages, means a flow of current, or, rather, a current of electricity. Hence it is really a rate of flow. There is nothing quantitative about it. A definite quantity or charge of electricity is measured in coulombs and when one coulomb of electricity passes a given point in a circuit in one second of time, one ampere is said to be flowing; if two coulombs pass in one second, or if one coulomb passes in one-half a second, the current is 2 amperes.

Q. Why do we get double the voltage and not double the amperage, when a certain load is connected between the two outside wires of a three-wire system?

A. For the reason that, for any constant amount of power involved, the current varies *inversely* as the voltage. Thus, if the voltage is doubled the current will be halved and vice versa.

Q. What would be the result if you connected two 110 volt, 25 rheostats in *multiple* on a 220 volt circuit?

A. The result would probably be two burned rheostats if the insulation was designed just for 110 volts.

All through your questions, Friend Bauglin, you have been guided by the mistaken belief that the only ratings necessary on a rheostat are those of voltage insulation and current carrying capacity. You have persistently neglected to give the resistance in ohms which should be and ordinarily is, placed on every rheostat rating plate. It is very necessary to give *all three ratings.* The voltage and current ratings alone mean nothing, as far as intelligent data are concerned.

Rheostats which are really electrical valves placed in a circuit to control the flow of current, are intended primarily for use in connection with other devices. When so used the combined characteristics of the rheostat and the other devices will determine the ultimate flow of current. The voltage rating refers only to the insulation of the coil elements. A 110 volt rating does not necessarily mean that the resistance will be used directly *across* the line.

Q. What would happen if a coil in a rheostat burned out?

A. The circuit would go entirely dead if it was connected in series in the line or less current would flow in the parallel loop if it was used as a shunt (connected in multiple) in the line.

And so we come to the end of Bauglin's letter, having answered, or at least attempted to answer, most of his questions. Some questions which seem entirely irrelevant were omitted, else we would have been at it yet.

Hertner Elec. Co. Comments On New Theatres

One of the interesting features of the Motion Picture Industry, says Mr. Hertner, of The Hertner Electric Company, is that regardless of the size of the town or city, Motion Picture Theatres are rapidly improving, not only in their seating and comfort features, but in the facilities for better projection.

This is evidenced, says Mr. Hertner, in one day's mail in which orders were received from cities ranging from Trenton, New Jersey to Mount Jewett, Pennsylvania.

Recent Transverter orders include the following Theatres and Managements: Dawn Theatre, Hillsdale, Michigan, Gaiety Theatre, Trenton, New Jersey, C. F. Oberg, Mt. Jewett, Pennsylvania and John E. Stahl, New Theatre, Homestead, Pennsylvania.

New Ambassador Theatre is Opened in Chicago

The opening of the handsome new three thousand seat Ambassador Theatre on Division Street by the M. & H. Corporation, headed by W. P. McCarthy, was the important event of the week in Chicago theatre circles. In anticipation of the big premier, a parade and other festivities were staged on Monday night and on the night of opening, tremendous crowds visited the theatre. In addition to high class first run pictures, the Ambassador will offer its patrons the massive productions produced and erected by Francis A. Mangan and Albert E. Short of the National Theatre Corporation's Capitol Theatre staff.

Marr And Colton Co. Issue New Booklet

The Marr & Colton Company of Warsaw, New York, have recently issued a new and very interesting booklet of 24 pages called "Building America's Finest Organ." The booklet shows photographs of the craftsmen, the workshops and intricate equipment needed to produce Marr & Colton organs.

The booklet is amply illustrated and the text with illustrations carry the reader through the various stages of operation in building an organ. The text is written in simple, understandable layman's language, without any intricate technical material and makes interesting reading.

The booklet is 5½″ x 8″, a handy size.

Chicago Suburban Theatre to Be Erected

R. Levine & Company, Inc., report that they are to be the builders of the twenty-two hundred seat motion picture theatre, which will be erected at the corner of Neva and Grand Avenues, Elmwood, by a company in which John Sharoukas of the Oak and Elmwood Theatres, Oak Park, is interested. In addition to the theatre the structure will contain twenty-eight apartments and seven stores. It is planned to start work on the new theatre in six weeks and to have it ready for opening early in the coming year.

New Birmingham Picture Palace Announced By Mudd & Colley Co.

Birmingham's first motion picture palace will soon be a reality when construction is started on a reported million dollar theatre at 1719–1723 Second avenue, North.

Announcement made by the Mudd & Colley Amusement Company, Inc., that contracts would be let this month and construction start immediately on a building, devoted exclusively to theatre purposes, which will represent an investment of from $750,000 to $1,000,000 when the new theatre opens in the next 8 or 10 months.

Negotiations for the construction of Birmingham's first picture palace have been under way for months. A long term lease was finally arranged on the property, which faces 75 feet on Second avenue and extends 140 feet back to the alley, through Ed S. Allen, of the Molton Realty Company. The plans were accepted a few weeks ago, and bids have been received from contractors throughout the South. The contract is expected to be let in time for work to start next Wednesday morning dismantling the present building in order that foundations may be laid for what is expected to be the handsomest theatre in Alabama and on a par with any in the country.

The motion picture palace, which is to be named later, is to be the latest in theatre building from the point of beauty, comfort and safety, it is stated. It will be entirely of concrete and steel, faced with granite finish terra cotta, with polychrome terra cotta trim. It will occupy the entire area of the lot and will be of the most modern fireproof construction. A departure from the usual in downtown building will be found in the roof, which will be hip style, finished in green Spanish tile.

The front of the building will be distinctive in its design, a modification of the Spanish with a more substantial tendency. Cleverly fashioned windows will add to the front, while a marque of metal will extend practically the entire length of the building.

This gives a fleeting impression of the striking exterior, as disclosed by the architect's plans, while the interior will be a place of beauty, offering such comforts as theatre patrons are not accustomed to finding, it is pointed out. The lobby opens directly to the street and extends for 35 feet across the front of the building. Marble tiled and with decorations of the Adam period, it serves as introduction to the architecturally beautiful foyer. Here, too, as is the case throughout the entire theatre, the decorations are after Adam, all finished in buff, old ivory and gold. The hangings will be of velour in tone with the wall colorings and carpets selected to harmonize. The foyer leads directly into the orchestra, where there will be more than 1,000 seats.

The sweep of the proscenium arch is said to be unusually graceful, with a 40-foot opening. The stage itself will be fully equipped for staging any sort of production. It will be a large one, 35 by 75 feet. There will be 16 commodious dressing rooms under the stage, with shower baths and rest rooms for performers.

An especial feature of the picture palace will be the ventilation. Six large fans will supply ample ventilation. There will be two 12-foot fans, two of 10-foot and two of 8. The projection room will be the most modern obtainable, equipped with six projection machines and a spotlight.

New Theatre at Boston Has Innovation

One of the innovations of the New Boston Theatre is the elevator back stage which carries the actors and actresses from their dressing rooms to the stage. The dressing rooms are particularly well appointed, finished in white tile, white individual dressing tables are provided and each dressing room has bath, toilet and shower. The appointments in the ladies' rooms for the public are equally elaborate and complete.



The Moorlyn Theatre at Ocean City, N. J. has added to the general attractiveness of its exterior by the installation of a fine new Marquise, built by The ProBert Sheet Metal Company, Covington, Kentucky.—(Adv.)

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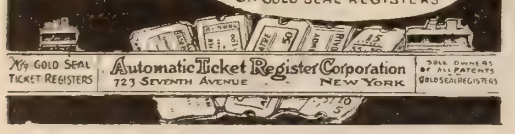
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Bell and Howell Market New Portable Camera for Field Use

The Bell and Howell Company of Chicago, Ill., have recently announced the manufacture of a new light-weight, portable standard motion picture camera embodying some operating principles and quickness of operation with a minimum of effort.

The camera is entirely automatic and power is provided by a key wound, governor controlled motor that assures equal and uniform exposure for each frame. There is a trigger control on the motor which enables it to stop and start instantaneously. Thirty-five feet of film are exposed at one winding.

Adjustable speed control permits the taking of pictures at a normal speed of sixteen exposures per second and half speed (8 exposures per second) or any intermediate range. Single pictures are also readily made. The speed control lever may be worked while operating the camera.

Compactness is a feature and it may be held to the eye in the same manner as a spy-glass is used. This facilitates the following of a moving object and the camera is always ready for instant use. A matched view finder enables the photographer to see in the finder exactly what is being photographed on the film. Diaphragm opening dial and focusing dial as well as the spirit level are visible thru the finder and can be adjusted with one hand while the other is holding the camera.

A Universal socket is provided, however, so that a tripod may be used with an interchangeable long range lens. Regular equipment is the 47m/m Taylor-Hobson F 2.5 lens. Bell & Howell indicate that lenses up to 20" telephoto are regularly stocked and that the style of micrometer mounts employed will expedite interchangeability, giving the camera extreme flexibility for field use.

Standard film will be available in day light loading rolls of 100 feet and a capacity of 120 feet of negative loaded in a dark room. A footage dial indicates the number of feet exposed.

Measurements of the camera are but 4½ x 6 x 8 inches and the weight seven pounds.

On account of its portability, ease of operation and rapid set-up, it is expected that the camera will have an appeal to news reel men and others who wish to get around quickly and take pictures under difficult conditions. It should also find favor with theatre proprietors who take pictures of local happenings and with industrial concerns for business use.

Capitol Theatre Opens At Steubenville, O.

Dignified simplicity is the dominant note in the New Capitol Theatre which was recently opened in Steubenville, Ohio, by John K. Papalius and Angelos Constant.

The theatre is housed in a combination theatre and office building and the largest dance hall in the city is located on the second floor. The building itself covers 150 x 181 feet.

Lobby construction is of highly polished Alaskan marble in which French mirrors are inset. A Grecian frieze decorates the closed side of the foyer and the wrought iron mezzanine adds a desired effect to the ensemble. The Corinthian effect is carried out in the pillars of the foyer and their beauty is further enhanced by crystal side lights.

The balcony is of the new continuous type with a straight line of vision to the stage. The ceiling of the balcony is done in polychrome with chandelier drops suspended. Silk panelling is extended to the balcony.

Probably the greatest single feature of the auditorium is the proscenium arch and it has been done in Italian Renaissance style. It is enhanced by a cove of three hundred lights which throw a rainbow effect.

Construction of the balcony is considered a fine piece of engineering. It is built of reinforced concrete and is carried on an eight foot steel truss, 75 feet in length, weighing 52,000 pounds. There is not a pillar or column in the auditorium to impede the view.

The stage is 75 feet wide and 32 feet deep with a forty-two foot opening in the auditorium. Beneath it is space for ten dressing rooms.

Ventilation is taken care of by a plant of the plenum-mushroom type under each third seat and will be capable of renewing all air eight times an hour.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming, will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Amazing Quest, The	Henry Edwards	Cranfield & Clarke	5500 feet	
American Pluck	George Walsh	Chadwick	5000 feet	July 11
Apache Love	Geo. Larkin	B'way Dist. Co.	5000 feet	
As No Man Has Loved	Special Cast	Fox	7836 feet	Feb. 28
Battler, The	Kenneth McDonald	Bud Barsky (S. R.)	5000 feet	
Below The Line	Rin-Tin-Tin (dog)	Warner Brothers	6100 feet	Oct. 31
Big Pal	Wm. Russell	Ginsberg Dist	4543 feet	
Black Cyclone	Rex (horse)	Pathe		May 30
Bobbed Hair	Prevost-Harlan	Warner Brothers	6700 feet	
California Straight Ahead	Reginald Denny	Universal	7238 feet	Sept. 12
Call of Courage, The	Art Acord	Universal	4661 feet	Sept. 19
Classified	Corinne Griffith	First National		Oct. 17
Coast of Folly	Gloria Swanson	Paramount	6840 feet	Sept. 12
Coming of Amos	Rod La Rocque	Prod. Dist. Corp.	5677 feet	Sept. 19
Crack of Dawn	Reed Howes	Rayart (S. R.)		
Cyclone Cavalier	Reed Howes	Rayart (S. R.)	4928 feet	Sept. 26
Dark Angel, The	R. Colman-V. Banky	First National	7311 feet	Sept. 26
Don Q, Son of Zorro	Douglas Fairbanks	United Artists	10264 feet	June 27
Free to Love	C. Bow-D. Keith	B. P. Schulberg (S.R.)		
Freshman, The	Harold Lloyd	Pathe		July 25
Graustark	Norma Talmadge	First National	5900 feet	Sept. 19
Havoc	Special Cast	Fox	9200 feet	Aug. 29
High and Handsome	"Lefty" Flynn	F. B. O.	5669 feet	
His Majesty Bunker Bean	M. Moore-Devore	Warner	7291 feet	Sept. 26
His Master's Voice	Thunder (dog)	Gotham Prod. (S. R.	6000 feet	
If Marriage Fails	J. Logan-C. Brook	F. B. O	6006 feet	May 23
Kentucky Pride	Special Cast	Fox	6597 feet	Sept. 19
Knockout Kid, The	Jack Perrin	Rayart Pict. Corp. (S. R.)	4901 feet	
Let's Go Gallagher	Tom Tyler	Film Book Offices	5182 feet	Oct. 3
Little Annie Rooney	Mary Pickford	United Artists	8850 feet	Oct. 31
Lost World, The	Special Cast	First National	9700 feet	Feb. 21
Man of Nerve	Bob Custer	F. B. O	4452 feet	
Man Who Found Himself	Thomas Meighan	Paramount	7168 feet	Sept. 5
Mystic, The	Special Cast	Metro-Goldwyn	6147 feet	Sept. 12
Never the Twain Shall Meet	Stewart-Lytell	Metro-Goldwyn	8143 feet	Aug. 8
New Champion, The	Wm. Fairbanks	Columbia Pict. (S.R.)	4547 feet	
Not So Long Ago	Betty Bronson	Paramount	6943 feet	Aug. 8
Once In a Lifetime	Richard Holt	Gerson Pict. (S. R.)		
Other Woman's Story	Calhoun-Frazer	B. P. Schulberg	6080 feet	Nov. 7
Outlaw's Daughter, The	Josie Sedgwick	Universal	4375 feet	
Paint and Power	Elaine Hammerstein	Chadwick		
Parisian Nights	E. Hammerstein - L. Tellegen	F. B. O	6278 feet	June 20
Plastic Age, The	Special Cast	B. P. Schulberg (S. R.)		
Pretty Ladies	Zazu Pitts	Metro-Goldwyn	5828 feet	July 25
Primrose Path, The	Bow-MacDonald	Arrow	5475 feet	Oct. 31
Ridin' the Wind	Fred Thomson	Film Book Offices	7518 feet	Oct. 24
Scandal Street	Kennedy-Welch	Arrow	6923 feet	
Sealed Lips	Revier-Landis	Columbia Pict.(S.R.)	5770 feet	Nov. 7
Seven Days	Lillian Rich	Prod. Dist. Corp.	6974 feet	Sept.12
Shore Leave	Barthelmess-Mackaill	First National	6856 feet	Aug. 29
Siege	Virginia Valli	Universal	6424 feet	June 20
Son of His Father, A	Special Cast	Paramount	7009 feet	Sept. 19
Souls for Sables	Windsor-O'Brien	Tiffany (S. R.)	7000 feet	
S. O. S. Perils of the Sea		Columbia Pict. (S.R.)		
Speed Madness	Frank Merrill	Hercules Film	4579 feet	
Spook Ranch	Hoot Gibson	Universal	5147 feet	May 2
Steppin' Out	Sterling-Revier	Columbia	5267 feet	
Sun Up	Special Cast	Metro-Goldwyn		Aug. 29
Teaser, The	Laura La Plante	Universal	6967 feet	May 30
Three in Exile		Truart (S. R.)	5800 feet	
Three Weeks in Paris	M. Moore-D. Devore	Warner Brothers	5900 feet	
Three Wise Crooks	Evelyn Brent	Film Book. Offices	6074 feet	Oct. 24
Throwback, The	Special Cast	Universal		
Timber Wolf, The	Buck Jones	Fox	4809 feet	Sept. 26
Trouble With Wives, The	Vidor-T. Moore	Paramount	6489 feet	Aug. 15
Wall Street Whiz, The	Richard Talmadge	Film Book. Offices	5452 feet	Nov. 7
What Fools Men	Stone-Mason	First National		
Wheel, The	Special Cast	Fox	7264 feet	Aug. 29
White Outlaw, The	Jack Hoxie	Universal	4830 feet	June 27
Wild Horse Mesa	Special Cast	Paramount	7221 feet	Aug. 22
Wild, Wild Susan	Bebe Daniels	Paramount	5774 feet	Aug. 15
With This Ring	Mills-Tellegen	B. P. Schulberg	5333 feet	Oct. 3

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
Borrowed Finery	Louise Lorraine	Tiffany (S. R.)	6500 feet	
Bustin' Through	Jack Hoxie	Universal	4506 feet	Oct. 24
Cactus Trails	Jack Perrin	Madoc Sales	4800 feet	
Circus Cyclone, The	Art Acord	Universal	4609 feet	Aug. 22
Compromise	Irene Rich	Warner Bros.	6789 feet	Nov. 7
Dollar Down	Ruth Roland	Truart (S. R.)	5860 feet	Aug. 29
Everlasting Whisper, The	Tom Mix	Fox	5611 feet	Oct. 24
Exchange of Wives, An	Special Cast	Metro-Goldwyn	6300 feet	Oct. 17
Fate of a Flirt, The		Columbia (S. R.)		
Fighting Heart, The	Geo. O'Brien	Fox	6978 feet	Oct. 3
Golden Princess, The	Bronson-Hamilton	Paramount	6395 feet	Sept. 19
Great Sensation, The	W. Fairbanks-P. Garon.	Columbia (S. R.)	4470 feet	Sept. 26
Heads Up	Fred Thomson	F. B. O.	5482 feet	
Hell's Highroad	Leatrice Joy	Prod. Dist. Corp	6084 feet	Sept. 5
Heartless Husbands	Gloria Grey	Madoc Sales	5000 feet	
His Father's Pride	Richard Holt	Gerson Pict. (S. R.)		
Iron Horse, The	O'Brien-Bellamy	Fox Film Corp.	10288 feet	Sept. 12
John Forrest	Henry Edwards	Cranfield&Clark(S.R.)	5000 feet	
Keeper of the Bees, The	Robert Frazer	F. B. O	6712 feet	Oct 17
Law Tyler's Wives		B. P. Schulberg (S. R.)		
Lights of Old Broadway	Marion Davies	Metro-Goldwyn		
Lorraine of the Lions	Kerry-Miller	Universal	6753 feet	Aug. 15
Lovers in Quarantine	Daniels-Ford	Paramount		
Man on the Box, The	Sydney Chaplin	Warner Bros		
Midnight Special		Truart (S. R.)		
Midshipman, The	Ramon Novarro	Metro-Goldwyn		
Mock Marriages	Hawley-Lincoln	Broadway Dist	5600 feet	
New Brooms	Hamilton-Love	Paramount	5443 feet	Oct. 24
Peacock Feathers	Logan-Landis	Universal	6747 feet	Aug. 29
Pony Express, The	Betty Compson	Paramount	9929 feet	Sept. 26
Prairie Pirate, The	Harry Carey	Prod. Dist. Corp.	4603 feet	Sept. 26
Red Hot Tires	Monte Blue	Warner Bros.		
Regular Fellow, A	Raymond Griffith	Paramount	5027 feet	Oct. 17
Sally of the Sawdust	Fields-Dempster	United Artists	9500 feet	Aug. 1
Silver Fingers	Geo. Larkin	B'way Dist. Co.	5000 feet	
Some Pun'kins	Chas. Ray	Chadwick	6500 feet	Sept. 19
Storm Breaker, The	House Peters	Universal	6064 feet	Sept. 26
Substitute Wife, The	Jane Novak	Arrow	5994 feet	Nov. 7
Thunder Mountain	Special Cast	Fox	7537 feet	Oct. 10
Tower of Lies	Chaney-Shearer	Metro-Goldwyn	6849 feet	Oct. 10
Tumbleweeds	Wm. S. Hart	United Artists		
Unchastened Woman, The	Theda Bara	Chadwick	6800 feet	
Wandering Fires	Constance Bennett	Arrow		
Wandering Footsteps	Special Cast	Ginsberg Dist. Corp.	5060 feet	
Winds of Chance	A. Nilsson-B. [illegible]on	First National	9753 feet	Aug. 29
Without Mercy	Vera Reynolds	Prod. Dist. Corp	6550 feet	8
Winding Stair, The	Special Cast	Fox	5700 feet	Oct. 17

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
After Marriage	Margaret Livingston	Madoc Sales	5000 feet	
All Around the Frying Pan	Fred Thompson	F. B. O		
Ancient Highway, The	Holt-Vidor	Paramount		
Best Bad Man, The	Tom Mix	Fox		
Best People, The	Special Cast	Paramount	5700 feet	Nov. 7
Blue Blood	George Walsh	Chadwick		
Calgary Stampede, The	Hoot Gibson	Universal		
Camille of the Barbary Coast	Busch-O. Moore	Assoc. Exhib	5600 feet	Aug. 1
Clash of the Wolves	Rin-Tin-Tin (dog)	Warner Bros		
Cobra	Valentino-Naldi	Paramount		
Daring Days	Josie Sedgwick	Universal	5 reels	
Don't	S. O'Neill-B. Roach	Metro-Goldwyn		
Durand of the Bad Lands	Buck Jones	Fox	5844 feet	
East Lynne	Special Cast	Fox	8975 feet	Oct. 10
Fifty-Fifty	L.Barrymore-H.Hampton	Assoc. Exhib	5564 feet	June 20
Fight to a Finish, A		Columbia (S. R.)		
Flower of Night	Pola Negri	Paramount	6374 feet	Oct. 31
Fool, The	Edmund Lowe	Fox	9374 feet	April 25
His Buddy's Wife	Glenn Hunter	Assoc. Exhib	5600 feet	July 25
Home Maker, The	Alice Joyce	Universal	7755 feet	Aug. 8
Keep Smiling	Monty Banks	Assoc. Exhib	5400 feet	Aug. 1
King on Main St., The	Adolphe Menjou	Paramount	6229 feet	Nov. 7
Last Edition, The	Ralph Lewis	Film Book. Offices		
Lazybones	Special Cast	Fox Film	7234 feet	Oct. 31
Little Bit of Broadway	Ray-Starke	Metro-Goldwyn		
Makers of Men	Special Cast	Bud Barsky (S. R.)	5500 feet	Oct. 3
Manhattan Madness	Dempsey-Taylor	Assoc. Exhib	5500 feet	July 25
Merry Widow	Mae Murray	Metro-Goldwyn		
No Man's Law	Bob Custer	F. B. O		
People vs. Nancy Preston	Bowers-De La Motte	Prod. Dist. Corp.	6300 feet	Nov. 7
Perfect Clown, The	Larry Semon	Chadwick		
Phantom Express, The	Special Cast	Ginsberg Dist		
Price of Success, The	Alice Lake	Columbia (S. R.)		
Road to Yesterday, The	Joseph Schildkraut	Prod. Dist. Corp.		
Romance Road	Raymond McKee	Truart	5000 feet	
Rose of the World	Special Cast	Warner Bros.		
Satan in Sables	Lowell Sherman	Warner Bros.		
Seven Sinners	Marie Prevost	Warner Bros.	6826 feet	
Simon the Jester	Rich-O'Brien	Prod. Dist. Corp.		
Sporting Life	Special Cast	Universal	6709 feet	Sept. 26
Stage Struck	Gloria Swanson	Paramount		
Tessie	McAvoy-Agnew	Arrow	6221 feet	
Thank U	Special Cast	Fox	6900 feet	Sept. 19
Time the Comedian		Metro-Goldwyn		
Transcontinental Limited	Special Cast	Chadwick (S. R.)		
Under the Rouge	Tom Moore	Assoc. Exhib.	6500 feet	July 25
Vanishing American, The	Dix-Wilson	Paramount	10063 feet	Nov. 7
Wedding Song, The	Leatrice Joy	Prod. Dist. Corp.		
Where Was I?	Reginald Denny	Universal	6630 feet	Aug. 29
Wild Girl		Truart (S. R.)	5800 feet	
Winner, The	Charles Ray	Chadwick (S. R.)		

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Ancient Mariner, The	Special Cast	Fox		
Between Men	"Lefty" Flynn	F. B. O		
Braveheart	Rod LaRocque	Prod. Dist. Corp.		
Circle, The	Special Cast	Metro-Goldwyn	5511 feet	Oct. 31
Dice Woman, The	Priscilla Dean	Prod. Dist. Corp.		
Flood, The	Special Cast	Truart (S. R.)		
Golden Strain, The	Special Cast	Fox		
Handsome Brute, The	Columbia Pict. (S. R.)			
Lady Windermere's Fan	Special Cast	Warner Brothers		
Lodge in the Wilderness, The		Tiffany (S. R.)	6500 feet	
Madam Behave	Eltinge-Pennington	Prod. Dist. Corp.		
Man From Red Gulch	Harry Carey	Prod. Dist. Corp.		
Midnight Flyer, The	Landis-Devore	F. B. O.		
Morals for Men	Tearle-Mills	Tiffany (S. R.)	6500 feet	
Pals		Truart (S. R.)	5800 feet	
Pleasure Buyers, The	Irene Rich	Warner Brothers		
Prince of Pep	Richard Talmadge	F. B. O		
Prince of Broadway	George Walsh	Chadwick		
Sally, Irene and Mary	Special Cast	Metro-Goldwyn		
Silver Treasure, The	Special Cast	Fox		
Sweet Adeline	Charles Ray	Chadwick		
Wages for Wives	Special Cast	Fox		
When the Door Opened	Special Cast	Fox		

JANUARY

Feature	Star	Distributed by	Length	Reviewed
Conquered	Gloria Swanson	Paramount		
Count of Luxembourg, The	Larry Semon	Chadwick		
Daybreak		Fox		
Dixie Merchant, The	Special Cast	Fox		
Fifth Avenue	De La Motte	Prod. Dist. Corp		
Fighting Edge, The	Harlan-Miller	Warner Brothers		
Golden Cocoon		Warner Bros.		
Golden Butterfly, The	Special Cast	Fox		
His Jazz Bride	Special Cast	Warner		
Husband Hunters		Tiffany	6500 feet	
Johnstown Flood, The	Special Cast	Fox		
Ladies of Leisure	Elaine Hammerstein	Columbia (S. R.)		
Lure of the Arctic, The		Prod. Dist. Corp.		
Marrying Money		Truart (S. R.)	5800 feet	
Million Dollar Handicap, The	Vera Reynolds	Prod. Dist. Corp.		
Sea Beast, The	John Barrymore	Warner Bros.		
Steel Preferred	William Boyd	Prod. Dist. Corp.		
Three Faces East	Goudal-Ames	Prod. Dist. Corp.		
Where the Worst Begins		Truart (S. R.)	5800 feet	

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Agony Column, The	Monte Blue	Warner Bros		
Bells, The	Lionel Barrymore	Chadwick Pictures		
Cave Man, The	Harlan-Miller	Warner Bros		
First Year, The	Special Cast	Fox		
Love Toy, The	Lowell Sherman	Warner Bros		
Lure of Broadway, The	Special Cast	Columbia (S. R.)		
Morganson's Finish	Special Cast	Tiffany (S. R.)	6500 feet	
Night Cry, The	Rin-Tin-Tin	Warner Bros		
Night Watch, The	Special Cast	Truart (S. R.)		
Palace of Pleasure	Special Cast	Fox		
Separate Rooms	Special Cast	Fox		
Siberia	Special Cast	Fox		
Silent Witness, The	Louise Lorraine	Truart (S. R.)	5800 feet	
Tony Runs Wild	Tom Mix	Fox		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Love Me and the World Is Mine		Universal		

Comedy Releases

Feature	Star	Distributed by	Length	Reviewed
Absentminded	Neely Edwards	Universal	1 reel	
Air Cooled	" Aesop Fable "	Pathe	1 reel	
Alice Plays Cupid		Winkler (S. R.)	2 reels	
Alice the Jail Bird		Winkler (S. R.)	2 reels	
All Abroad	" Helen & Warren "	Fox	2 reels	
All Wool	Mohan-Engle	Pathe	1 reel	Oct. 31
Amazing Mazie	Alberta Vaughn	F. O. O	2 reels	Oct. 24
Are Parents Pickles?	Parrott-Ralston	Pathe	1 reel	
At Home	" Our Gang "	Pathe	2 reels	
Baby Be Good	" Juvenile "	Educational	2 reels	Oct. 24
Back to Nature	Charles Puffy	Universal	1 reel	
Barnyard Follies	" Aesop Fable "	Pathe	1 reel	Sept. 5
Be Careful	Jimmie Adams	Educational	2 reels	
Better Movies	" Our Gang "	Pathe	2 reels	Nov. 7
Beware of Your Relatives	Neely Edwards	Universal	1 reel	
Big Kick, The	Mohan-Engle	Pathe	1 reel	Oct. 10
Bonehead Age, The	" Aesop Fable "	Pathe	1 reel	
Brainstorm, The	Smith-Bennett	Fox	2 reels	
Buster Be Good	Trimble-Turner	Universal	2 reels	
By the Sea	Chas. Puffy	Universal	1 reel	Oct. 10
Caretaker's Daughter, The	Charley Chase	Pathe	2 reels	Oct. 10
Cat's Whiskers, The	Neely Edwards	Universal	1 reel	
Chester's Donkey Party	Joe Murphy	Universal	2 reels	
Cleaning Up		Educational	2 reels	
Closer Than a Brother	" Aesop Fable "	Pathe	1 reel	
Cloudy Romance	Special Cast	Fox	2 reels	Oct. 10
Cuckoo Love	Glenn Tryon	Pathe	2 reels	Oct. 17
Cupid a La Carte		Fox		
Cupid's Victory	Wanda Wiley	Universal	2 reels	
Dangerous Curves Behind	Mack Sennett	Pathe	2 reels	Nov. 7
Day's Outing, A	" Aesop Fable "	Pathe	1 reel	
Dog Daze	Bowes-Vance	Educational	1 reel	
Dog's Life, A	Charles Chaplin	Pathe	3 reels	
Educating Buster	Trimble-Turner	Universal	2 reels	Aug. 29
English Channel Swim, The	" Aesop Fable "	Pathe	1 reel	
Fair But Foolish	Jimmie Adams	Educational	2 reels	
Fair Warning	Al St. John	Educational	2 reels	Sept. 26
Felix the Cat Busts Into Business	" Cartoon "	Educational	1 reel	
Felix the Cat in Eats Are Wets	" Cartoon "	Educational	1 reel	
Felix the Cat in The Cold Rush	" Cartoon "	Educational	1 reel	
Felix the Cat on the Farm	" Cartoon "	Educational	1 reel	
Felix the Cat on the Job	" Cartoon "	Educational	1 reel	
Felix the Cat Tries the Trades	" Cartoon "	Educational	1 reel	
Felix the Cat Trips Thru Toyland	" Cartoon "	Educational	1 reel	
Fire Away		Educational	2 reels	
Free Ride, A	Arthur Lake	Universal	1 reel	
From Rags to Britches		Pathe	2 reels	
Good Morning Madam	Ralph Graves	Pathe	2 reels	Oct. 17
Goofy Gob, A	Billy Dooley	Educational	2 reels	Oct. 31
Great Open Spaces, The	" Aesop Fable "	Pathe	1 reel	
Green-Eyed Monster, The	Arthur Lake	Universal	1 reel	
Half Fare	Arthur Lake	Universal	1 reel	
Haunted House, The	" Aesop Fable "	Pathe	1 reel	
Heart Breaker, The	Special Cast	Fox	2 reels	Oct. 24
Hero Wins, The	" Aesop Fable "	Pathe	1 reel	
His Wooden Wedding	Charlie Chase	Pathe	2 reels	
Hollywouldn't	Johnny Sinclair	Bischoff, Inc.	2 reels	Sept. 12
Hold Everybody	Perry-Codey	Fox		
Honor System, The	" Aesop Fables "	Pathe	1 reel	
Hot Doggie	Walter Hiers	Educational	2 reels	
Hot Feet	Bowes-Vance	Educational	1 reel	
Hotsy Totsy	Alice Day	Pathe	2 reels	
Hungry Hounds	" Aesop Fable "	Pathe	1 reel	
Hurry, Doctor!	Ralph Graves	Pathe	2 reels	
In Deep	Bowes-Vance	Educational	1 reel	Oct. 10
Isn't Love Cuckoo?		Pathe	2 reels	
Jiminy Crickets	Neely Edwards	Universal	1 reel	
Kick Me Again	Charles Puffy	Universal	1 reel	
Klynick, The	" Hey Fellas "	Davis Dist.	2 reels	Sept. 5
Laughing Ladies		Pathe	2 reels	
Lion and the Monkey, The	" Aesop Fables "	Pathe	1 reel	Oct. 10
Little Red Riding Hood	Baby Peggy	Universal	2 reels	
Love and Kisses	Alice Day	Pathe	2 reels	Oct. 10
Madame Sans Jane	Glenn Tryon	Pathe	2 reels	Sept. 12
Maid in Morocco	Lupino Lane	Educational	2 reels	Oct. 17
Misfit Sailor, A	Billy Dooley	Educational	2 reels	Oct. 3
Monkey Business	" Krazy Kat "	Winkler (S.R.)	1 reel	
Moonlight and Noses	Clyde Cook	Pathe	2 reels	Oct. 3
More Mice Than Brains	" Aesop Fable "	Pathe	1 reel	
Movies, The	Lloyd Hamilton	Educational	2 reels	Oct. 3
Muddled Up	Charles Puffy	Universal	1 reel	
Never Weaken	Harold Lloyd (Re-issue)	Assoc. Exhib.	3 reels	
No Father to Guide Him	Charles Chase	Pathe	2 reels	Sept. 5
Nursery Troubles	Edna Marian	Universal	2 reels	Oct. 24
Nuts and Squirrels	" Aesop Fable "	Pathe	1 reel	
Off His Beat	Walter Hiers	Educational	2 reels	Sept. 12
Officer No. 13	Eddie Gordon	Universal	1 reel	
Oh Buster	Arthur Trimble	Universal	2 reels	Nov. 7
On Edge		Educational	2 reels	
One Wild Night	Neely Edwards	Universal	1 reel	
One Wild Ride	" Our Gang "	Pathe	2 reels	
Over There-Abouts	Mack Sennett	Pathe	2 reels	
Papa, Be Good!	Glenn Tryon	Pathe	2 reels	
Parisian Knight, A	Earle Foxe	Fox	2 reels	
Peacemakers, The	" Helen & Warren "	Fox	2 reels	Nov. 7
Pie Eyed Pie	" Krazy Kat "	Winkler (S.R.)	1 reel	
Piping Hot	Al Alt	Universal	2 reels	Oct. 10
Pleasure Bent	Charles Puffy	Universal	1 reel	
Pleasure Bound	Lige Conley	Educational	2 reels	
Punch in the Nose, A	Special Cast	Pathe	2 reels	Oct. 31
Raisin' Trouble		Arrow	2 reels	
Rainy Knight, A		Pathe	2 reels	
Roomers Afloat	Jack Cooper	Bischoff (S.R.)	2 reels	Oct. 31
Scandal Hunters	Al Alt	Universal	2 reels	
Scrambled Eggs	Bowes-Vance	Educational	1 reel	Oct. 17
Shoes	Special Cast	Fox	2 reels	Aug. 29
Should Sailors Marry?	Clyde Cook	Pathe	2 reels	
Sky Jumper, The	Earle Foxe	Fox	2 reels	
Slippery Feet	Bobby Vernon	Educational	2 reels	Oct. 31
Soapsuds Lady, The	Alice Day	Pathe	2 reels	
Solid Ivory	Mohan-Engle	Pathe	1 reel	Oct. 17
So Long Bill	Billy West	Arrow	2 reels	
Somewhere in Somewhere	Special Cast	Pathe	2 reels	Sept. 26
Speedy Marriage, The	Wanda Wiley	Universal	2 reels	
Spooky Spooks		Bischoff (S. R.)	2 reels	Sept. 12
Spot Light	Lige Conley	Educational	2 reels	Oct. 24
Stranded	Edna Marian	Universal	2 reels	
Strong For Love	Special Cast	Fox	2 reels	
Sweet and Pretty	Bowes-Vance	Educational	1 reel	
Sweet Marie	Special Cast	Fox	2 reels	Aug. 29
Sweet Pickle, A	Alice Day	Pathe	2 reels	Oct. 24
Take Your Time	Ralph Graves	Pathe	2 reels	
Taxi War, A	Eddie Gordon	Universal	2 reels	Oct. 31
There He Goes	Harry Langdon	Pathe	3 reels	
Too Much Mother-in-Law	Constance Darling	Universal	2 reels	Sept. 12
Tourist, The	Johnny Arthur	Educational	2 reels	
Transients in Arcadia	Special Cast	Fox	2 reels	Oct. 31
Ugly Duckling, The	" Aesop Fable "	Pathe	1 reel	Sept. 26
Uncle Tom's Gal	Edna Marian	Universal	2 reels	Oct. 3
Uneasy Three, The	Charles Chase	Pathe	2 reels	
Unfriendly Enemies	Jas. Finlayson	Pathe	1 reel	
Wandering Papas	Clyde Cook	Pathe	2 reels	
Watch Out	Bobby Vernon	Educational	2 reels	Aug. 29
Westward Ho	Chas. Puffy	Universal	1 reel	Oct. 3
Whistling Lions	Parrott-Ralston	Pathe	1 reel	
Who's Which	Bowes-Vance	Educational	1 reel	Oct. 10
Wildcats of Paris	" Aesop Fable "	Pathe	1 reel	
Winning Pair, A	Wanda Wiley	Universal	2 reels	Oct. 24
Working for the Rest	Johnny Sinclair	Bischoff (S. R.)	2 reels	Oct. 31
Wrestler, The	Earle Foxe	Fox	2 reels	Aug. 9
Your Own Back Yard	" Our Gang "	Pathe	2 reels	Oct. 3

Short Subjects

Feature	Star	Distributed by	Length	Reviewed
Ace of Spades (Serial)		Universal	2 reels	Oct. 24
Amunsden Polar Flight, The		Pathe	3 reels	
Animated Hair Cartoons (Series)		Red Seal Pict.	1 reel	
Barrier Busters (Sportlight)		Pathe	1 reel	Sept. 5
Boundary Line, The (Mustang Series)		Universal	2 reels	Oct. 31
Breakin' Loose (Mustang Series)		Universal	2 reels	
Clever Feet (Sportlight)		Pathe	1 reel	
Cuba Steps Out (Variety)		Pathe	1 reel	
Fight Within, The	George Larkin	Universal	2 reels	
Film Facts (Series)		Red Seal Pict.	1 reel	
Flirting With Death		Red Seal Pict.	2 reels	Sept. 26
Gold Trap, The (Mustang Series)		Universal	2 reels	Oct. 10
Green Archer, The (Serial)		Pathe		
In a China Shop (Variety)		Fox	1 reel	
I Remember		Short Films Syn.	2 reels	Sept. 26
Iron Trail Around (Variety)		Fox	1 reel	
Just Cowboys (Mustang Series)		Universal	2 reels	Oct. 10
Knicknacks of Knowledge (Hodge Podge)		Educational	1 reel	
Ko-Ko on the Run (Out-of-Inkwell)		Red Seal Pict.	1 reel	Oct. 3
Life's Greatest Thrills		Universal	2 reels	Sept. 26
Magical Movies (Hodge Podge)		Educational	1 reel	
Marvels of Motion (Series)		Red Seal Pict.	1 reel	
My Bonnie (Ko-Ko Series)		Red Seal Pict.	1 reel	
My Own Carolina (Variety)		Fox	1 reel	Aug. 29
Outings For All (Sportlight)		Pathe	1 reel	
Perils of the Wild (Serial)		Universal		
Raid, The (Mustang Series)		Universal	2 reels	
Range Law (Mustang Series)		Universal	2 reels	
River Nile, The (Variety)		Fox	1 reel	
Road From Latigo, The (Mustang Series)		Universal	2 reels	Oct. 17
Runaway Taxi, A (Stereoscopik)		Pathe	1 reel	Oct. 3

Feature	Star	Distributed by	Length	Reviewed
Rustlers of Boulder Canyon, The (Mustang Series		Universal	2 reels	
Rustlin' Kid, The (Mustang Series)		Universal	2 reels	
Shakespeare (Gems of the Screen)		Red Seal	1 reel	
Shooting at Time (Sportlight)		Pathe	1 reel	
Shootin' Wild (Mustang Series)		Universal	1 reel	Oct. 24
Silvery Art		Red Seal	2 reels	Sept. 26
Sky Tribe, The (Variety)		Fox	1 reel	
Starting an Argument (Sportlight)		Pathe	1 reel	
Story Teller, The (Hodge Podge)		Educational	1 reel	Oct. 3
Taking Chances (Mustang Series)		Universal	2 reels	
Then and Now (Sportlight)		Pathe	1 reel	
Toiling for Rest (Variety)		Fox	1 reel	
Too Many Bucks (Mustang Series)		Universal	2 reels	
Tricked (Mustang Series)		Universal	2 reels	Sept. 12
Walloping Wonders (Sportlight)		Pathe	1 reel	
What Price Touchdown. (Sportlight)		Pathe	1 reel	
Whirlpool, The (Variety)		Fox	1 reel	
White Paper (Variety)		Fox	1 reel	
With Pencil, Brush and Chisel (Variety)		Fox	1 reel	
Wild Beasts of Borneo		Educational	2 reels	Sept. 12
Wild West (Serial)		Pathe	10 episdoes	Sept. 10

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Ace of Cads, The	Adolph Menjou	Paramount		
Ace of Spades, The	Desmond-McAllister	Universal		
Age of Indiscretion		Truart (S. R.)	5800 feet	
Aloma of the South Seas	Gilda Gray	Paramount		
American Venus, The	Special Cast	Paramount		
Aristocrat, The	Special Cast	B. P. Schulberg (S. R.)		
Atlantis		First National		
Barrier, The		Metro Goldwyn		
Barriers of Fire	Monte Blue	Warner Bros.		
Bat, The	Special Cast	United Artists		
Beautiful Cheat, The	Laura La Plante	Universal		
Beautiful City	R. Barthelmess	First National		
Behind The Front	Mary Brian	Paramount		
Beloved Pawn, The	Reed Howes	Rayart (S. R.)		
Ben Hur	Special Cast	Metro-Goldwyn		
Best Bad Man	Tom Mix	Fox		
Big Parade, The	John Gilbert	Metro-Goldwyn		
Black Pirate, The	Douglas Fairbanks	United Artists		
Bluebeard's Seven Wives	First National			
Border Intrigue	Franklyn Farnum	Inde. Pict. (S. R.)	5 reels	June 6
Border Women	Special Cast	Phil Goldstone (S.R.)	5000 feet	
Bright Lights	Ray–Starke	Metro-Goldwyn		
Broken Hearts of Hollywood	Harlan-Miller	Warner Brothers		
Broken Homes	Lake-Glass	Astor Dist		
Brooding Eyes		Ginsberg Dis. Corp. (S. R.)		
Brown of Harvard		Metro-Goldwyn		
Charity Ball, The		Metro-Goldwyn		
Checkered Flag, The		Ginsberg Dist. Corp. (S. R.)		
Clean-Up, The	Richard Talmadge	F. B. O.		
Clod Hopper, The	Glenn Hunter	Assoc. Exhibitors		
Clothes Make the Pirate	Errol-D. Gish	First National		
College Widow, The	Syd Chaplin	Warner Brothers		
Crashing Through	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Cyclone Bob	Bob Reeves	Anchor Film Dist.		
Cyrano de Bergerac	Special Cast	Atlas Dist. (S. R.)	9500 feet	July 18
Dance Madness	Pringle-Cody	Metro-Goldwyn		
Dangers of a Great City		Fox		
Dark Horse, The	Harry Carey	Prod. Dist. Corp.		
Daughter of the Sioux, A	Wilson-Gerber	Davis Dist. (S. R.)	5 reels	Oct. 3
Demon, The	Jack Hoxie	Universal		
Demon Rider, The	Ken Maynard	Davis Dist	5000 feet	Aug. 22
Detour		Prod. Dist. Corp.		
Devil Horse, The	Rex (horse)	Pathe		
Don Juan	John Barrymore	Warner		
Down Upon the Suwanee River	Special Cast	Lee Bradford (S. R.)		Nov. 7
Dumb Head		Tiffany (S. R.)	6500 feet	
East of the Setting Sun	Constance Talmadge	First National		
Eagle, The	Rudolph Valentino	United Artists		
Eden's Fruit		B. P. Schulberg (S.R.)		
Enchanted Hill, The	Special Cast	Paramount		
Ermine and Rhinestone		H. F. Jans (S. R.)		
Exquisite Sinner, The	Special Cast	Metro-Goldwin		
Face on the Air, The	Evelyn Brent	F. B. O.		
False Pride		Astor Dist.		
Fast Pace, The	Special Cast	Arrow		
Fighter's Paradise, The	Rex Baker	Phil Goldstone	5000 feet	
Fighting Courage	Ken Maynard	Davis Dist. Div. (S.R.)	5 reels	July 11
Fighting Heart, The	Frank Merrill	Bud Barsky Prod. (S. R.)	5000 feet	
Fighting Smile, The	Bill Cody	Inde.Pict. Corp.(S.R.)	4630 feet	
First Year, The	Special Cast	Fox		
Flaming Waters		F. B. O.		
Flying Three	Al Wilson	Davis Dist. Corp.		Nov. 7
Flying Fool, The	Dick Jones	Sunset Prod. (S. R.)		
Forest of Destiny, The		Gotham Prod. (S. R.)		
Forever After	Corinne Griffith	First National		
Fort Frayne	Ben Wilson	Davis Dist.	5000 feet	Aug. 29
Free Lips	Norma Shearer	M-G-M		
Friends	Special Cast	Vitagraph		
Frivolity		B. P. Schulberg (S.R.)		
Galloping Dude, The	Franklyn Farnum	Inde.Pict.Corp.(S.R.)	4700 feet	
Going the Limit	Richard Holt	Gerson Pict. (S. R.)	5000 feet	Sept. 26
Go West	Buster Keaton	Metro-Goldwyn	6256 feet	Nov. 7
Gold Hunters, The	David Butler	Davis Dist. Div.	6500 feet	Nov. 7
Golden Butterfly, The	Special Cast	Fox		
Golden Journey, The	Sojin	Paramount		
Goose Woman, The	Special Cast	Universal	7500 feet	Aug. 22
Great Love, The	Dana-Agnew	First National		
Grey Vulture, The	Ken Maynard	Davis Dist. Div.		
Gulliver's Travels		Universal		
Hands Up	Raymond Griffith			
Hassan		Paramount		
Haunted Range, The	Ken Maynard	Davis Dist. Div.		
Headlines	Joyce–MacGregor	Assoc. Exhibitors		
Hearts and Fists		Assoc. Exhib.		
Hearts and Spangles		Gotham Prod. (S. R.)		
Hell Bent for Heaven		Warner Bros.		
Heir's Apparent	Special Cast	First National		
Her Cowboy Prince	Buck Jones	Fox		
Her Father's Daughter		F. B. O.		
Hero of the Big Snows, A	Rin Tin Tin (dog)	Warner Brothers		
His Woman	Special Cast	Whitman Bennett	7 reels	
Hogan's Alley	Harlan-Miller	Warner		
Honeymoon Express, The	M. Moore-D. Devore	Warner Brothers		
Horses and Women		B. P. Schulberg		
How to Train a Wife	Valli-O'Brien	Assoc. Exhib.		
Hurricane		Truart (S. R.)	5800 feet	
Inevitable Millionaires, The	M. Moore-Devore	Warner Bros.		
Invisible Wounds	Sweet-Lyon	First National		
Irene	Colleen Moore	First National		
Justice of the Far North		C. B. C. (S. R.)	5500 feet	
Just Suppose	Richard Barthelmess	First National		
King of the Turf		F. B. O.		
Kings of the Turf		Fox		
Kiss for Cinderella, A	Betty Bronson	Paramount		
La Boheme	Lillian Gish	Metro-Goldwyn		
Lariat, The	William Desmond	Universal		
Lawful Cheater, The	Bow-McKee	B. P. Schulberg	4946 feet	
Lena Rivers	Special Cast	Arrow	6 reels	
Life of a Woman		Truart (S. R.)	6500 feet	
Lightning		Tiffany (S. R.)	6500 feet	
Lightning Jack	Jack Perrin	Ambassador Pict. (S.R.)	5000 feet	
Lightning Passes, The	Al Ferguson	Fleming Prod. (S.R.)		
Limited Mail, The	Monte Blue	Warner Bros.		
Little Girl in a Big City, A		Gotham Prod. (S. R.)		
Little Irish Girl, The	Special Cast	Warner Bros.		
Lodge in the Wilderness		Tiffany (S. R.)	6500 feet	
Lord Jim	Percy Marmont	Paramount		
Love Cargo, The	House Peters	Universal		
Lover's Island	Hampton-Kirkwood	Assoc. Exhib		
Loyalties	Special Cast	Fox		
Lunatic at Large, The	Leon Errol	First National		
Lure of the North, The		Columbia Pict. (S. R.)		
Lure of the Wild	Jane Navok	Columbia (S.R.)		
Lying Wives	Special Cast	Ivan Abramson (S. R.)	7 reels	May 2
Man and the Moment		Metro-Goldwyn		
Mannequin, The	Special Cast	Paramount		
Man She Bought, The	Constance Talmadge	First National		
Mare Nostrum	Special Cast	Metro-Goldwyn		
Married Cheats		Fox		
Married Hypocrites	Fredericks-La Plante	Universal		
Martinique	Bebe Daniels	Paramount		
Masked Bride, The	Mae Murray	Metro-Goldwyn		
Memory Lane	Boardman-Nagel	First National		
Men of Steel	Milton Sills	First National		
Miracle of Life, The	Busch-Marmont	Assoc. Exhib		
Midnight Flames		Columbia Pict. (S. R.)		
Miss Brewster's Millions	Bebe Daniels	Paramount		
Miss Vanity	Mary Philbin	Universal		
Million Dollar Doll		Assoc. Exhib		
Mismates		First National		
Mocking Bird, The	Lon Chaney	M-G-M		
Modern Musketeer, A	Gene Corrado	Bud Barsky (S.R.)	5000 feet	
My Own Pal	Tom Mix	Fox		
Napoleon the Great		Universal		
Nervous Wreck, The		Prod. Dist. Corp.		
New Commandment		First National		
Nightie, Night Nurse	Syd Chaplin	Warner Brothers		
North Star, The	Strongheart (dog)	Assoc. Exhib		
Oh, Horace	Billy West	Rayart		
Old Clothes	Jackie Coogan	Metro-Goldwyn		
Only Thing, The	Special Cast	Metro-Goldwyn		
Open Trail, The	Jack Hoxie	Universal	4800 feet	May 16
Pace That Thrills, The	Ben Lyon	First National		
Palace of Pleasure		Fox		
Paris	Pauline Starke	Metro-Goldwyn		
Paris After Dark	Norma Talmadge	First National		
Partners Again		United Artists		
Passionate Quest, The	Marie Prevost	Warner Bros		
Passionate Youth	Special Cast	Truart (S. R.)	6 reels	July 11
Part Time Wife, The		Gotham Prod. (S. R.)		
Phantom Express		Ginsberg		
Phantom of the Forest	Thunder (dog)	Gotham Prod.		
Phantom of the Opera	Lon Chaney	Universal	8464 feet	Sept. 19
Pinch Hitter, The	Glenn Hunter	Asso. Exhibitors		
Play Safe	Monty Banks	Assoc. Exhib.		
Polly of the Ballet	Bebe Daniels	Paramount		
Prince, The	Philbin-Kerry	Universal		
Quality Street		Metro-Goldwyn		
Quicker 'n Lightning	Buffalo Bill, Jr.	Weiss Bros. (S. R.)	5 reels	June 13
Racing Blood		Gotham Prod. (S. R.)		
Rainbow Riley	Johnny Hines	First National		
Reckless Lady	Belle Bennett	First National		
Reckless Sex, The	Special Cast	Truart (S. R.)	6 reels	Feb. 14
Red Clay	William Desmond	Universal		
Red Dice	Rod La Rocque	Prod. Dist. Corp.		
Red Kimono, The	Mrs. Wallace Reid	Davis Dist. Div.		
Return of a Soldier	Special Cast	Metro-Goldwyn		
Rime of the Ancient Mariner, The		Fox Film		
Road to Glory, The		Fox		
Road That Led Home, The		Vitagraph		
Rocking Moon	Bowers-Tashman	Prod. Dist. Corp.		
Romance of an Actress		Chadwick		
Ropin' Venus, The	Josie Sedgwick	Universal		
Sailors' Wives		First National		
Salvage		Truart (S. R.)	5800 feet	
Sap, The	M. Moore–D. Devore	Warner Bros		
Savage, The	Ben Lyon	First National		
Scarlet Saint, The	Lyon-Astor	First National		
Scraps	Mary Pickford	United Artists		
Sea Horses		Paramount		
Seven Keys to Baldpate	Douglas MacLean	Paramount	7 reels	Nov. 7
Seventh Heaven	Special Cast	Fox		
Shadow of the Wall		Gotham Prod. (S. R.)		
Shadow of the Mosque	Odette Taylor	Cranfield & Clarke (S. R.)	6200 feet	
Shenandoah		B. P. Schulberg (S. R.)		
Ship of Souls	B. Lytell-L. Rich	Assoc. Exhib	6800 feet	
Shootin' Square	Jack Perrin	Ambassador Pict. (S.R.)	5000 feet	
Siegfried		Ufa		
Sign of the Claw		Gotham Prod. (S. R.)		
Silken Shackles	Irene Rich	Warner Bros.		
Skinners Dress Suit	Reginald Denny	Universal		
Sky Rocket, The	Peggy Hopkins Joyce	Assoc. Exhib.		
Social Highwayman, The	Harlan-Miller	Warner Brothers		
Song and Dance Man, The	Tom Moore	Paramount		
Span of Life	Betty Blythe	Banner Prod. (S. R.)		
Speed Limit, The		Gotham Prod. (S. R.)		
Splendid Crime	Daniels-Hamilton	Paramount		
Splendid Road, The	Anna Q. Nilsen	First National		

Feature	Star	Distributed by	Length	Reviewed
Stage Door Johnny	Raymond Griffith	Paramount		
Stella Dallas		United Artists		
Stella Maris	Mary Philbin	Universal		
Still Alarm, The	Chadwick-Russell	Universal		
Stop, Look and Listen	Larry Semon	Pathe		
Strange Bedfellows		Metro-Goldwyn		
Streets of Sin		Fox		
Sunshine of Paradise Alley	Special Cast	Chadwick Pict.		
Tale of a Vanishing People		Tiffany (S. R.)	6500 feet	
Tattooed Countess, The	Pola Negri	Paramount		
Tearing Loose	Wally Wales	Weiss Bros. (S. R.)	4900 feet	June 13
Ten to Midnight		Prod. Dist. Corp.		
That Man from Arizona	D.Revier-W.Fairbanks	F. B. O.		
That Royle Girl	Kirkwood-Dempster	Paramount		
This Woman	Special Cast	Fox		
Thoroughbred	George O'Brien	Fox		
Thoroughbred, The	Special Cast	Truart	5481 feet	Sept. 19
Three Bad Men	Special Cast	Fox		
Too Much Money	Nilsson-Stone	First National		
Trailing Shadows	Edmond Lowe	Fox Film		
Travelin' Fast	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Travis Coup, The		Tiffany (S. R.)	6500 feet	
Tumbleweeds	Wm. S. Hart	United Artists		
Twin Sister, The	Constance Talmadge	First National		
Two Blocks Away	Special Cast	Universal		
Two Soldiers, The	Mildred Davis	Paramount		
Unguarded Hour, The	Sills-Kenyon	First National		
Unknown Lover, The	Elsie Ferguson	Vitagraph		
Up and At' Em	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Vengeance of Durand, The	Irene Rich	Warner Brothers		
Viennese Medley	Special Cast	First National		
Volga Boatman, The		Prod. Dist. Corp		
Wanderer, The	William Collier, Jr.	Paramount	8173 feet	Sept. 12
Warrior Gap	Wilson-Gerber	Davis Dist.	4900 feet	Aug. 22
We Moderns	Colleen Moore	First National		
What Happened to Jones	Reginald Denny	Universal		
What Will People Say		Metro-Goldwyn		
When His Love Grew Cold		F. B. O.		
When Husbands Flirt	Dorothy Revier	Columbia		
Whispering Canyon		Ginsberg Dist. Corp. S. R.)		
White Chief, The	Monte Blue	Warner Brothers		
White Mice	Jacqueline Logan	Sering D. Wilson (S. R.)		
Why Girls Go Back Home		Warner Brothers		
Why Women Love		First National	6750 feet	Oct. 13
Wild Oats Lane	Dana-Agnew	Prod. Dist. Corp.		
Wild Ridin'	Buck Jones	Fox		
Wide Open	Dick Jones	Sunset Prod. (S. R.)		
Winning of Barbara Worth		Principal Pict. (S. R.)		
Wise Guy, The	Lefty Flynn	F. B. O.		
With Kit Carson Over the Great Divide	Special Cast	Sunset Prod. (S. R.)		
Wives for Rent		Universal		
Womanhandled	Richard Dix	Paramount		
Women		Banner Prod. (S. R.)		
Women and Wives		Metro-Goldwyn		
Woman of Mystery, The	Pola Negri	Paramount		
World's Illusion, The		Metro-Goldwyn		
Worst Woman, The	Special Cast	B. P. Schulberg (S. R.)		
Wreckage		Ginsberg Dist. Corp.		
Wrong Coat, The		Tiffany (S. R.)	6500 feet	
Wyoming Wild Cat, The	Tom Tyler	F. B. O.		
Yankee Senor, The	Tom Mix	Fox		
Yoke, The	Special Cast	Warner Brothers		
You Can't Live on Love	Reginald Denny	Universal		

Newspaper Opinions on New Pictures

"The Last Edition"—F. B. O., Special, Cleveland

Times: "It is very exciting, thrilling and realistic. Oh, what a picture! Everyone of those old-timers of newspaperdom who had come to scoff, left to praise. Everyone admitted that never had he seen a picture more true in its realism, more suspense in its action, more gripping in its pathos. And this reviewer, who, in his career had seen many excellent pictures, can truthfully say that this picture is beyond the shadow of a doubt the most lifelike, thrilling and entertaining creation of screen art he has ever had the good fortune to view. Never before has there been a picture produced that deserves more praiseworthy comment from press and audience alike than Emory Johnson's 'The Last Edition.'"

"King on Main Street"—Paramount, Rivoli, New York

Times: "A sparkling light comedy entitled 'The King on Main Street' inspired waves of laughter and genuine outbursts of applause from the audience that filled the Rivoli yesterday afternoon. This new production is singularly refreshing because Mr. Bell has scorned to employ conventional methods in the handling of his players."

Daily News: "The picture was made for Adolphe Menjou, and Menjou nearly makes the picture with his highly imaginative performance as King Serge. He is thoroughly understandable. But what is more, he actually tugs at your heart strings. This picture has our unbounded admiration. It fairly glitters."

Herald-Tribune: "Adolphe Menjou is the star, and the cast included Greta Nissen, Bessie Love, Carlotta Monterey and Oscar Shaw. It is because of these charming people, not forgetting Monta Bell, who directed, that 'The King on Main Street' is the delightful bit of fooling that it is. Because Mr. Menjou is now a star he is not changed in the least and, as a matter of fact, it wouldn't be possible for him to be any better than he has been. The titles are as fine as the rest of the picture."

Morning Telegraph: "'The King on Main Street' provides a delightful bit of fun at the Rivoli, subtle, clever fun, heightened by the magic touch of this welcome newcomer, Monta Bell. Bell seems to have thrown away the good old rubber stamp before he entered a motion picture studio, that is if he possessed one. He doesn't deal in commonplace, and gets his effects by the simplest methods."

"Little Annie Rooney"—United Artists, Million Dollar, Los Angeles

Times: "A new popular triumph goes to Mary Pickford. Her picture, 'Little Annie Rooney' will be hailed far and wide as great entertainment. It is the most amusing comedy she has made in ages, and marks her return to the hoyden type of role in which she has always won the height of favor."

Examiner: "Laughter and tears struggled for supremacy at the opening of Mary Pickford's new film, 'Little Annie Rooney.' Mary is herself again! Mary is once more the delightful little hoyden to whom millions of hearts pay a tribute of sympathy and kindliness. Mary amuses with her waywardness, and touches the human heart strings at will as she turns from hoodlum mood to the tender moments. Drama is strongly evidenced, too."

Daily News: "In 'Little Annie Rooney' Mary Pickford scores what I consider to be the greatest hit of her career. Mary is a minx in a million. There is no doubt of it. Mary gets to you. She had the hard-shelled first-nighters crying with her pathos and guffawing without restraint at her comedy. Can any one say more?"

Express: "Mary Pickford, with a ripened technique for both comedy and pathos makes 'Little Annie Rooney' one of the most popular pictures of her career, and one that will gratify those who always have held that she is a consummate actress. 'Little Annie Rooney' tells a story that is highly dramatic, and which combines comedy with melodrama in a fashion wholly admirable."

Record: "'Little Annie Rooney' is made a film masterpiece through Mary Pickford's supreme acting, and there is no other actress today who could play the role and repeat the ovation accorded to 'America's Sweetheart.' Miss Pickford kept her audience between tears and laughter—but with the laughter predominating. The premiere justified the clamor that she is at her best as an appealing little girl with a sense of humor."

Herald: "The Mary Pickford we all knew and loved is back, Mary goes back in this picture to the type of photoplay which made her famous and brought the world to her feet, and now we again can sit enraptured as she plays her pranks and does the cute and cunning things that we expect and want Mary Pickford to do."

"Proud Heart"—Universal, Astor, New York

Post: "Impressively true . . . A realistic picture, with plenty of romance and melodrama included for those who insist upon all the ingredients for good all around entertainment."

Herald-Tribune: "It ought to run as long as 'Abie's Irish Rose.'"

Evening World: "The excellence of the acting and the obvious sincerity of the actors deserve nothing but praise. It is a play that leaves many a moist eye among the spectators. It has real heart throbs and dramatic power."

Telegram: "An offering that is calculated to bring joy to the heart of the tired business man and leave his spinal vertebrae at rest."

Sun: "Sentimental comedy melodrama of the Ghetto—a few dabs from 'Humoresque,' and a pinch of 'Abie's Irish Rose,' and various other screen, stage and magazine stories. It could scarcely fail to sound financial success judging by the evident enjoyment with which last night's capacity audience followed the unwinding of its plot."

Mirror: "What cool water is to the famished desert traveller, 'Proud Heart' is to this sex maddened, jazz crazed picture era. The ending warms to an endearing pitch, fading out with a smile and a tear . . . it strikes a realistic pace. In our opinion, 'Proud Heart' is an exquisite gem and ranks with the best pictures of the year."

Times: "A cleverly directed and wonderfully sincere picture entitled 'Proud Heart,' now to be seen at the Astor Theatre, a modernized conception of the biblical story of Jacob and Esau, with an attractive Irish Lassie introduced to widen the appeal. Realistically pictured, with an earnest depiction of detail in the scenes that are accompanied by clever captions. This film is splendidly cast, even to the Irish mother and her bright eyed daughter."

World: "True, sound, agreeable. Mr. Laemmle finds himself the possessor of a drama of life in the darker corners which is almost certain to make a strong bid for popularity. Much of its success will be due to the extraordinary acting of the leading player. I think Mr. Schildkraut's work is superb."

Telegraph: "A human document. In addition it is one of the outstanding good pictures of the year—and furthermore, it has all the earmarks of a box-office wow. 'Proud Heart' is one of those rare films that 'get' you. Without display of fireworks, with no pretentious sets or 'impressive' mob scenes, just by the smooth unfolding of its simple, human story, it stirs you and absorbs your interest."

Williams Press, Inc.
New York — Albany

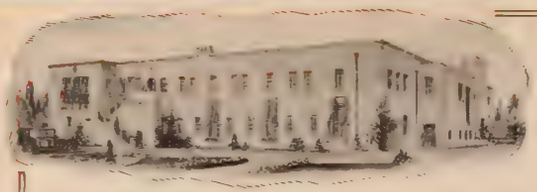
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In Two Sections — November 21, 1925 — Section One

Motion Picture News

Reg. U. S. Patent Office



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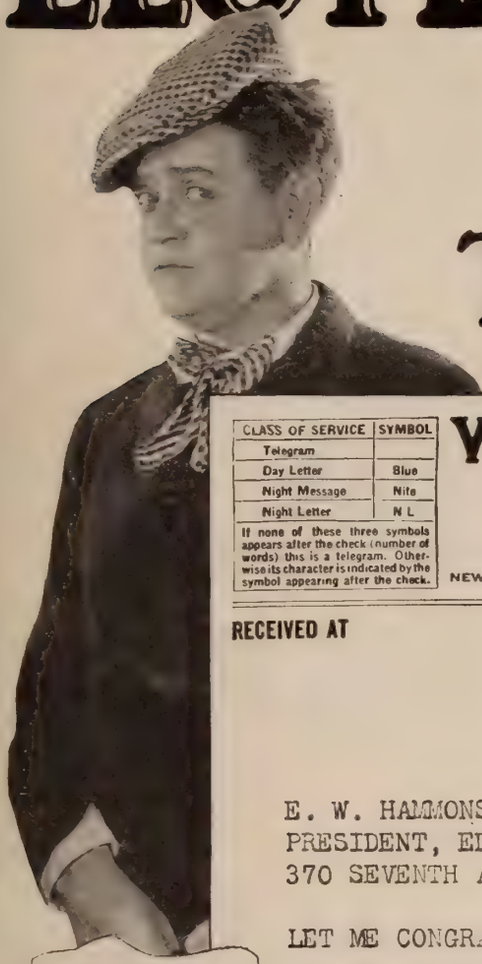
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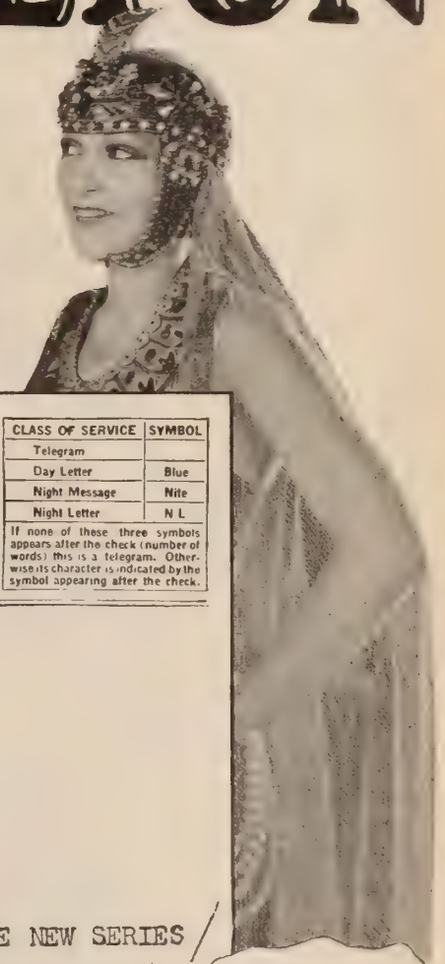
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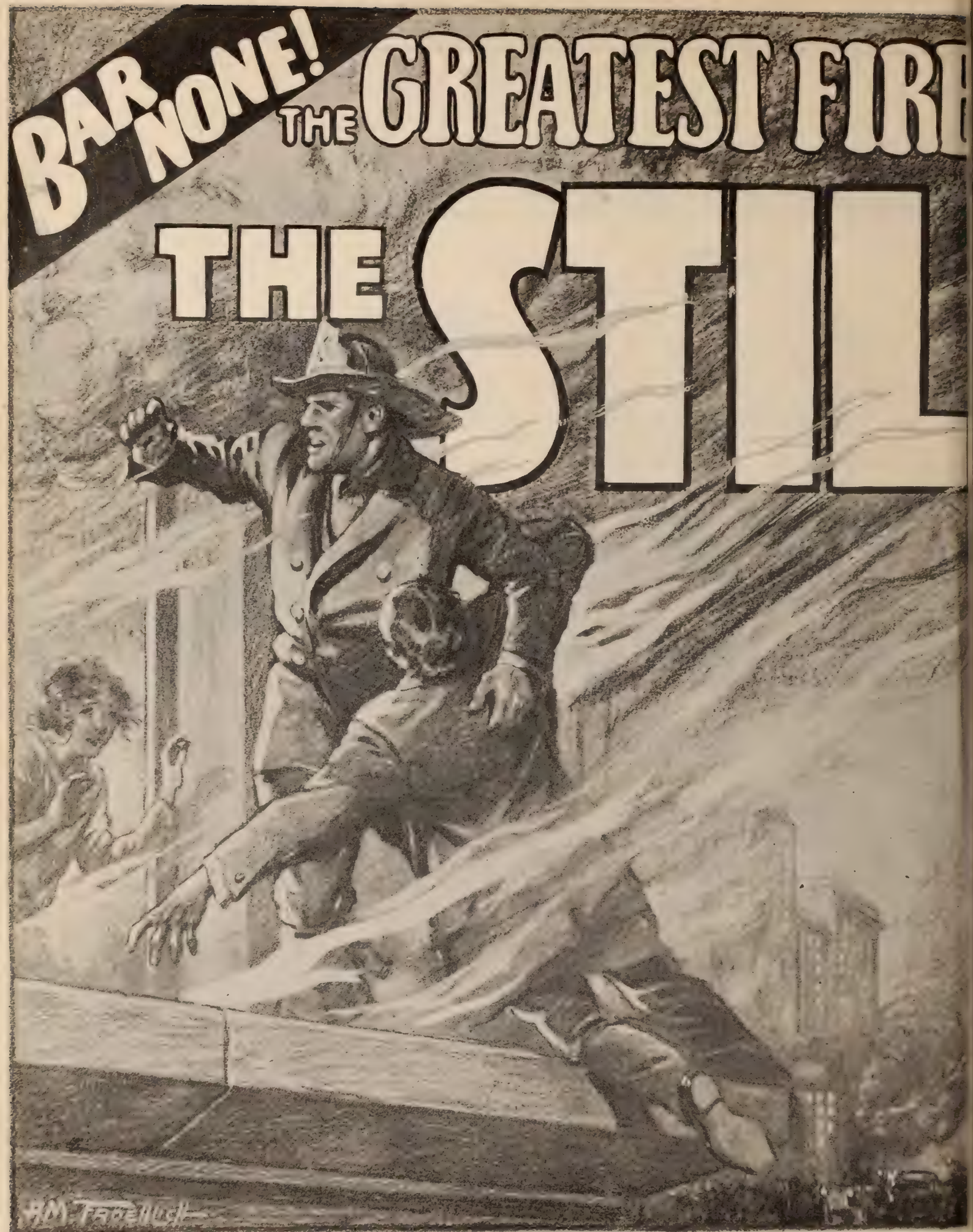
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Better Book It Now.

Member,
Motion Picture Producers
and Distributors of America, Inc.,
Will H. Hays, President

EDUCATIONAL
FILM EXCHANGES, Inc.
E. W. Hammons
President



UNIVERSAL'S WHITE LIST MILES

MELODRAMA EVER SCREENED

LALARM

Red Hot Audience Stuff!

THE Most Marvelous Fire Melodrama Ever Screened! Thrilling? Why, say! You can hear the shriek of sirens, the clamor of fire bells — imploring cries of stricken people, trapped in the caldron of fire and flame — the shouts of the fire chiefs — the smoke and flying debris. Action? Dozens of daredevil fire eaters perform miracles of heroism in the face of death. It pulses with romance and life. It's a rampaging, powerful, profit-maker. It will line them up at your box-office long before you open your doors.

Presented by CARL LAEMMLE

—with—

Helene Chadwick and William Russell

Richard Travers, John T. Murray, Edward Hearn.
Adapted by Harvey O. Higgins from the famous stage play by Joseph Arthur and A. C. Wheeler.

AN EDWARD LAEMMLE PRODUCTION

UNIVERSAL
JEWEL

AND MILES AHEAD OF ALL!

it's here!

CECIL B. PRO

"The Road

With JOSEPH SCHILDKRAUT, JETTA GOUDAL, VERA REYNOLDS, WILLIAM BOYD, JULIA FAYE

Adapted by
JEANIE MACPHERSON *and*
Beulah Marie Dix from the stage play by
Beulah Marie Dix *and* E. G. Sutherland

Seeing is believing—
Prints in all exchanges.
De luxe trade showings in 26 cities.

RELEASED BY

PRODUCERS

Member of Motion Picture Producers and Distributors of America, Inc. WILL H. HAYS, *President*

Another DeMille Triumph!

The Master Achievement of a Master Producer!

DEMILLE'S

DUCTION

to Yesterday"

and it's there

Foreign Distributors
Producers International Corporation
130 West 46th Street
New York, N. Y.

DISTRIBUTING CORPORATION

F. C. MUNROE, President RAYMOND PAWLEY, Vice-President and Treasurer JOHN C. FLINN, Vice-President and General Manager

FRANCES MARION—Box-Office!

Something That Is Const

Frances Marion—Sales TNT

THE women of this country form a considerable percentage of all picture theatre goers. Sixty per cent would not be far from wrong. To enlist their support—ACTIVE support—is one of the fundamental principles of selling the picture to the public.

In a two-page announcement to our readers last week, Producers Distributing Corporation justly recognized the work of one of the great feminine brains in the country—the brains of Frances Marion. They told HER story in THEIR story on "Simon the Jester," which Frances Marion adapted for them from the novel by William J. Locke—her first for P.D.C.

The term, "scenarist," or "scenario writer," is a little cold. It is not a word that plunges into the imagination and comes up saturated in color

Producers Distributing Corporation have brought the word up where the sunlight of sales can play it up—sales to the exhibitor of this Metropolitan Pictures production—sales by the exhibitor to his public

"Adapted by Frances Marion." That line is sales TNT for P.D.C. and for the exhibitor.

Help Them Sell Her

THE exhibitor who has played such Frances Marion adaptations as "Humoresque," "Pollyanna," "Secrets," "Potash and Perlmutter," "The Eternal Flame," "Rebecca of Sunnybrook Farm," "The Dark Angel," knows that he can put his money on the same horse—to win. It's a "future" bet, but a pretty safe one.

Here's a bet for you, Messrs. Flinn, Harvey, and Giegerich over at P.D.C.:

HELP THE EXHIBITOR TO SELL FRANCES MARION TO HIS PUBLIC.

Give him some of your portable, readable copy so that he can, in turn, tell HIS public that they are seeing a product of the brain that created the adaptations of "Humoresque" and the rest.

The Woman Angle

WOMEN are vitally interested in what other women are doing. They go to pictures to see not only the Novarros, the Valentinos, the Dixes, but the Talmadges, the Pringles, the Philbins. For many reasons. Besides, they cannot find enough "Exhibit A's" of women who do big things in ANY form of creative endeavor.

If Frances Marion could tour this country she would do a big job for you and for Frances Marion.

Failing this, provide the exhibitor who books "Simon the Jester" with copy for his advertising, for press notices, for his advance program, for circular letters to the women of his community, telling them what "adaptation" is all about, who Frances Marion is, what she has done, and what they may expect to see.

Frances Marion is a sales instrument for the exhibitor. Help him to USE it

P. D. C. Service

YOU may be 'way ahead of us on this idea, gentlemen. We know that you are getting out letters to exhibitors, pointing out to them PARTICULAR ways of pointing public feet toward their box-offices on PARTICULAR P.D.C. pictures. You don't give a college yell on your products in these letters. You plainly and calmly ANALYZE its ticket selling possibilities. This aside from the regular channels of service to the exhibitor. That's something CONSTRUCTIVE.

It is right to recognize Frances Marion as you did. She deserves it. NOW help the exhibitor to use Frances Marion as his BOX OFFICE deserves.

Yes Sir—CONSTRUCTIVE

WE ARE offering these pages as SOMETHING THAT IS CONSTRUCTIVE. We hope that varied elements in this business will find in them something that IS constructive.

The above, on Frances Marion, may be of use to individuals other than Frances Marion and to organizations other than P.D.C.

The whole idea brings up the subject: What is a contract with an exhibitor? When does the contract begin, and when does it end?

A contract does not end when the salesman walks out of a theatre with the dotted line tucked in his pocket, either for the exhibitor or for the salesman, or the organization he represents.

Making Money Makes a Contract

THE contract does not end until both sides have lived up to obligations other than those of credit and finance, and the picture or series of pictures has made MONEY.

When the exhibitor WORKS, and when the picture WORKS—that s when a contract is terminated. When a contract is terminated in that manner a NEW contract is already being written.

Doing Things at F. B. C

THE press sheet has a close rel
. Up at F.B.O. they have pro
on "The Keeper of the Bees."
Brown realize that a press sheet
the exhibitor and which does n
ture to his clientele defeats its o

They, and their advertising a
congratulated on doing SOM
STRUCTIVE—giving the bu
Bees" a guide that points th
home to the box-office.

A Trim Job on "Bo

WARNER BROS., as
"Bobbed Hair," sho
of an old contract and the

A Pittsburgh newspape
its inauguration of the ser
story, chapters of which w
by different well-known
form in newspapers. Wa
Murphy went right to
serialization of "Bobbed
out the country. A tri
ploitation. THAT is s

Chaplin "Saves"

EVER hear of Cha
think of Chaplin
saver. Nevertheless,
a walloping-sized to
AND with "The Gol

We all know tha
satisfaction part of
back" guarantee.

In this instance
tainment boy who
but he had fled.

It was Saturd
shows, but he
ONE show:

A news reel s
before the proj

A two-reel c
ing for a dolla
into one pie to
tea cookie.

An episode
years out of
AND TH
"The Gol

Our repo
TOMER.
comments
Chaplin w
have wall

Time spent, by both sides, in arg
better be spent in COLD TURKEY
THE PICTURE OVER.

METROPOLITAN PICTURES CORP.
presents
"Simon the Jester"
with EUGENE O'BRIEN & LILLIAN RICH
Adapted by Frances Marion
From the novel by William J. Locke
Directed by GEORGE MELFORD
A FRANCES MARION Production

PRODUCERS

Foreign Distributors Producers International Corporation
130 West 46th Street New York, N. Y.

r u c t i v e — By Bill Reilly

uing over price could
alk on HOW TO PUT

).

tion to the balance sheet.
uced a master press sheet
Nat Rothstein and Colvin
which sells the picture to
t help HIM sell the pic-
wn purpose.

d publicity staffs, are to be
THING THAT IS CON-
ers of "The Keeper of the
e public from sidewalk and

bbed Hair"

hown by their exploitation of
that they know how the end
egnning of a new one overlap.
took a full page to advertise
alization of "Bobbed Hair." The
re written in "round robin" style,
uthors, lent itself well to serial
ty Parker, Randy White, and Bill
To date they have placed the
Hair" in 450 newspapers through-
n job! That is ticket selling ex-
omething CONSTRUCTIVE.

the Show

rlie Chaplin "saving" the show? W
as a show maker rather than a show
a direct report has come to us from
wn where he DID "save" the show.
l Rush."

t short features have often given the
the exhibitor's "satisfaction or money

the feature picture was the only enter-
stood on the burning deck whence all

y night. Plenty of patrons to see two
e is what the exhibitor loaded into

o old that the pulmotor had to be applied
ction machine could function.

medy that was made when custard was sell-
r a barrel and slapstick bakers put enough
make the kind mother made look like a polite

of an animal serial which was already five
he museum as a relic of the Movie Stone Age.

EN—
l Rush!"

rter was not a picture "expert"—just a CUS-
The whole house had the fidgets, and from the
going around the theatre, if it had not been that
as coming in "The Gold Rush" the house would
ed out almost to the man.

Charlie saved the day. "The Gold Ru
of irritated, tortured customers was
Now the report from that exh
would probably have read
liked it, but gross busines
We ask you, boys,
across the street
free" and perform
An exhibitor
only unfair to
little picture
This we
tion of th
of their
THA
An
hibi
and
br
'EX
Le
line
Let'
NO MO
There
the sales
ENTERTAI
verdict?



FRANCES MARION

~the greatest woman creative genius of the screen

RELEASED BY

DISTRIBUTING CORPORATION

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FOX HAS THE PLAYERS!

Never before in the history of the industry has there been such a galaxy of stars enrolled under the banner of one producer.

Never before in the history of the industry has there been so many stars known the world over for notable screen achievements.

EVERY PLAYER IS AN ARTIST IN ALL THAT THE WORD IMPLIES
EVERY PLAYER IS A CREATOR OF ROLES THAT WILL NEVER DIE

THE CASTS OF THE WILLIAM FOX NINE GOLDEN NUGGETS CONSTITUTE BOX OFFICE MAGNETS OF RARE POTENCY

The Ancient Mariner Directed by Henry Otto and Chester Bennett: Clara Bow, Gladys Brockwell, Vivian Oakland, Leslie Fenton, Earle Williams, Paul Panzer, Nigel de Brullier.

The Gilded Butterfly Directed by John Griffith Wray: Alma Rubens, Bert Lytell, Frank Keenan, Herbert Rawlinson, Huntley Gordon, Vera Lewis.

East Lynne Directed by Emmett Flynn: Edmund Lowe, Alma Rubens, Lou Tellegen, Belle Bennett, Frank Keenan, Marjorie Daw, Paul Panzer, Leslie Fenton, Lydia Knott, Eric Mayne, Martha Mattox, Harry Seymour.

Wages for Wives Directed by Frank Borzage: Jacqueline Logan, Zasu Pitts, Creighton Hale, Earle Foxe, Margaret Livingston, David Butler, Dan Mason.

Daybreak Directed by Rowland V. Lee: Jacqueline Logan, Lou Tellegen, Walter Pidgeon, Roy Atwill.

The First Year Directed by Frank Borzage: Kathryn Perry, John Patrick, Margaret Livingston, Frank Currier, Virginia Madison.

The Golden Strain Directed by Victor Schertzinger: Madge Bellamy, Kenneth Harlan, Hobart Bosworth, Ann Pennington, Lawford Davidson, Frank Beal.

The Palace of Pleasure Directed by Emmett Flynn: Edmund Lowe, Betty Compson, Nina Ramano, Henry Kolker.

When the Door Opened Directed by Reginald Barker: Jacqueline Logan, Margaret Livingston, Walter McGrail, Robert Cain, Frank Keenan, and Prince Royal, the Wonder Dog.

IT'S A WILLIAM FOX YEAR!

Fox Film Corporation



FOX HAS THE PICTURES!

Never before in the history of the industry has there been such an array of sterling box-office attractions by one producer.

Never before in the history of the industry has perfection been so nearly reached inasmuch as nothing that is requisite is wanting.

EVERY PICTURE ABOUNDS IN THRILLS, TEARS AND LAUGHS
EVERY PICTURE VISUALIZES A SUCCESSFUL STORY OR PLAY

THE APPEAL OF THE WILLIAM FOX NINE GOLDEN NUGGETS WILL FIND A RESPONSIVE CHORD IN EVERY PICTUREGOER

The Ancient Mariner Based on Samuel Taylor Coleridge's classic poem. Taught in every school in the land. A big Christmas special.

The Gilded Butterfly Based on a Best Seller by Evelyn Campbell. A stirring tale of love and adventure at Monte Carlo.

Wages for Wives Based on the play "Chicken Feed," by Guy Bolton, the popular American playwright. A dramatic comedy which hits every home.

Daybreak Based on last year's stage success, "The Outsider." A story of a great ambition thwarted for a while but triumphant in the end through sublime faith. An unusual love story.

East Lynne Known and beloved all over the world. Its publicity started more than fifty years ago. The most poignant love story of all time.

The First Year Based on Frank Craven's amusing play of married life. Adapted to the screen by Frances Marion, and probably her best work.

The Golden Strain Based on Peter B. Kyne's Cosmopolitan Magazine story, "Thoroughbreds." This is Kyne at his best.

The Palace of Pleasure Based on the play, "Lola Montez." Depicting the tempestuous career of a beautiful Spanish dancer who left a trail of broken hearts in her wake.

When the Door Opened Based on James Oliver Curwood's novel. Considered by many his greatest. It has the most thrilling flood scene ever screened.

IT'S A WILLIAM FOX YEAR!

Fox Film Corporation

Made expressly for
holiday showing—
The ideal Christmas attraction!

WILLIAM FOX
presents

The Ancient Mariner

Classic Drama and Modern Romance!
An elaborate and exquisite production!
One of the screen's finest achievements!

directed by Henry Otto and Chester Bennett

from the masterpiece by
Samuel Taylor Coleridge
with this great cast
LESLIE FENTON ~ CLARA BOW
VIVIAN OAKLAND ~ EARLE WILLIAMS
PAUL PANZER ~ GLADYS BROCKWELL
NIGEL de BRULIER

Fox Film Corporation

For Season 1926-27

No. 1

William Fox announces
the production of

What Price Glory?

by Maxwell Anderson and Laurence Stallings

The dramatic success of two seasons in New York

Praised extravagantly by every New York and visiting critic---it earned the title: "MOST TALKED ABOUT PLAY IN THE WORLD!"

Its New York run was a NATIONAL SENSATION---now being duplicated by road companies in every section of the country.

WARNING!

Fox Film Corporation has purchased all rights for motion picture presentation of "WHAT PRICE GLORY?" throughout the world and warns exhibitors against misleading advertising or publicity tending to compare "WHAT PRICE GLORY?" with any other motion picture production.

Fox Film Corporation will vigorously prosecute any false or misleading advertising or publicity.

IT WILL BE A FOX PICTURE

with direction and cast befitting a truly great production

Next week No. 2
Watch for it!

Fox Film Corporation

WAGES *for* WIVES profit



WILLIAM FOX
presents

WAGES

John Golden's stage play,
"Chicken Feed" *by* GUY BOLTON

Scenario by
KENNETH B. CLARKE

FRANK BORZAGE
PRODUCTION

Fox Film Corporation

—so much sweet for you!



A vivid comedy-drama of the great American hold-up —with irate wives on strike for more money— and gay husbands on strike for less wives!

JOHN GOLDEN UNIT

for WIVES

With a brilliant cast ~ *including*

JACQUELINE LOGAN — EARLE FOXE
MARGARET LIVINGSTON — ZASU PITTS
CREIGHTON HALE — DAVID BUTLER — DAN MASON
CLAUDE GILLINGWATER

Fox Film Corporation

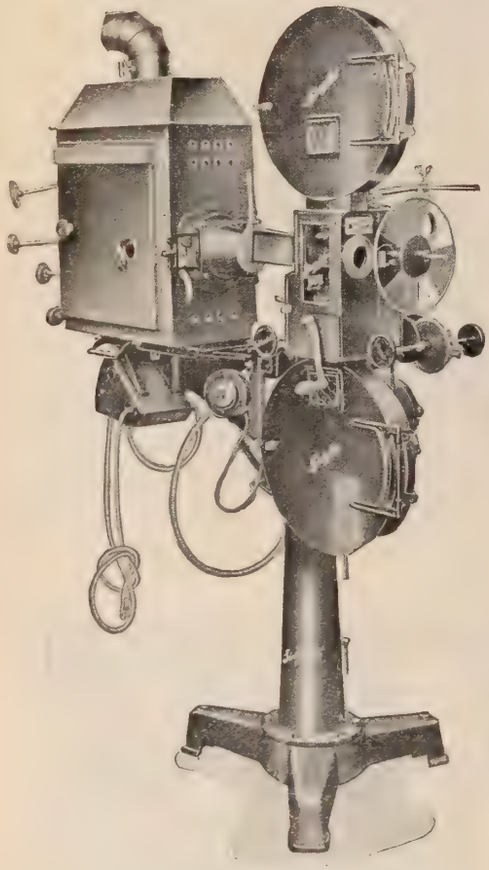
Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

Let's Go to the Movies

With many people movies occupy a large and definite place in each week's program of entertainment. Fortunate is the theatre whose audience consist largely of these regular patrons.

Many theatres depend on a good selection of pictures alone to secure this class of business. But, invariably it's the theatre that gives the best presentation of pictures that attracts steady patronage. People know that most good pictures can be seen at any particular theatre, sooner or later, and they choose the one that shows them best.

Good projection equipment is therefore, of first importance. That is why so many of the most prosperous theatres have installed Simplex Projectors.



Simplex Type S Projector

Simplex

The Simplex Projector is built according to the designs and specifications of engineers whose many years of experience have given them a thorough knowledge of projection requirements.

The selection of material, the making of each part, and the construction of the whole machine is attended by the most diligent care and precise workmanship.

Simplex Projectors are made in several types to fit the requirements of every theatre. For arc-light or incandescent lamp projection it pays to buy a Simplex.

There is a Simplex Service man in your district who will gladly discuss your projection needs with you. Or mail the attached coupon and full description, prices and terms will be sent you without obligation.

Precision Machine Co., Inc.,
317 East 34th St.,
New York City.

Without obligation please send me complete description of Simplex Projectors, with prices and terms of deferred payment plan.

Name.....

Theatre.....

Location.....

MADE AND GUARANTEED BY

THE PRECISION MACHINE CO. INC.

317 East 34th St--- New York

WARNER BROS
Classics of the Screen

Millions are Reading it!



"Bobbed Hair"

Written by Twenty Famous Authors~

Millions will Want to See It

"MORALS for MEN"

SUGGESTED BY "THE LUCK SERUM" — BY GOUVERNEUR MORRIS

EVEN BETTER THAN "SOULS FOR SABLES"

A TIFFANY PRODUCTION—
featuring
CONWAY TEARLE & AGNES AYRES
and a cast including
ALYCE MILLS-OTTO MATIESON
ROBERT OBER *and* JOHN MILJAN

DIRECTED BY BERNIE HYMAN
UNDER THE PERSONAL SUPERVISION OF
A.P. YOUNGER



TIFFANY PRODUCTIONS, INC.
M.H. HOFFMAN, GEN. M'G'R.
1540 BROADWAY NEW YORK CITY

Absolute Evidence

Mr. Tom McKean,
Film Booking Offices.
St. Louis, Mo.

Dear Mr. McKean:

After a four day run of THE KEEPER OF THE BEES, it looks as if we will have to have a return on it in order to satisfy the hundreds that were turned away. Had we but known the drawing power of this wonder picture, we would have let it in for the entire week.

We had them standing out every night and Saturday was awful. We were filled early in the afternoon and they kept coming at night. We were compelled to turn away hundreds. Wednesday and Thursday we had both THE IRON HORSE and THE GOLD RUSH in competition. Friday and Saturday we had THE GOLD RUSH and other good pictures in competition.

For attendance it broke all records, and THE FRESHMAN is the only picture that has it beat on receipts. THE FRESHMAN was played at advanced prices. All that saw it pronounced it good, and I know of several who saw it twice.

One thing happened that we did not look for, and that was the drawing power it had on the children. It pleased the "kids" the same as a dog picture or Fred Thomson.

To sum it all up, it is a great picture and we only hope it will do as well for all exhibitors as it did for us. A picture like THE KEEPER OF THE BEES is a God-send to the exhibitors. and I sincerely trust we will have more of them.

Very truly yours,

James C. Weber

Jas. C. Weber,
RIALTO THEATRE

Jacksonville, Ill.

CLASS OF SERVICE | SYMBOL
Telegram |
Day Letter | Blue
Night Message | Nite
Night Letter | N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAPH COMPANY
NEWCOMB CARLTON, PRESIDENT

The filing time as shown in the date line on full rate telegrams and day letters, and the time

RECEIVED AT 42CF K 64 5 EXTRA

HENDERSON NCAR 1141A MC

FILM BOOKING OFFICES CHARI

KEEPER OF THE BEES OPENING YESTER

FEW GREAT BOX OFFICE ATTRACTIONS

CROWDS WHO STOOD IN POURING RAIN

OUR FIRST TELEGRAM IN OUR FOURTE

BUT KEEPER OF THE BEES DESERVES A

PRINCESS

POSTAL TELE

RECEIVED at

This is a fast Telegram unless otherwise indicated by signal after the number of words. (Day Letter) or (Night Telegram)

Send the following Telegram, subject to

CHD97 70 1 EXTRA

LEE MARCUS
SALES MANAGER
NEWYORK NY
FEEL IT MY DUTY
KEEPER OF THE
THIS WEEK STOP
RECEIPTS HAVE
DAY AND NIGHT
FROM PATRONS
LOUIS B CE



that Gene Stratton-Por

THE KEEPE

IS PACKING THE

Distributed by FILM BOOKING OFFICES of AMERICA,

Exclusive Foreign Distributors
H.C. Export Corporation
723 Seventh Avenue
New York
cable
EBD Pictures GMBH
Berlin
P.C. Export Corp.
London
Société Anonyme des Films F.B.O.
Paris

UNION

RAM

E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
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Night Message	Nite
Night Letter	N L

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...ted at destination as shown on all messages, is STANDARD TIME.

1925

...NCAR

...AT THE PRINCESS ONE OF THE

...TO CUT PROGRAM TO ACCOMODATE

...ORING FOR ADMISSION THIS IS

...ARS OF OPERATION OF THIS NATURE

...THE PRAISE WE CAN GIVE IT

...EATRE BY G S VICK MANAGER

1206P

CABLES

ELIVERY NO.

STANDARD TIME INDICATED ON THIS MESSAGE

...ELEGRA...

...RAMS ...ALL ...RICA

CABLEGRAMS TO ALL THE WORLD

terms on back hereof, which are hereby agreed to.

4 07

...LECT NL

MS MINNEAPOLIS MINN

...LM BOOKING OFFICES OF AMERICA 723 SEVENTH AVE

...O INFORM YOU THE SUCCESS GENE STRATTON PORTERS THE

...S IS MEETING WITH AT PANTAGES THEATRE MINNEAPOLIS

...NCE OPENING SUNDAY TO ONE OF BIGGEST DAYS OF YEAR

...CREASED DAILY AND TODAY THURSDAY HELD THEM OUT

...OP GREAT AUDIENCE PICTURE UNTOLD COMMENDATIONS

...OP AM SURE PLEASED WITH MY GOLD BONDS CONTRACT REGARDS

T

MGR.

WESTERN UNION

TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

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RECEIVED AT NA15 50 NL COLUMBIA SOCAR OCT 29

LEE MARCUS,
GEN SALES MANAGER FILM BOOKING OFFICES 723 7 AVE NEWYORK NY

OPENED WITH GENE STRATTON PORTERS KEEPER OF BEES RECORD BUSINESS FOR MONDAY AT IDEAL THEATRE PACKED HOUSE TWO PM UNTIL NINE THIRTY IN SPITE FIRST COLD SPELL OF WINTER EVERY ONE MY PATRONS AND NEW ONES THAT HAVE NEVER BEEN IN HOUSE BEFORE LOUD IN THEIR PRAISE STOP WARMEST CONGRATULATIONS

LESTERS IDEAL THEATRE

WESTERN UNION

TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Day Letter	Blue
Night Message	Nite
Night Letter	N L

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RECEIVED AT

81 EV 38 NL 2 EXTRA SG

LEAVENWORTH KANS NOV 4 1925

FILM BOOKING OFFICES OF AMERICA

18 TH & BALTIMORE KANSAS CITY MO

KEEPER OF BEES OPENED TONIGHT TO CAPACITY EVERYONE ENTHUSIASTIC ABOUT IT AND BOY WHAT AN AUDIENCE PICTURE WHAT A WOMANS PICTURE IT IS DONT LET ANY EXHIBITOR WITH A SICK BOX OFFICE MISS THIS ONE REGARDS

WALTER WALLACE ORPHEUM THEATRE

Rushed in "Bees"

"Dear Van and 'Gang'—Am rushing you a report on 'Keeper of the Bees' as I am the first one in the State of Oklahoma to run this." So says Roy E. Cline, Osage Theatre, Osage, Oklahoma. And here's the hot tip:

KEEPER OF THE BEES. (F. B. O.) Star cast including Clara Bow. Here is a PICTURE that will yank folks into the old joint that have never been known to jar loose. Had a cold, blustery night to run this; but they came till we were unable even to furnish standing room. We also had a hunch and raised our admission price to 25-50, which, in a small town, will generally sink you; but they dug up their four bits and came anyway. Oh, Boy! but it is a "Grand and Glorious Feeling" to fill up the old joint to the brim at four bits a throw. While the picture may, for some towns, be a little weak, it will satisfy them and you have enough left to pay the rent.

M.P. WORLD NOV. 7-25

...ter's

...R OF THE BEES"

...ATRES EVERYWHERE !!

Inc., 723 Seventh Ave., New York, N. Y. EXCHANGES EVERYWHERE



MARY PICKFORD

"LITTLE" ANNIE ROONEY"

DIRECTED BY WILLIAM BEAUDINE

What New York Critics Say

"'Little Annie Rooney' probably will make millions of dollars. Plenty of people were delighted." —Tribune.

"This is the Mary Pickford of old; the Mary Pickford who is real—the one and only Mary. The crowds laughed at her, wept with her, and always were interested." —World.

"'Little Annie Rooney' will entertain nearly everyone." —Sun.

"'Our Mary is giving the world and his wife what they want. I know 'Little Annie Rooney' is going to delight her large army of admirers. She's younger, more adorable than ever." —American.

"Here's your Mary of the golden curls and fighting fists. 'Little Annie Rooney' cleverly marries the laughs to the tears. You'll love this picture. Mary is irresistible." —Daily News.

NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford — *Charles Chaplin*

Douglas Fairbanks — *D. W. Griffith*

Joseph M. Schenck, Chairman, Board of Directors — *Hiram Abrams, President*



JOHN W. CONSIDINE, JR.
presents

RUDOLPH VALENTINO

in

"THE EAGLE"

Supported by VILMA BANKY *and* LOUISE DRESSER

Screen Story by HANS KRALY

A CLARENCE BROWN Production

The Verdict Of New York

"Colorful, full of action and a real love story. Not since the feminine world went on its knees and made him a hero has Mr. Valentino had such an engaging role."—American.

"If 'The Eagle' is not a classic we do not know one, and the hero is sincere, whimsical and wistful, a most devastating combination."—Tribune.

"Mr. Valentino acquits himself with distinction. 'The Eagle' is a satisfying picture."—Times.

"Rudolph Valentino is his old time debonair, romantic, adventuresome self. He is handsome in Cossack uniform, dashing in bandit garb and impassioned as the lover. 'The Eagle' rises to romantic heights."—Mirror.

"Rudolph Valentino offers a romantic comedy. People will be entertained by 'The Eagle'. The production is more than superb."—Telegraph.

"'The Eagle' is interesting, entertaining, and dramatic. It is a good picture beautifully staged and well worth seeing."—Eve World.

NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford — *Charles Chaplin*

Douglas Fairbanks — *D. W. Griffith*

Joseph M. Schenck, Chairman, Board of Directors — *Hiram Abrams, President*



JACKI COOG

Packs Capitol (N.Y.) with His Box-Office Follow-Up to "The Rag Man"

"New York and the surrounding country owe all concerned in making the picture, a debt of gratitude." —*N.Y. American.*

"Jackie Coogan scores in 'Old Clothes.' One of the really fine actors of the screen. His technique comparable to Pickford, Chaplin, Gish. Ladies of all ages and their escorts will find something to applaud. The love interest should satisfy such spectators as the antics of the small star fail to amuse—if any!" —*N.Y. Telegraph.*

"Genuinely heart-warming comedy. Coogan as charming a comedian as ever and as skillful a provoker of your tears." —*N.Y. Herald-Tribune.*

"Jackie Coogan this morning will read telegrams of congratulations on his latest picture, 'Old Clothes.' Success and popularity fully earned." —*N.Y. World.*

"The favorite adolescent of the film world is unusually entertaining in 'Old Clothes,' a sequel to 'The Rag Man.' He stirs his audiences. This ability is the secret of Jackie's exceptional drawing power at the box-office. He earned for himself audible tributes." —*Evening Sun.*

Get the great showman's campaign book on "Old Clothes." Big national tie-ups. Marvelous material to put the picture over to big money.

The Quality 52

OLD

by Willard Mack

from Metro-

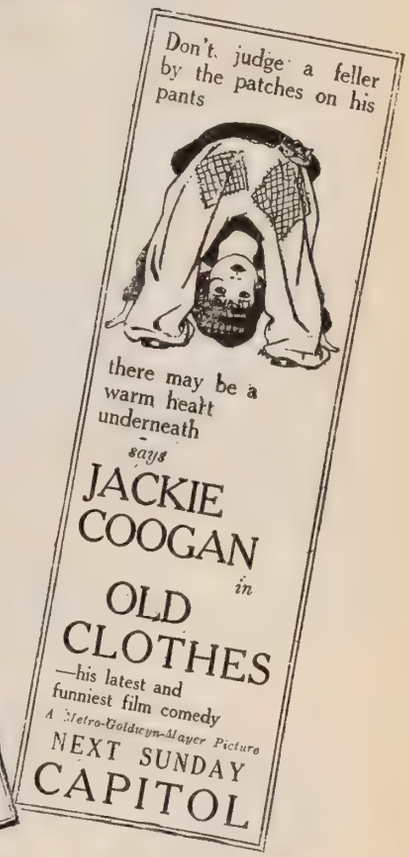
E AN CLOTHES

The ads of the New York campaign, selling the laughs, the star's fame and the love story appeal









CLOTHES

Directed by Eddie Cline Under personal supervision of **JACK COOGAN, *Sr.***

Goldwyn-Mayer

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President



another goes over!

Practically unheralded, yet backed by First National's record for showmanship and performance, "Why Women Love" has gone over *everywhere*, and enthusiastic first-run exhibitor reports say: "The most thrilling sea-drama in recent months. Just what our audiences want!" It takes a mighty good picture to *make itself* at the box-office!

Edwin Carewe presents

WHY WOMEN LOVE

BLANCHE SWEET

with

ROBERT FRAZER, CHARLES MURRAY
DOROTHY SEBASTIAN and RUSSEL SIMPSON

Scenario by LOIS LEESON

Directed by · EDWIN CAREWE

JOHN D. SCHULZE
ROBERT B. KURRLE
WALLACE FOX
LeROY STONE

First National Pictures

Best by Test

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays, President


Hotsy Totsy!
How She Charlestons!
She's rocked the old town
often before~
But this time~~
C'mon over


JOHN McCORMICK
PRESENTS
COLLEEN
Adapted from
Israel Zangwill's
stage success
Directed by
John Francis Dillon
June Mathis,
Editorial Director
Art Director
E. J. Shulter
Cinematographer
T. D. McCord
She starts the Newest Box-Office

MOORE IN "We Moderns"

Since "Flaming Youth" two years ago no picture has scored the sensation that "We Moderns" will make. Good-bye flappers! Good-bye Jazz! Colleen Moore has hit the new answer to what the public wants. It's Life in the London style—as sparkling, swift and surprising as Zangwill's brilliant play paints it!





First National Pictures



Wad

Craze! It's Your Big Money Maker!







Terrific!

—and you see every moment of it!

The earth is too safe for these sky-larkers. Up they go—3,000 feet up in a giant dirigible, reveling in the purple night. Saxophones wail, laughter floats above the whirr of propellers.

We Moderns charleston in the clouds. And up there one girl—one wild-eyed, frenzied little escapader—learns the terror of it, just before an aeroplane, rushing from darkness, crashes the dirigible down. They sink in flames!

There's the screen's most vivid climax. Portrayed in color, that scene crowns with thrill upon thrill the thousand moments of dramatic grip, laughter, surprise and poignancy of COLLEEN MOORE'S unparalleled hit! You'll learn about winners from her!

First National Pictures

Foreign Rights Controlled by
First National Pictures Inc.
383 Madison Avenue, New York

A First National Picture

Motion Picture News

Volume XXXII ALBANY, N. Y., AND NEW YORK CITY, November 21, 1925 No. 21

The Men at the Head

WHILE the mills of the trade politicians were grinding last week and amid all the interviews and whisperings, one man—just one, spoke to us some large and solemn truths.

We quoted his remarks in last week's editorial, in another connection. But they can be quoted again—and again.

He is an exhibitor, one of the kind we refer to as showmen—and hard-boiled. He controls the destinies of many large and small theatres, in cities and towns. He is a keen business man—buys well and sells well; has his mind sharply attuned to box-office success, and gets it.

A successful showman, but also a citizen of the country, alive to the welfare of the American home; alive, too, to the vast influence of the picture and therefore to the huge responsibilities of those who make and show them; alive to present day box-office success but mostly solicitous about its future, for he's a fixture in his community life and doesn't expect to sell out and cash in, while the going is good.

And, by and large, throughout the land there are a lot of exhibitors just like him, also showmen but also settled business and social factors in their respective communities, however small; and undoubtedly they are thinking just about as he does.

* * *

He said: "I don't care who runs the works here in New York. I don't want any of the big jobs. I want to go home and work. But what I do insist upon is constructive leadership, so I will get pictures that not only hold up the box-office but let me hold up my head in my community. I'll follow the right men, whoever they are and whatever their companies may be, just so I *know* that they are in this business for the sake of the motion picture and not merely for their own, that they are building up the industry and not merely their own fortunes, that they are men of their word, that they are constructing and not tearing down. And I want to say this: that if we haven't got this kind of men I'll be one to start a revolution—and get them."

* * *

There's a lot in these bluntly spoken words —and a warning all around:

The stakes are tempting in this business today—for men whose ambitions for wealth or power or both are totally selfish.

Prosperous times—an era of great expansion are ahead of us. The industry itself is entering the era of Big Business. Alone of all American industries this one of ours controls the world market for its goods—a vast and unique commercial development.

But the responsibilities!

It is not merely that billions of dollars worth of theatre real estate here and abroad are dependent upon the American film.

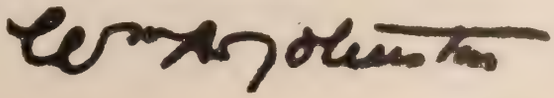
The picture today is the advance agent of *all* commerce. So that far beyond the industry of the film the great industries of the world are involved in its progress.

But, again, even that is not its greatest force.

It is its social influence that counts most. And every exhibitor in America today and throughout the world is feeling all about him the steady compelling demand that his show be such as to advance the best interests of humanity.

All this we bring to the sober attention of those leaders of the American film industry in Hollywood and in a few buildings here in New York whose administration of film affairs today is felt, as is no other single force, throughout the low and high places of the world.

Their stature must be big. And their reward should be commensurate. But it cannot be selfishly desired and selfishly had. And they've got to be considerably more than showmen, considerably more than captains of industry, immeasurably more than Czars, and almighty humble.



AN EDITOR

An Editorial

THE success in this market of "The Voice of The Nightingale" indicates clearly enough that the way is wide open here to foreign pictures of merit. More than that, the American market is earnestly reaching forth—in any direction—for just such pronounced and excellent novelties.

"The Voice of The Nightingale" won the Riesenfeld prize offered for the best short subject. The prize, too, was awarded by a committee of experienced exhibitors with eyes trained to know box-office value.

This short feature will be played by the first run theatres of this country. It will be featured in their bills and in their advertising. With all classes of theatres it will roll up a record volume of bookings. Educational is backing it with heavy advertising. The picture will prove highly profitable to all concerned.



E. W. Hammons, president of Educational.

Does this savor of discrimination against foreign product? Isn't the contrary true? And why can we not have more—many more—such pictures from abroad?

The picture is exquisitely and painstakingly done. In this respect it is a work quite apart from the rush of the American studios. Perhaps, also, that is true of its conception. At any rate, we do not produce such pictures here; and Europe does. With so well proven a demand, why not increase the supply?

We have already spoken of the almost desperate need of novelty attractions for the American theatre. Our own pictures are too much alike. If pictures can be made of a different flavor to please the American taste, there can be little question of their very profitable success here. The reception given "The Voice of The Nightingale" points the way—a very broad way.

* * *

WE don't know just how seriously to take it, but the man who gave us the following tip has our utmost respect and never talks loosely.

According to him there's a bright silver lining to the cloud overhanging, just at present, the independent field.

Very quietly but surely the independent exhibitors—and there are many of them and many strong ones—are being lined up to support a program of independent production, to be released through independent exchanges.

What interests us, right now, is the entire practicability of the thing. Why not?

The idea cropped up at the Milwaukee Convention, and was considerably discussed. It took the form of a sort of "Second National," franchises being given, however, directly to several thousand theatres instead of primarily to key city theatres and then secondarily to others of smaller size throughout the country.

As to the present scheme we know nothing—the details of its structure. But it ought to be a fairly simple procedure, profiting by the experience of the industry and putting together the best of the various cooperative enterprises.

For instance, that was a basically sound proposition of W. W. Hodkinson's in the early days of Paramount, to-wit, that producers be held accountable to the distributor through box-office reports from exhibitors on each of their pictures.

On the other hand, the franchise exhibitors must obligate themselves to take the product scheduled—until the producer proves himself unfit. That is no more—and not so much, as they do today with any distributor when they book in block.

Then the Metro idea was an excellent one—and worked. The structure was composed of (a) the home company in New York, (b) independent exchanges, (c) independent producers. Each participated in a percentage of the gross.

There's a great opportunity here and plenty of workable ideas. In fact that is true right along of the industry in general. Big opportunities and plenty of ideas prevail. But to get the men—to execute the ideas to fill the opportunities! There's the rub.

The man to head this proposed organization must be one in whom the members of the co-operative scheme place complete trust. They've got to let him make the decisions—as to product and to distribution and franchise policy. Executive committees must function, but the man on the job is the force that will either make or unmake the edifice.

* * *

"CLASSIFIED" is being generally hailed as Corinne Griffith's best picture. So I visited the Strand Theatre at the second show last Monday afternoon to get the audience reaction. The house was packed and the eager faces, laughs and applause gave the impression that here was a spirited convention of Corinne Griffith fans. "Classified" is going over; no question about that.



E. M. Asher, producer of Corinne Griffith productions for First National.

The interesting fact here is that E. M. Asher, who insisted upon the vehicle and its treatment, did so against the advice and entreaty of most everyone. The star would never do in light roles, they opined. And lo and behold! She holds her large following and delights them. And one is led to conclude

ON BROADWAY

By William A. Johnston

that about the best thing for motion pictures is to shatter as often as possible the pet studio traditions, and the pigeon-holed ideas in general, as to what constitutes a show.

* * *

WE gave the advance information several weeks ago that two new pictures—Valentino's "The Eagle" and Bill Hart's "Tumbleweeds" were going to be good. Well, "The Eagle" has reached New York and receives a hearty welcome from the critics; and the public stood in long lines on Broadway after the announcement that Valentino would appear in person. The Strand is holding the picture over for a second week. Now we're awaiting "Tumbleweeds." We still hear the most favorable reports.

Also we forecast from the coast studios "Stella Dallas" and "The Big Parade." Both open next week.

* * *

THERE'S more talk along Broadway right now about the Fox Film Corporation than any other concern. Bidding high, as he is, for the best the stage affords, and dipping right and left into the story market, William Fox is making his competitors step lively—and often unsuccessfully. This year the Fox line-up will contain another roster of attractions.



William Fox, head of Fox Film Corp.

W. R. Sheehan is at the coast studios, getting the stage all set for production. William Fox is to go out later.

Then theatres! Wherever you see a bit of smoke today in the big centres a story unfolds of a new Fox theatre, large and lavish. The Fox Theatre Corporation, the large assets of which grew out of only five thousand dollars, is evidently planned and geared to do some heavy financing.

Fox will prove a big contender.

* * *

JIMMY GRAINGER is off again on one of his remarkable sales trips. With many millions in the Fox books and a well laid campaign ahead of him, he says his firm will rank in gross business right up at the head of the list.

Jimmy's recipe of success is: work. Just that. There's too much golf in the business, is his private opinion, but that doesn't hold a candle, he says, to the time wasted in idle gossip. At lunch, over the telephone, in hotel lobbies, and worse still, in print, the chatter goes on like a brook. Boil the rumors all down, says he, and you haven't got left a penny's worth of fact. And while the magpies are chattering along the side lines, the big parade and its opportunities for them go by.

* * *

AND from the west coast another man—and also a hard worker—writes in the same vein: William Koenig, formerly in charge of the Universal Studios and now studio manager for Warners.

He says:

"It was with great pleasure that I read Messrs. Zukor's and Schenck's statements on Producer-Owned Theatres.

"Both articles are excellent, but what struck me as most wonderful was that each of these gentlemen stated: if the people in the motion picture business (by this I mean publishers, producers, actors and theatre owners) would mind their own business, and not worry about the other fellow, it would be much better off.

"This seems to be the only business in the commercial world where every time an executive is changed, an actor discharged, or a disgruntled employee let out, the entire industry gets up in arms and discusses the affair for weeks. When will we all realize that this is a business and not a playground?

"I blame the trade papers as much as I do the gossipers for this situation. The publishers grasp at scandal and immediately print it without taking into consideration why the change was made, and whether or not it was for the good of the organization. I hope that some day the business will be so adjusted that when an organization which spends hundreds of thousands of dollars on their productions, decides to make a change in management, cast or story—the people of the industry will realize that great thought has been given before such action is decided upon, and should commend rather than criticize the decision.

"In no other business do I know of a situation similar to this, where it would seem that everyone takes delight in 'panning' every move that is made. I had this experience when I was a theatre manager and secretary of the Motion Picture Theatre Owners. We never could get a harmonious meeting—there were always jealousies which spoiled the meetings. It will be a great step forward when the picture business gets on a commercial basis, the same as any other big industry, and eliminates jealousy and gossip.

"I was particularly interested in Mr. Zukor's statements regarding his theatre deals. Having been an exhibitor I can readily understand why producers have gone into the theatre business. I used to think no matter what price was quoted me on a picture, that it was too high—but since becoming connected with the producing end of the business I see how unjust I was to the producer—knowing when I booked a picture, that I was sure to make a profit.

"Mr. Zukor strikes the nail on the head when he mentions the grief the producer goes through in mak-

(*Continued on Next Page*)

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Speaking Editorially

WE sat in the crowded Embassy Theatre the other night and saw Cecil B. De Mille's first independently produced picture, "The Road to Yesterday." The hour was very late—in fact it was midnight when proceedings began and quite a little distance into the morning when they ended. But the picture held—every foot of the way.

All the De Mille magic was present. For thrills, there is a sensational train wreck,—quite the best the screen has ever seen. There is a love story, which gains through transition back to "Yesterday" and again back to modern times; it is well-acted, elaborately staged; compelling; highly interesting. Everything in this picture has been done well. It hits the mark—artistically, dramatically, and box-office wise. A fine picture, a great picture, a credit to De Mille and a golden thing for P. D. C. and the exhibitors who will play it.

* * *

PAUL LAZARUS is back with United Artists, cordially welcomed as a man and an executive of great ability. Paul is one of the most popular and admired men in this industry; deservedly so. All his friends—and they are legion—hail his return to Broadway with real pleasure.

* * *

THE Connecticut situation has at last been settled to the satisfaction of both sides. Governor Trumbull has pledged himself to modification of the law at the next session of the Legislature. Distributors are returning to the State and normal business is being resumed. Collection of the tax will, of course, go on for the present; but the great moral victory has been won. The statute is a hardship on Connecticut exhibitors. The Governor has freely and fairly acknowledged that fact. And congratulations are due, for the handling of a most difficult situation, to Mr. Hays, Mr. Pettijohn and Joseph W. Walsh, head of the Connecticut theatre owners.

* * *

THE theatre war goes merrily along. We hear this week that Finkelstein & Ruben now have 75 theatres. Universal has acquired an important house in Dallas. The Skouras interests in St. Louis are building up a vast chain. Mike Comerford is steadily adding to his string. A. H. Blank is expanding his theatre holdings. And—many more.

No doubt about it—this is the theatre era of the industry. It is a big job just to keep track of what is going on in that field. What the ultimate result will be nobody can foretell. But this is clear; in its main lines of activity the industry is prospering mightily; and the continuance of prosperity, no matter what magnitude theatre operations may assume, will depend, even more emphatically than ever before, on first-class pictures.

* * *

THE Hays organization has issued a bulletin entitled "Facts About Scenario Writing," which is very much to the point. The scenario editors themselves state that the demands of screen writing are great; advise aspirants to sell their stories first to a magazine; declare that experience is essential; published story or stage play is preferred; and screen writing is as difficult as stage writing. This is a useful piece of work. There is no department of motion picture activity whose requirements are so little understood by the public as this same business of scenario writing—a fact that is proved by the Bulletin's assertion that one hundred thousand people a year write one or more scenarios. Of these not more than three or four reach the screen.

An Editor on Broadway

By William A. Johnston

(*Continued from preceding page*)

ing pictures. If an exhibitor could only spend one month at a studio and see what has to be gone through with on every production, especially the ones which involve hundreds of thousands of dollars, they would be better able to see the producer's angle and more willing to pay what he asks for his product, as they would realize what an undertaking each picture is.

"And last but not least, I want to touch on the most amusing part of this business to me—which is that the papers publish a lot of scandal in which the public is not the least bit interested. After all, the public is only interested in big, fine, clean theatres with first class pictures, and if we give them these, and eliminate back-biting and jealousies that now exist, it will be a much greater and finer industry."

* * *

MARY and Doug may appear jointly in a picture to be made abroad. In fact, that is as definite a plan as they have, after "Black Pirate" and "Scraps" are finished. The latter picture, by the way, is said to be superior to "Little Annie Rooney."

At any rate, the two will go abroad shortly and look over the production ground. Should they produce over there, the interiors will be made at the Ufa Studios.

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PICTURES AND PEOPLE



Howard Chandler Christy, famous magazine cover artist, putting the finishing touches to a portrait of Marion Davies, Metro-Goldwyn-Mayer star.

COSTUMES AND VALENTINO

DISCUSSION has been rife in film circles of late as to the status and popularity of Valentino, and the results which would come from his contract with Joseph M. Schenck. The first fruits of that association, "The Eagle," are on display this week at the New York Mark Strand theatre. This is dealt with in review elsewhere in this issue, and the popularity question remains to be answered at the box-offices of the country, but some highly interesting views on pictures and picture making were expressed by Mr. Valentino, who arrived in New York last Saturday to be here for the premiere.

The moot point of costume pictures was one of these.

"I realize fully," he said, "the feeling that exists among exhibitors in regard to costume pictures, and the reason for it. I have no desire to try to change public taste, even if that were possible, but I cannot forget that my two greatest successes, and those with which I am most strongly identified in the public mind—"The Four Horsemen" and "The Sheik"—were both costume roles. Since they still remember me as Julio and as The Sheik, isn't it reasonable to suppose that they like to see me in roles of that sort?

"Then there is another important angle, closely related to the other. The fans seem to want to see me in colorful, romantic roles and situations. That, in turn, demands 'costume,' for a very important reason. If a man attired in armor rides up on a white charger and carries off a girl dressed in velvet and silk, against a background of castles and moats and drawbridges, that is Romance—and the action seems perfectly in keeping with the setting. But if a young man drives up in a high powered roadster and elopes with a flapper from a modern apartment house—that is lurid melodrama. The things of today lack romantic glamor to us. Two



And here, as portrayed by International Newsreel, is Mr. America W. S. Turner of Nashua, N. H., selected by 20 doctors as the perfect man.



Carmel Myers is an alluring figure as Iris, the siren of "Ben Hur" (Metro-Goldwyn-Mayer), to which this photograph attests.



Joyce Compton, one of the promising youngsters among the "new faces," has been signed by F. B. O. for a part in "A Broadway Lady."



Sam Bischoff greets his partner, Nat Levine, in Los Angeles for a conference on the production line-up for the forthcoming season.



One of the gorgeous ballet scenes for "The Midnight Sun" (Universal), in which Laura La Plante essays the greatest role of her career, that of premiere ballerina of an opera company. She may be seen on the steps in the foreground.



Charlie Chase, being presented by Hal Roach in a series of comedies for Pathe, demonstrates that he is something of an acrobat as well as a screen funster.



W. Ray Johnston (left), the head of Rayart Pictures Corp., confers with George Blaisdell, West Coast representative, in Hollywood on plans for the 1926-27 line up.

hundred years from now, we will appear romantic to another day and age.

"The rum runner of today is much the same as the pirates and privateers of earlier days—but where a story of the Spanish Main would be picturesque and colorful, a modern story of rum runners and chasers would probably be classed as rather cheap melodrama.

"Mr. Schenck strongly champions the modern story, but he himself remarked that in 'The Eagle' he did not even notice the costumes, because the characters were entirely natural. And right there, I believe, is the crux of the whole costume situation. Too many costume pictures were all costume and no drama. If proper attention is paid to the human values and to the story, keeping the costumes in their rightful place, subservient to the characters, the audience will forget that it is a costume picture.

"My next picture will probably be a modern society story, for the sake of variety, but I still hope, some day, to do a smashing costume success which will demonstrate, once and for all, that the prejudice is not against costume pictures but against the wrong kind of costume dramas."

His next picture, he announced, would probably be directed by George Fitzmaurice, an arrangement which he felt would be admirable.

"It is difficult," he remarked, "to find a director for just that sort of picture. He must have a sense of the colorful and romantic, perhaps a bit of the Continental touch, and still be able to handle big human drama. That is a rare combination. I should very much like to have Von Stroheim direct me in a picture. He has exactly the blending of cynicism and sentiment that seems necessary. Other directors give the sophisticated, deft comedy touch, but they fail to arouse the emotions or to create sympathetic roles for the players."

He also expressed the belief that a woman scenarist was desirable in his case. While warmly praising Kraly for his work on "The Eagle," he pointed out that a woman continuity writer best understood the sort of appeal it was desirable to create in his roles.

RUDOLPH ON LOCATION

YOU never know where or when you may run across folks from the old home town, a fact which is attested to by Gerald K. Rudolph, publicity manager for Fox, who recently accompanied Winfield R. Sheehan, vice-president and general manager, to Los Angeles. Rudolph paid a trip to the Victor Schertzinger unit at Fort Huachuca, about 18 hours from Los Angeles, filming "The Golden Strain."

When mess was called in the evening, Rudolph joined the other members of the Fox company at dinner, which was served in the building known as the Club. After dinner Rudolph was seated at a table with Schertzinger, Madge Bellamy, Ann Pennington, Hobart Bosworth, Kenneth Harlan and other members of the cast. During the conversation an officer of the Tenth Cavalry entered.

"I was introduced to the officer," writes Rudolph, "but I did not catch his name. He was invited to join the party, and a few minutes later the telephone rang. One of the orderlies answered the telephone and as he placed the receiver to his ear he said into the transmitter, 'Buffalo Club.' Overhearing the remark, I turned to Schertzinger and said, 'I just heard something that will make a good story for me.' Schertzinger asked what it was, and I told him that inasmuch as my home was in Buffalo and that there was a Buffalo Club there, I would write a story for the Buffalo newspapers about the Buffalo Club at Fort Huachuca.

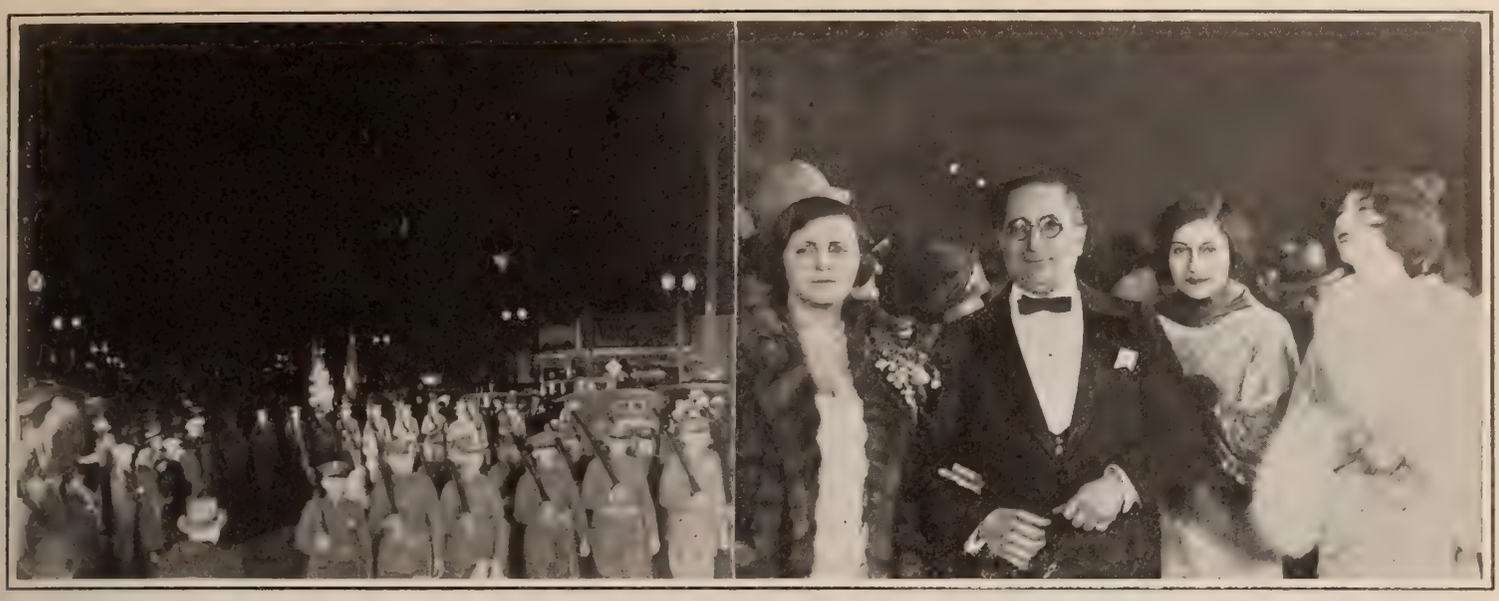
"The officer to whom I had been introduced, having apparently overheard my remark, asked me if it were true that my home was in Buffalo. I replied that it was true and he asked me where I lived. I told him that my home was on Richmond Avenue. Imagine my surprise when he informed me that his parents lived on Richmond Avenue. With an apology for not having remembered his name when he was introduced to me, I asked him who he was. He told me he was Frank Kirby Chapin, and that his father, Brigadier General William Chapin, retired, lives a few doors from my home on Richmond Avenue. Naturally the coincidence affected both of us more or less, and further enlightenment followed on both sides. The upshot of our meeting was that Major Chapin (that is the commission he now holds) directed an orderly to go to the quarters where I had been installed, collect my baggage and remove it to his home, where I became his guest during my stay at the post.

"Major Chapin is a descendant of Cyrenius Chapin, Buffalo's first physician, who was a distinguished figure in the early days.

"While Fort Huachuca is more or less isolated, life among the men is far from uninteresting. Aside from such regular routine of



Members of the Paramount Junior Stars learning the art of screen love-making, prior to commencing work on their "graduation picture" under the direction of Sam Wood. At the left, Charles Brokaw and Thelma Todd are demonstrating the wrong method, the position being awkward. In the centre is a love sene between Claud Buchanan and Josephine Dunn.. At the right, Buchanan and Mona Palma display the proper technique of the screen kiss



The opening of "The Big Parade" (Metro-Goldwyn-Mayer) at Sid Grauman's Egyptian theatre, Hollywood, was an imposing event.. At the left is a flash of the military parade at the opening, while at the right is Louis B. Mayer with his wife and two daughters, Irene and Edith. Many leading stars and directors were in attendance.

army life, there are entertainment features of various kinds. Not the least is a completely equipped motion picture theatre where the best pictures are shown once a week. There is also polo, baseball, golf, swimming, horseback riding, and other sports for the men, and there are social features in which the women play their customary parts. During the stay of the Fox company at the post some sort of entertainment was provided by the officers and their wives each evening, and in return for the cordial welcome extended the members of the Fox cast, the latter presented a vaudeville performance one evening. It is needless to say that Ann Pennington, late star of the Ziegfield Follies, was the hit of the show in a variety of dances which have made her famous. Other members of the Fox company contributed to what under the circumstances was a fairly complete vaudeville program.

"Fort Huachuca is about thirty miles from the one-time famous town of Tombstone, and it was my privilege to be taken there to see what was left of a once thriving mining community. I saw there the relic called the Bird Cage Theatre, which in the days when Tombstone was in its prime was one of the most notorious dance halls in the West. It is said that three hundred men breathed their last on the floor of that place, having for one reason of another intercepted a bullet or two from an adversary's gun. I also visited the town of Bisbee, with its famous Browery Gulch, and also dropped over about thirty miles beyond Bisbee to the Mexican town of Agua Prieta, where I saw a Halloween dance that reminded me of other days thirty years ago. My visit to the great West will always be remembered, and among the outstanding incidents will be those that occurred in connection with my week's stay at Fort Huacuca."

CONTRACTUALLY SPEAKING

SOME of the odd provisions in the contracts of Metro-Goldwyn-Mayer stars and featured players are revealed as follows: John Gilbert's contract provides that he must pass on all stories and have three months' rest each year; Conrad Nagel will never dye his hair, or appear as a brunette; Renee Adoree's contract is drawn up in French and English under the laws of both countries; Carmel Myers must not cut her hair; Claire Windsor must have every July 10th off for her son Billy's birthday; Pauline Starke must never be asked to work on Sundays or on legal holidays.

No wonder it takes a Philadelphia lawyer to draw up a star's contract! Next thing they'll be wanting a clause providing that they need not buy an interviewer's luncheon more than three times a week—and then where will the scribes eat the rest of the time?

MRS. J. I. SCHNITZER PRESENTS—

CONGRATULATIONS are being tendered around F. B. O. to J. I. Schnitzer, vice-president in charge of production, at whose home an infant daughter arrived on November 4th, weighing some seven pounds and declared by the proud father to be wonderfulest ever. Mrs. Schnitzer and Miss Schnitzer are doing very nicely.

NATACHA RAMBOVA HERE

AN important arrival of the week was Natacha Rambova (Mrs. Rudolph Valentino), who came in on the Leviathan on Tuesday afternoon and started work on "Do Clothes Make the Woman?" on Thursday for F. B. O.. The question in the title should be pretty well answered in the picture, since Mrs. Valentino brought with her 40 trunks of new finery, including 32 Spanish shawls from Madrid, for use in the photoplay. She was tendered a gala reception at the pier when the boat docked, and a luncheon was served in the main dining salon.

EARLE'S EARLY GAS MASK

EARLE FOXE, who stars in two-reelers for the Fox Film Corporation, claims that he invented gas masks long before the World War ever loomed on the horizon. It was when he was but a boy, a boy with a profound dislike for either the smell or taste of milk. He was born into a family of confectioners. At sixteen his dad put him to making ice cream. Earle had read about coal-miners and the contrivances they utilized to combat deadly fumes encountered in their work. So he got a description of the masks they wore and rigged one up along the same style — only better.

FRAGMENTS OF LIFE

AN infant son was born on November 1st to Mr. and Mrs. F. Herrick Herrick, weighing a trifle over seven pounds and now bearing the name F. Herrick Herrick, Jr. Mrs. Herrick is Alma June Leaman, the well known scenario writer.



Gilda Gray (with her back to the camera, at centre of picture) rehearsing a native dance for "Aloma of the South Seas" (Paramount) on location in Porto Rico, while Director Maurice Tourneur looks on.



PAUL LAZARUS REJOINS
United Artists in Executive Capacity

PAUL LAZARUS, one of the most popular and capable of film executives, has rejoined United Artists in an executive capacity after an absence of about a year when he was engaged in the publishing business in San Francisco.

Mr. Lazarus returned to his duties with United Artists this week. He was formerly one of the heads of the distribution department and the new post which he now assumes is of equal importance.

As Director of Advertising and Publicity for Vitagraph, Mr. Lazarus first won attention in the industry. When United Artists was formed, he occupied a similar position with that company, and made a marked success, after which he transferred his activities to the sales department and was equally successful.

Sweden Likes American Films

"Hot Water" Probably Greatest Success, Says President of Swedish Film Company

CHARLES MAGNUSSON, president of the Swedish Film Industry, Inc., of Stockholm, who is at present visiting the studios around Los Angeles is author for the statement that "American motion pictures are teaching the people of Sweden to think like Americans, dress like them and act like them."

"It is impossible almost to find a woman in Sweden whose hair has not been bobbed," continued Magnusson. "They are all emulating the American screen stars, and bobbed heads are almost universal throughout the North country." Among other places, Magnusson visited the Harold Lloyd studio where he met William R. Fraser, general manager of the Lloyd corporation. He was shown Harold Lloyd and Jobyna Ralston filming several scenes for Lloyd's next Paramount picture "For Heaven's Sake."

"Out of the 140 pictures we use in our theatres in a year's time 90 or 100 will be 'made in America.' The Swedish public demands American pictures. The stars that are most popular in the United States rank the same in Sweden. Harold Lloyd's "Hot Water" probably stands as the greatest film success in Sweden."

Besides producing and distributing a large majority of the pictures made in Sweden, Swedish Film Industry, Inc., also controls 105 of its largest theatres.

"Our plant in Stockholm covers about 12 acres, but we have only two production stages. . . . We are now using virtually the same equipment in production one finds in the best equipped studios here. We have to depend almost entirely on artificial lighting. . . . During the past year we made only four pictures" continued Magnusson "but since we started producing in 1909 we have filmed approximately 200.

"Our greatest difficulty is distribution. Our 6,000,000 population is so widely scattered that we must overcome problems never met by American distributors. More attention is given specialization in music themes by Swedish exhibitors than to elaborate presentations" declared Magnusson.

"U" Fills Sales Directorate

Ralph Williams Appointed Third Member Under Recently Organized Plan

RALPH B. WILLIAMS has been added to the new sales directorate of Universal and will serve on the board with Lou B. Metzger and Earl Kramer. Williams was named sales director for the Southern division. Metzger is in charge of the Western division and Kramer of the Eastern division, including Canada.

Under the Universal Sales Directorate plan, inaugurated last year the exchanges of the country are divided into three grand divisions, and the supervisors or directors of those divisions have their headquarters in the Universal Home Office in New York. From time to time these directors swing around the circuit of their divisions. This system assures frequent contact between the Sales Director and his exchange managers, as well as between the Sales Director and the leading exhibitors of his territory, and also makes for constant liaison between the Sales Directors and the Home Office.

When first inaugurated, the sales Directorate system was understood to be on trial. It is of proven value now and the continuance of the system, under new heads, is proof positive that the directorate system of sales co-ordination solves many problems of the film selling business and eliminates many of its bad features.

Under the Universal plan, at least one Sales Director is always in New York, with power to pass on important emergency questions as they come up from day to day, whatever territory they may concern. He also is on hand to present the Sales Department point of view to the Universal officials at any time on any question.

East Coast Theatres Gets Another House

The East Coast Theatres Company, recently organized with Oscar Neufeld of the De Luxe Exchange as treasurer, Sam Stiefel also of the De Luxe as president and Isadore Epstein as secretary, has taken over the four-year lease on the Karlton Theatre, Pleasantville, Pa., from Mrs. Jeanne Guillernett, who has operated the theatre very successfully for several years.

The East Coast Theatres Company, interlocked as it is with the Stiefel interests, is planning to acquire extensive theatre holdings and eventually will acquire a chain of a score or more houses in this territory.

Famous Declares Regular Quarterly Dividend

At a meeting held Monday the Board of Directors of Famous Players-Lasky Corporation declared the regular quarterly dividend of $2.00 per share on the common stock, payable January 2nd, 1926, to stockholders of record at the close of business on December 15th, 1925. The books will not close.

Four Bloomington Houses Are Merged

Four theatres in Bloomington, Ill., have been merged into one organization to be known as Bloomington Theatres, Inc. The houses included are the Illini, Majestic, Irvin and Castle. Guy W. Martin will continue to manage the Illini, Irvin and Castle, while the Majestic will be under the management of Jack Spicer.

Admission Tax Repeal Discussed in Capitol

THE House Ways and Means committee in executive session at Washington, D. C., took up the question of repealing the admission tax on November 9, but ran into such a heated controversy that it became necessary to pass that provision by without action.

Representatives of the motion picture industry, headed by Jack S. Connolly, Washington representative of the Hays organization, and including a number of prominent men, placed their petition for repeal of the tax before the committee on October 24, declaring that the tax on popular-priced amusement is a deterrent to business which is causing a loss to the Government far in excess of the amount actually collected. They declared that the Government gets, it is true, over $30,000,000 a year from the tax on admissions, but contended that it so curtailed business that the Government lost more than that sum in income tax and surtaxes from the industry.

When the question of repeal of the tax came up in the committee, a number of members were in favor of eliminating the admission provision from the new bill, but others believed that the amount of revenue was too great to lose, in view of the other cuts that are being made and held out for its retention. The committee will return to this provision later and make an effort to come to some agreement as to the action to be taken.

Connecticut Tax Situation is Solved; Selling Resumed

Modification or Repeal of Law in 1927 is Promised

SELLING of motion pictures in Connecticut was resumed on Thursday of this week, with the exchanges being reopened as rapidly as possible, following a satisfactory agreement among all parties concerned and the promise of repeal or modification of the tax law when the Legislature convenes in January, 1927.

The rotating fund will be continued for the payment of the tax, which will necessarily work some hardship upon Connecticut exhibitors until the law can be repealed or modified, but a considerable moral victory has been won in that the state officials have publicly admitted that the law is a failure and means a hardship upon Connecticut theatre owners. This, it is hoped, will forestall similar legislation in other states, which might have followed if the Connecticut tax had been a success.

All elements of the industry have worked together solidly in the fight for relief in the situation, and Joseph W. Walsh, president of the Connecticut M. P. T. O. declares that it is a splendid example of the results of one hundred per cent co-operation. Walsh has worked in association with Charles C. Pettijohn, of the Hays' office, in maintaining this co-operation and conducting the campaign for repeal of the burdensome tax.

"Great credit should be given the Hays' organization for this victory," said Walsh this week. "If it had not been for their splendid co-operation with all of us in Connecticut, nothing could have been accomplished. Internal dissension in a time like this would have been fatal. Charles Pettijohn has worked unceasingly on this matter, and deserves a lot of credit for the victory, and the conference between Will H. Hays and Governor Trumbull on Thursday of last week was the final deciding factor.

"The exhibitors of Connecticut have stood in line splendidly, backing us up in every way, but it should be understood that the victory is one by the industry, and not by any single faction or individual. The value of one hundred per cent co-operation has never been more strikingly demonstrated."

The significant statement by Governor Trumbull, issued on Friday of last week, was as follows:

"It seems to be the consensus of opinion generally that this law works hardships upon the Connecticut theatre owners not anticipated, and that it should be amended or modified. I do not believe there is any necessity for the censorship feature in this bill and I have heretofore expressed myself on that phase of it. I intend to co-operate with the local theatre men in their efforts to modify this law to make it more equitable, and to eliminate the censorship feature, and I have already so expressed myself to these men."

Charles C. Pettijohn had this to say:

"In order to remove the disadvantages under which the Connecticut theatre owners are now operating, due to the changed method in the distribution of film, it has been decided to restore the former method of distribution in Connecticut. We are going to operate under this law until the next session of the Connecticut Legislature, in the belief that the members of that legislature will see fit to correct the situation. We intend to dismiss the lawsuit and continue our co-operation with the tax commissioner in the meantime."

With the reopening of the New Haven exchanges, employment will once more be given to several hundred persons. Prints and accessories are being shipped to the exchanges as rapidly as possible, and arrangements are being made for exhibitors to return prints to that point which were shipped to them from New York or Boston.



Joseph W. Walsh, president of the Motion Picture Theatre Owners of Connecticut. (M. P. News photo.)

The work of the tax collector will be greatly simplified, since it will no longer be necessary to affix the trailers in New York, the full operation taking place at the New Haven exchanges.

Berwilla Studio Taken Over by Thomas

RICHARD THOMAS has taken over the Berwilla Studios in Santa Monica Boulevard and will remodel the plant at a cost of $100,000. The studio will be one of the most completely equipped on the coast when these improvements are completed early in December. It will be known as the Richard Thomas Productions Studio and will be available for independent producers when not being used by Thomas.

The present plans of Thomas, who is backed by Los Angeles and San Francisco financiers, calls for the production of eight all-star features a year. The first of these will be a screen version of William Dudley Pelley's Saturday Evening Post story, "What Women Love." Albert Shelby Levino has completed the adaptation. Thomas has to his credit twenty-seven pictures which he has produced and directed.

Christie Ballyhoo Car Is Wrecked in Utah

The Al Christie auto ballyhooing "Seven Days" in a trip from and to the west coast, came to an ignominous finish when it plunged into a deep, unlighted culvert and was completely wrecked near Cedar City, Utah, last week, while being driven by Mike Newman.

The car had made the trip in less than seven days from Los Angeles to New York and was maintaining much the same pace on the return journey when it met disaster. Neither Newman nor Edward Cox, who was accompanying him met with serious injury, though both were considerably shaken up. In the course of the journey the car had traveled twelve thousand miles and had visited three hundred and eighty towns.

Florence Mills To Build Big Harlem Theatre

Florence Mills, noted colored star and entertainer is to erect a 3,200 seat motion picture house in Harlem, the Colored belt in New York City. She will cater exclusively to Colored patronage and will conduct the theatre in the same manner as the Broadway picture palaces are conducted.

Miss Mills' plan is to book first run attractions exclusively with all of the modern presentation ideas. She will have a symphony orchestra, colored prologues and brilliant effects. U. S. Thompson, noted Negro dancer, will be the managing director. Miss Mills is said to have recently profited handsomely in a Florida land deal.

Exhibitors In France Prosper

Admission Figures for 1924 Show Big Improvement Over Those of 1923

EXHIBITION of motion pictures in France showed a decided improvement in 1924 over 1923, the percentage of increased business reported by 159 theatres showing an aggregate of 17.76. In 1924 these houses showed total receipts of 100,606,575 francs as compared with 85,428,746 francs taken in by 169 theatres in 1923. But for the difficulty of French companies in securing aid from banks a marked expansion in the exhibition field would be recorded.

Among the Paris houses business was particularly good, as indicated by the fact that in 1924 only ten houses did not show an increase in receipts. The total increase in Paris over 1923 was approximately 15,000,000 francs.

While the French theatres showed 17.76 per cent increase in receipts they also showed the astounding increase of 196.01 per cent in taxes. In 1924 the taxes totaled 20,479,416 francs as compared with 6,918,482 francs in 1923. These figures with the following were prepared by Reginald Ford.

Five first run houses show an increase of 4,244,435 francs in 1924 as follows:

Theater	1923	1924
Marivaux	4,080,745	5,852,422
Madeleine	1,974,827	2,777,667
Max Linder	1,831,999	2,311,393
Aubert-Palace	2,001,636	2,947,843
Corso	503,718	748,035
Total	10,392,925	14,637,360

The weekly program houses took in 75,035,821 francs in 1923 and 85,969,215 francs in 1924, or an increase of 14.57 per cent.

The following table shows how business at the ten leading houses fluctuated last year and the year before:

Theater	1923	1924
Marivaux	4,080,745	5,852,422
Gaumont-Palace	3,491,061	3,754,551
Lutetia	2,231,178	2,947,843
Aubert-Palace	2,001,636	2,777,667
Madeleine	1,974,827	2,579,847
Max Linder	1,831,999	2,316,357
Pathe-Palace	1,655,775	2,311,393
Palais des Fetes	1,605,808	1,956,022
Tivoli	1,588,696	1,943,909
Omnia	1,482,321	1,838,647

Admission Tax Unchanged

House Committee Report Continues Tax As It Exists at Present Time

THE House committee on ways and means has completed its work on the rate provisions of the new revenue law, passing over the admission tax without change. It is probable that the bill to be introduced by the committee will continue the present tax, from which the Government derives over $30,000,000 a year, but it is possible that exemption will be provided for admissions to the spoken drama and to high-class concerts, such as the philharmonics.

The admission tax provision was the subject of considerable controversy among the members of the committee, it is understood, but was retained, together with a reduced tax on passenger automobiles, because of the fear that the tax cuts already made might be too far in excess of the amount set by the Treasury as the "limit of safety."

It is quite probable, however, that when the measure comes up on the floor of the House, this tax, together with other levies retained, will be the subject of debate with a view to ascertaining whether their elimination is not possible in order that the slate may be cleaned of all war taxes.

The committee decided to call upon Augustus Thomas and William A. Brady to come to Washington to assist members in the framing of a provision which would exempt the spoken drama from the tax. There is no hope, however, that the proposed extension will also cover the motion picture theatres.

Legeros—F. P.-L. Case Settled

Minneapolis Board of Arbitration Decides for Exhibitor; Awarded $2,292.60

THE Arbitration Board of Minneapolis, in a decision handed down this week, in the case of Legeros vs. Famous Players-Lasky, ordered the defendant to pay the exhibitor the sum of $2,292.60. Instructions to A. B. Leak, Paramount exchange manager in Minneapolis, from the home office of Famous indicate that the company intends to abide by the ruling of the Arbitration Board.

Part of the instructions received by Leak, relative to the case, from the Paramount home office executive division were as follows: "We have carefully considered both sides of the Legeros arbitration matter and after considering the matter, we have decided that regardless of whether or not the award of the arbitration board was just or regardless of any legal possibilities in the case, we must abide fully by the decision the arbitration board made. Our previous and present attitude toward arbitration has not changed. Therefore any other stand than that of abiding by the arbitration board decision would be inconsistent and wrong."

The case arose out of a complaint by Legeros that Famous had failed to supply him with certain pictures for which he had contracted.

Film Renter Moves Into New Quarters

Announcement is made by *The Film Renter and Moving Picture News*, the English publication, that its editorial and edvertising offices have been moved to 58 Great Marlborough Street, London, W. I.

Substitution of Pictures Banned by Board

THE right of substitution when a producing company fails to deliver a picture sold under a tentative title was denied by the Philadelphia Board of Arbitration in the case of Metro-Goldwyn vs. Morris Wachs. Wachs signed a contract for an unmade picture under the tentative title "Fast Life in New York," sold to him as a social drama of life in New York City.

The tentative title, it was understood, was created in the local office. A picture similar in type was not made by Metro-Goldwyn units and they substituted "White Desert" a play with a Western atmosphere. Wachs refused to take the picture and when the case came before the Board, it sustained him in his stand that failure to deliver the original picture contracted for released him from further obligation.

Burglars Get $6,000 From New York House

The Cosmos Theatre, a motion picture house, at 176 East 116 street, New York city, was visited by yeggs one day last week sometime between midnight and eight o'clock in the morning. They burned the combination of the safe with an acetylene torch and escaped with $6,000 in cash. In burning the safe they inadvertently set fire to the theatre necessitating the use of fire extinguishers to put out the fire.

When the burglary was discovered by a porter the floor of the manager's office was charred and flooded with water. Scattered about the floor was several hundred dollars in silver and a number of checks. These were partly melted and burned. Harry Greenberg is manager of the house.

Albany and Buffalo Zones Hold Meeting

The directors of the Albany and Buffalo zones held a joint meeting at the Hotel Syracuse in Syracuse, N. Y., last Wednesday, with William Dillon, of Ithaca, president of the New York State M. P. T. O., acting as chairman. The meeting lasted for four hours, but when it was over, the only statement that was forthcoming from those present was to the effect that plans were being discussed for the future, and that no definite results has been achieved.

Aside from President Dillon, those present at the meeting included Meyer Schine, of Gloversville; Rae Candee, of Utica; George Dwore, of Schenectady; Uly S. Hill, of Albany; Jules Michaels, of Buffalo; and Charles Heyman of Niagara Falls.

Non-Theatrical Pictures Will be Discussed

A meeting for the purpose of discussing the regulations governing the use of non-theatrical motion pictures was called for the Senate caucus room at Harrisburg, Pa., for Thursday of this week. The Industrial Board of the Pennsylvania Department of Labor and Industry sent invitations to five hundred persons interested in non-theatrical motion pictures, urging them to attend. The regulations to be discussed have to do with fire hazards and paraphernalia to be used in the projection of non-theatrical pictures.

United May Distribute "Only Way"

Negotiations Pending For Release of British Picture Which Has Precipitated Spirited Controversy

UNITED ARTISTS may release "The Only Way" in the United States, if negotiations now pending come to a satisfactory conclusion, it was learned this week. This would have a significance far beyond the mere addition of one release to the United Artists schedule, since this picture has been the storm centre of the most acute crisis to date in the Anglo-American film situation.

To review the history of the case briefly, the picture was produced by Graham Wilcox, the foreign department of First National contracting to release the picture in all parts of the world except the United States. First National then had an option, it is understood, on the American rights, but made it entirely clear that it did not pledge itself to the American distribution of the picture. The feeling in England, however, seemed to be that this would natura'ly follow.

First National, after viewing the picture during the recent visit to America of Graham Wilcox, did not exercise its option on the film. In the meantime, the picture had registered a tremendous success in England, where Sir John Martin Harvey, the star, had played in this same vehicle on the stage for fifteen years throughout the British Isles, establishing a valuable advertising point for the picture version.

Presumably unbiased observers have reported that the film, while not up to American standards of entertainment value and technique, might be made available by severe cutting and re-titling.

However, the American rejection by First National, coupled with the local success of the film in England, gave the British trade and lay press fresh ground for the contention that the American film industry was banded together to throttle British production.

As a consequence of the capital which has been made of the affa'r in this way the acquisition of this picture for release by United Artists would have an important "diplomatic" significance and might help to allay the feeling that the American industry is not willing to lend a hand to the British producers.

Quota System

Confirmation of the British quota plan recommended by the trade is contained in a cablegram received by the Department of Commerce from its Commercial Attache in London, as follows:

"Committee composed manufacturers renters and exhibitors films propose following scheme for adoption board trade to encourage production British films. Commencing first quarter 1927 all exhibitors compelled run minimum ten per cent British films progressively rising to twenty five during third quarter. 1929. British film defined as manufactured by British owned controlled producing company made as far as possible British studio and three quarters of cost excluding fees to director and one principal actor paid to persons domiciled Great Britain. But dates on which various percentages come into operation postponable if supply good British film insufficient and any British film considered not good enough to be ruled out for quota purposes and exhibitor proving unable pay price demanded British films may be released from regulation. News scenic educational etc. films outside quota. To bust block booking system recommend exhibition date for for-e'gn films not more than six months after booking date. Whole scheme to be controlled committee appointed board trade."

Canadian Angle

Moving picture men of Canada have had their ears to the ground attentively for some weeks past because of the probability of the adoption of the "Kontingent Plan" in Great Britain as protection and encouragement for the British film industry. This has been so because it is the general belief in the Dominion that the adoption of a restriction on foreign pictures by the British authorities would immediately have the effect of throwing U. S. production activities into Canada in order to secure preferred entry into England and to obtain the advantages of preferential tariff existing between Canada and various other portions of the British Empire and foreign countries with which Canada holds special trade treaties.

The possibility of extensive picture production in Canada in order to offset a restriction by England against foreign-made films throws an entirely new light on the present situation. But, according to Raymond Peck, director of the Canadian Government's Motion Picture Studio at Ottawa, Ontario, the U. S. A. producers would be welcomed with open arms into Canada. It would be the most natural thing for American companies to transfer manufacturing facilities to the Dominion in order to make pictures on Canadian soil in order to qualify for British-made requirements, he says, because of the splendid transportation facilities into all parts of Canada and because of the comparatively short distances from New York to Eastern Canada and from California to British Columbia, the Canadian Rockies or the National Parks in Western Canada.

Every facility and courtesy was extended to moving picture companies who invaded Canada in recent months for the making of pictures in order to encourage them and others to come back for more. This was particularly so when First National sent a unit to Northern Quebec to make "The Knockout" and when Warner Bros. arranged for the taking of scenes at Toronto for "Lady Windermere's Fan."

It has been pointed out that a considerable number of producers, directors and players have looked over the ground in Canada in recent months for possibilities and wide developments are expected if England puts on a Kontingent restriction. Among those who have visited Canada in the recent past are Adolph Zukor, S. R. Kent of Famous Players-Lasky, New York, Ernst Lubitsch, Lambert Hillyer, Joseph Schenck, Colvin Brown, vice-president of Film Booking Offices, New York, Irene Rich, Douglas Fairbanks, Mary Pickford, who was born in Toronto, Norma Shearer, who is a Montreal girl, Harold Lloyd who traveled from Vancouver, B. C., to Toronto, Milton Sills, Priscilla Dean, and others. They have all spoken of a growing tendency to consider Canada as a place in which excellent pictures can be and are being made.

It is noteworthy that the Government of the Province of Ontario has also fallen into line by the decision to produce five-reel dramatic features at the Ontario Government studio at Trenton, Ontario, under the general supervision of Hon. W. H. Price, K. C., Provincial Treasurer. Announcement to this effect was made November 6 and a start has been made on the first production. These features are intended for the British Empire market, as well as Canada. The Canadian Government studio at Ottawa, Ontario, has been making one and two-reel educational, scenic and industrial releases for more than six years.

There is a wealth of virgin scenery in the Dominion and it includes all types of scenic grandeur—mountains, lakes, streams, forests, snow, rocks, mines, fishing and sports, rolling prairies, industrial, civic, rural, pastoral, wild game,—everything, even to continuous summer in British Columbia on the Pacific Coast.

Canada looms b'g as a moving picture country, particularly if restrictions go up in England and France and other countries against American pictures. Incidentally, Canada has a valuable trade treaty with France which encourages the interchange of natural products and manufactured goo's that would also come in handy for the moving picture interests if needed. Canadian authorities point to the manner in which the automobile industry has been built up in Canada because of the desire of manufacturers of the United States to build cars on Canadian soil in order to take advantage of preferential tariffs between Canada and other parts of the British Empire and with many other countries through treaty channels. In the case of the automobiles, at least 65 per cent of a car must be Canadian in order to enjoy British Empire preference. The result has been that Canada is now just about the second most important automobile producing country of the world.

British Pictures Banned

Another interesting angle to the Canadian situation, as regards censorship and British films, is brought out in an article in the Montreal Herald of October 24th, as follows:

(*Continued on next page*)

Roach Signs Theda Bara For Comedies

AN important development in the production policy of the Hal Roach studios was apparent this week with the announcement from Los Angeles that the famous comedy producer has signed Theda Bara for a series of two-reel comedies. This follows the acquisition by Roach of a number of other dramatic players, including Eileen Percy, George Siegmann, Lucien Littlefield, Mildred Harris, Walter Long, Gertrude Astor, and Stuart Holmes.

This follows out Mr. Roach's plan of securing well-known names to be featured in his comedies, and is said not to mean the production of short features.

New Deals Strengthen Skouras Chain

Many New Houses are Added to Their Already Large Holdings in St. Louis Territory

SPYROS SKOURAS, President of Skouras Brothers Enterprises, upon his return to St. Louis from New York confirmed the recently published story of the deal with the new theatre department of Famous Players and Balaban and Katz whereby the Missouri Theatre becomes a first run house under the supervision of a new Skouras corporation to be formed.

This deal and others recently consummated by the St. Louis Amusement Company controlled by Harry Koplar and Skouras Brothers materially strengthens the already dominant position of the St. Louis Amusement Company in the St. Louis motion picture world.

The St. Louis Company has completed a deal whereby eight more of the leading neighborhood houses of St. Louis passes under control of the organization. The deal also includes the new Columbus Theatre now under construction at Columbia and Southwest avenues.

Two of the houses, the Webster and Montgomery formerly were operated independently as the individual property of Harry Koplar and Associates. The Montgomery, 2701 North Fifteenth street, seats 1424 persons and has an adjoining 1381-seat airdome. The Webster, 2119 North Twelfth street has 935-seats and also has a 1750-seat airdome.

The other houses taken over were operated by George Skouras, who has been made a vice-president and director of the St. Louis Amusement Company. Sol Koplar, brother of Harry Koplar, also is now an executive officer of the dominant neighborhood exhibition company and holds a place on its directorate.

The George Skouras houses that have passed under control of the St. Louis Amusement Company are: Powhattan, Manchester avenue, Maplewood, 1200 seats and a 15,000-seat airdome; Maplewood, Manchester avenue, Maplewood, 1200 seats; Aubert, 4949 Easton avenue, 1599 seats and 2200-seat airdome; Chippewa, 3807 South Broadway, 575 seats; Congress, 4021 Olive street, 1096 seats; King Bee, 1710 North Jefferson, 1291 seats, and 1299 seat airdome, also 2000-seat Columbus under construction on Southwest avenue.

It is doubtful whether any company in the larger cities of the country owns the same proportion of leading houses as does the St. Louis Amusement Company in St. Louis, Mo. This company completely dominates the local exhibition field.

A check of the St. Louis situation reveals the following line-up of houses:

	Seats
St. Louis Amusement Company:	
20 theatres operating	30,140
3 theatres closed	3,954
2 theatres projected certain	4,500
15 airdomes	25,613
Total seating capacity	64,207
Skouras Brothers Enterprises:	
5 theatres operating	7,922
1 theatre projected	4,000
1 airdome	3,500
Total seating capacity	15,422
William Goldman houses (have a booking arrangement with Skouras Brothers):	
3 theatres operating	2,660
2 airdomes	2,171
Total seating capacity	4,831
Grand total of seats in houses with which St. Louis Amusement Company has a direct or indirect connection	84,460
Other houses in St. Louis and St. Louis county are:	
76 theatres operating	62,959
4 theatres projected	7,400
12 theatres closed	5,498
32 airdomes	32,120
3 combination houses	7,983
Grand total seating capacity	115,960

With the deals now under negotiation and contemplated it is almost certain that before another year the St. Louis Amusement Company will hold theatres with a greater seating capacity than all other houses in St. Louis. The average seating capacity of its houses is far above that of other houses in the city. With few exceptions the company now owns all of the leading neighborhood or outlying houses in St. Louis.

United Artists May Distribute "Only Way"

(*Continued from preceding page*)

"A movement in parts of the British Empire to force British made photoplay films upon the people may or may not be successful. It is especially evident in Australia and New Zealand. In Canada there has been propaganda in press and platform in the same direction. In the meantime not only the highly finished productions of the United States are holding their own in Great Britain, but Norway is making films of superior photography, while France is giving some novel inventions, and France was the country in which the modern motion picture originated. Germany and Italy have made some good productions which we have had in Montreal. The trouble is that those in the business in the United States are willing to spend fortunes and draw to them many of the best people in every phase of production. Few more cosmopolitan gatherings in the world will be found than in Hollywood. All who habitually attend motion picture exhibitions cannot but be impressed with the number of artists from Canada, Europe, including Great Britain and even Asia and Africa and the Pacific Islands to be seen in photoplays made in the United States.

"In Canada that which was worthy in British-made pictures has been welcomed as a rule, not because the films were made in the Motherland, but because they were worth while. Attempts to force upon us that which did not favorably compare with work of other countries have not been particularly successful. It has always seemed to me that dramatic performances, whether stage plays or the pantomimes of the screen, should be considered much as works of literature are. I have yet to see pictures made in the United States which depended for their success to appeal to local scenary theme, sentiment or propaganda that get very far in Canada. Of course some exhibitors, perhaps not entering into the Canadian spirit, do bring in pictures which have been made entirely for United States consumption. That is as a rule both their misfortune and their fault. At the same time it is unpleasant to find that worth while British pictures are suffering from a handicap in Canada with which their merit has nothing to do.

"I have just received from John A. Cooper, President of the Motion Picture Distributors of Canada, a copy of a letter which he has sent to a paper published in the Providence of Quebec, which presents conditions and difficulties which will be surprising to most Canadian readers.

"Why the censors took the course complained of I cannot say. It is not customary for a court to explain their decisions and the power of the court known as the Board of Censors is practically unlimited. 'Chu Chin Chow,' as a stage spectacle had a tremendous success in Great Britain which was repeated on this side of the Atlantic. It has been presented in Montreal twice to weeks of crowded houses. It is simply a big scenic and dramatic presentation of one of the tales of the age-old 'Arabian Nights', a story which has been done into children's books and stories for adults, in cheap forms and in elaborate bindings and illustrations. It has been presented as literature in all languages. The pictorial presentation seems to have been an outstanding success in the Old Country and why we have been deprived of the opportunity of seeing it in the Province of Quebec I am unable even to conjecture. Prurient or improper motion pictures are not tolerated in Great Britain. As to the 'Reveille' I know nothing, but have understood that it was a play with a military theme in the Old Country. To put it mildly it is very unfortunate that when those endeavoring to produce something of an outstanding character in cinematic exhibitor have their work sent to Canada they should be debarred from exhibiting it in one of the largest Provinces in which is situated the chief city of the Dominion."—P. ST. C. HAMILTON.

Woodhull Honor Guest of Theatre Opening

R. F. Woodhull, President of the M. P. T. O. A., will be the honor guest at the opening of the Hawthorne Theatre, Newark, N. J., on the evening of November 17.

New Technical Marvels at "U" City

Costly Experiments Under Way to Make Possible Novel Effects in Filming of "Gulliver's Travels"

SHROUDED in a veil of secrecy, pending final results, important experiments are going forward at Universal City on new technical developments of considerable moment, to be used for the first time in America in the filming of "Gulliver's Travels." Many of the details cannot be revealed at the present moment, for several reasons, but enough can be told in a general way to indicate that these will make possible effects on the screen, such as have never been obtained.

The first of these is the Schuefftan process, described some time ago in the News in a series of European articles by a staff member. This method, through a system of reflectors, mirrors, sliding mirrors, and so on, makes possible all types of double exposure work, photographed at one operation.

The second, still entirely in the experimental stage, is a radio-controlled automaton which can be used instead of actors in especially hazardous or unusual scenes. This, it is said, would be extremely expensive, but will be given a practical tryout at Universal City with an eye to using it in scenes where actors could not, for various reasons, be employed.

The purchase of the Schuefftan process was announced by Carl Laemmle, president of Universal, while he was in Europe. The radio-controlled figures were disclosed in an exclusive cablegram to MOTION PICTURE NEWS from its correspondent in Berlin. Hans Winter, representing the inventor of these, proceeded to Universal City with Mr. Laemmle's party, where tests will be made.

The Schuefftan process is well beyond the experimental stage, and has been used with a considerable degree of success in Germany. Its greatest advantage is that it makes possible the photographing of difficult double exposure shots with less troublesome effort, as well as others which would be utterly impossible under current methods.

Eugen Schuefftan, the inventor, who has disposed of the North American rights to Universal, will arrive in this country shortly to assist in putting the system into operation. Curiously enough, the man who has solved a problem that has baffled inventors and technicians for fifteen years is not a motion picture engineer, but an artist. The process has been used with great success in several German productions, and Carl Laemmle at once realized the possibilities for the filming of elaborate fantasies—"Gulliver's Travels" foremost among them.

One test shot which has already been made for "Gulliver's Travels" shows Gulliver bound fast to the earth, with the tiny Lilliputians swarming over him.

Under the older methods, it would have been necessary to have first photographed Gulliver, masking out the portion of the film where the Lilliputians were to appear. Then this film would have been rewound in the camera and again exposed on the actors playing the tiny people, this time at a much greater distance to make them appear smaller. On this second "take" the portion of film previously exposed on G lliver would be masked out. This, in itself, is not especially difficult, but the real trouble has been in the proper timing of action.

If, for instance, Gulliver were to move his hand toward one of the Lilliputians, to which the latter responded by throwing a pebble at him, the action of the two (photographed separately) would have to be timed by counting—and probably several retakes to get it just right.

Under the Schuefftan process, the entire scene would be photographed at one operation, and the timing would be merely a matter of a little rehearsal.

The possibilities of the method are literally endless, and it brings a whole "new bag of tricks" to the studio technicians. Patents are now pending in the United States, and have been granted in the leading European countries. After completing his work here, Schuefftan will probably go to Russia, where the government motion picture bureau has purchased the Russian rights to the process.

The full working details of the process will probably never be revealed, if this is possible, since Universal takes the stand, quite rightly, that the various revelations which have been made to the public of double-exposure, "glass shots," miniatures, and much other trick methods, have been highly disillusioning and have practically killed the value of such methods.

The Schuefftan process is so flexible, and makes possible so many screen effects heretofore impossible, that Universal does not intend to have it suffer a like fate.

Putting this process into actual operation at Universal City will probably prove a costly measure, but the executives are so enthusiastic about the possibilities of the system in regard to "Gulliver's Travels" that they feel that the increased cost will be more than repaid in the new and unique screen effects which will be unfolded through its use.

H. M. Richey Tenders Well Wishes to Seider

IN response to a telegram from Motion Picture News, requesting a statement on the appointment of Joseph M. Seider as business manager of the M. P. T. O. A., H. M. Richey, general manager of the Michigan M. P. T. O., sent the following wire:

"Any man placed in the position of Mr. Seider needs the well wishes of everyone, and he certainly has mine."

Universal Buys Theatre and Site for Another

UNIVERSAL has purchased the Capitol theatre, Dallas, Texas from Charninsky and Stinnett. This theatre, one of the most important of the independent houses in the southwestern territory has been bid for by various theatre chains throughout the country but, until its purchase by Universal, the owners were steadfast in maintaining it as an independent house.

A site for a theatre, to be erected at a cost of $250,000, has been secured by Universal, in Omaha. It is near the Yancy Hotel, Grand Island, and has a frontage of 66 feet. The house is expected to be opened in the fall of 1926.

"Proud Heart" Changed to "Common People"

E. H. Goldstein, treasurer of the Universal Pictures Corporation, announces that "Common People" is the final title of the Rudolph Schildkraut picture now playing at the Astor Theatre New York City under the title "Proud Heart." "Common People" is an Edward Sloman Production, and was adapted from the original story "His People" by Isadore Bernstein. It marks the first screen appearance of the elder Schildkraut in an American play.

Musicians Strike at Portland, Me. Settled

The musicians strike at the Strand and Empire picture theatres, Portland, Maine, has been settled and the musicians are back in the pit at the Empire. The Strand players will return November 9.

A slight increase in pay and changes in working conditions are understood to have been granted the musicians. Boston orchestras have been playing at these theatres during the several weeks of the strike.

Call Studio Conditions Hearing in Los Angeles

The maximum number of working hours consistent with the health of women and minors in studios, the wages, and the standardization of labor conditions is to be determined at a hearing to be held soon in Los Angeles.

Ray Schrock to Remain At "U" City

WORD has been received at the Universal Home Office that Raymond L. Schrock, general manager at Universal City, the big studio plant of the Universal Pictures Corporation, has renewed his contract with Universal for one year. His resignation, handed in several weeks ago, has been withdrawn.

He will have as his first assistant, Harry H. Zehner, who for the past several years has been the personal secretary and aide to Carl Laemmle, the Universal president. Zehner is one of the best liked men in the organization.

Production at Universal City now is reported to be humming, and many big Jewels are going into work for the coming season. Carl Laemmle, who arrived on the Coast two or three weeks ago, is supervising the early season activity and is conferring with Schrock on next year's program.

Progress Reported in Negotiations Between Seider and Hess on New Contract

SUBSTANTIAL progress has been made in the negotiations between Joseph M. Seider, business manager of the M. P. T. O. A. and Gabriel L. Hess, general attorney for the Hays organization, on revision of the uniform contract and the arbitration rules. Two conferences have been held during the past week by Seider and Hess, the result being the drafting of a memorandum by Mr. Hess for submission to Will H. Hays. Mr. Hess declined to make any statement in the matter.

Interviewed by Motion Picture News, Mr. Seider said that while negotiations were still in a preliminary stage, the results so far were very encouraging in the direction of a contract that would be a step forward over the document now used.

Asked just what changes would be made, Mr. Seider said:

"The Hess memorandum incorporates all the additions and changes to the new form of contract recently submitted to us by the Hays organization. Additions or the contract itself would be premature at this time."

Mr. Seider announced that an important meeting of the administrative committee would be held in New York next Tuesday with a full attendance of members.

He also announced that Tom Waller, formerly a special writer for Moving Picture World, had joined the Seider staff. Mr. Waller has had 11 years experience in metropolitan newspaper work and in film industry. He was drafted from Associated Exhibitors through the courtesy of Oscar Price, president of that company.

New Associated Branch Chiefs

Smith Installs Four New Managers and Entire New Staff of Bookers

ONE of the first official acts of E. J. Smith upon taking over the reins as General Sales Manager of Associated Exhibitors was the appointment of bookers to work in all Pathe Exchanges in the handling of bookings on Associated product. In addition four branch managers were appointed to fill vacated posts.

Pathe will continue to handle the physical distribution of Associated Exhibitors product, but the sales control and sales service will be under the direct supervision of the new organization.

The new bookers and their branches are Dixie Graham, Atlanta; C. D. Touchon, Dallas; Louis Schutt, Chicago; Leslie J. Vreeland, New York; John A. Downing, Boston; Blanche Oviatt, Los Angeles; J. E. Schleiger, Albany; Ray O'Toole, Pittsburgh; Charles Kratz, Cincinnati; Wm. Z. Porter, Cleveland; Gladys Libby, Kansas City; George Lino, Denver; Doris Maycock, Salt Lake City; J. A. Bates, Indianapolis; John Daly, Detroit; Leo Wedertz, Des Moines; Zack Talley, Charlotte; A. Teschmacher, Buffalo; Miss M. E. Newton, Milwaukee; Lucille Teuschl, Butte; Herman H. Hunt, Memphis.

The four branch managers newly appointed are considered among the best film salesmen in the country. Abe Eskin, appointed manager of the Albany branch, succeeding Charles F. Boyd, was for years associated with Famous Players in its sales personnel as well as special work, recently resigning as sales manager of the Washington branch. Mr. Boyd has not severed his connections, but will be appointed branch manager of another Associated exchange branch office.

W. G. Minder appointed branch manager of the Associated Exhibitors Dallas Branch has been many years on the South-West territory resigning the post of Special Representative for F. B. O. to undertake his new duties.

Harry Eskin for years an independent exchange manager in New England has been appointed to the New Haven post of Branch Manager to succeed H. C. Spratly, resigned. For a number of years Mr. Eskin was city salesman for F. B. O. in Boston.

John M. Sitterly for the past twelve years a prominent film man in the Buffalo territory will manage the Buffalo offices of the Associated Exhibitors. He recently resigned a managerial post with the United Artists.

Frank J. Shepard has resigned the post of Special Representative for Warner Brothers to enter the sales force of the Associated Exhibitors in the New York exchange under the management of Phil Meyers.

New Vehicle for Peggy Hopkins Joyce Planned

P. A. POWERS is busy with plans for Peggy Hopkins Joyce's second starring vehicle for Associated Exhibitors to follow "The Skyrocket," her first picture. Miss Joyce is at present in Europe and will start on the new production immediately upon her return to the United States. To further his plans, Powers has departed for the West coast.

Just what the second vehicle for Miss Joyce will be is not yet known, but it is said to be a story by Cosmo Hamilton and that it will be made under the direction of a director of the calibre of Marshall Neilan, who is responsible for "The Skyrocket."

Stohldrier Injured When Taxi Hits Post

Henry Stohldrier, general counsel for Jans Productions was seriously injured last week when a taxi in which he was riding collided with an elevated railway pillar in New York. An artery was severed in his wrist, which it is thought may cause permanent paralysis of two fingers on his right hand.

Harry Cohn Will Take Vacation in Europe

HARRY COHN, vice-president of Columbia Pictures, is back from the coast after having completed production on this year's entire Columbia program. So well satisfied is he with the way things have been progressing he plans to take his first vacation in five years. With Mrs. Cohn he will sail for Europe on the next trip of the Leviathan. If he finds conditions favorable there he may produce one picture in Europe before returning to the United States about January 1st.

Mamoulian Stage Director Of Eastman

Eric Clarke, general manager of the Eastman Theatre in Rochester, N. Y., has announced the appointment of Rouben Mamoulian as stage director of that institution. Mamoulian has been associated with the Eastman School of Music as dramatic director of its operatic department and with Vladimir Rosing he organized that department and for two years served as dramatic director and joint producer of the operatic productions presented in the Eastman Theatre and Kilbourn Hall.

He gained his first experience in the theatre in Russia where he was a producer and conducted his own dramatic studio. Later he went to London where he directed several stage productions at the St. James Theatre. Among his notable productions there was the "Beating on the Door," an elaborate spectacle presenting a cast of sixty players.

Mamoulian has been making a study of picture presentations since his association with the Eastman and as a result of his investigations and experiments advances the opinion that the picture theatre requires something more than straight dramatic or operatic performances or straight dances to form an artistic and entirely satisfactory entertainment in combination with a photoplay.

"The present day theatre," he says "is invaded over-measure by literature. The theatre is the art of expressive movement and music stands closer to this art than literature, or even the spoken word. It is our idea now to develop in the Eastman Theatre a new form of stage presentation along the line of rhythmic dramatic action to music, which will be a combination of drama, dance and music."

New Million-Dollar House for Asbury Park

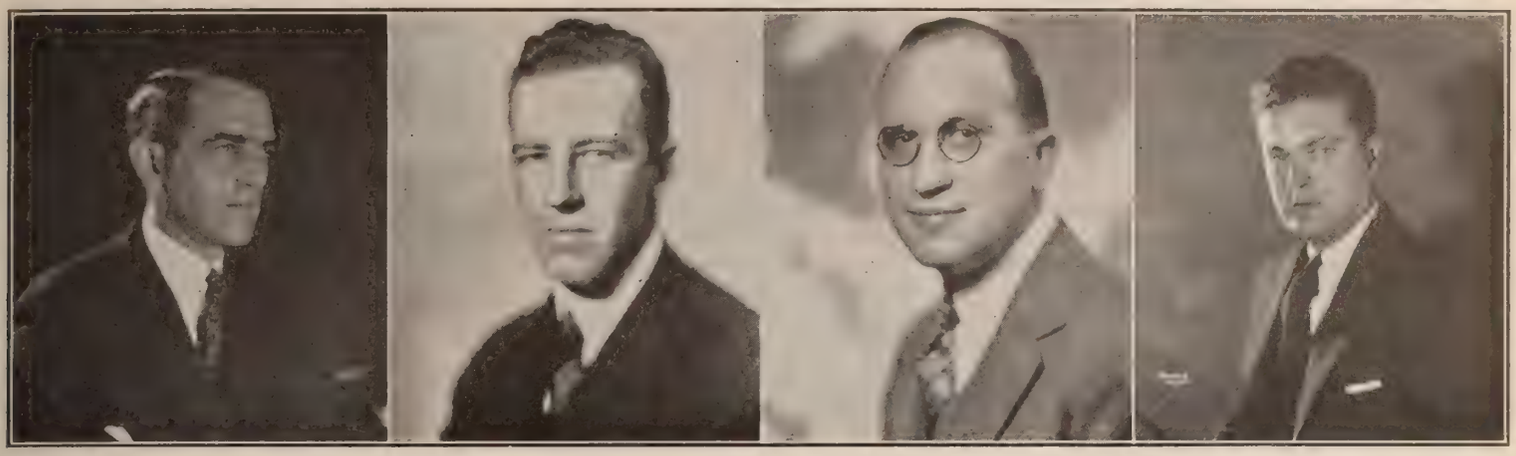
Work has been started on a new million dollar theatre for Asbury Park, N. J. It is being built by Walter Reade, who is the largest individual theatre owner in the State of New Jersey.

T. W. Lamb, who is the architect of the Rivoli, Rialto and Capitol Theatres, New York, has drawn the plans for this new theatre. The size of the plot is 100 x 165 located on St. James Place and Lake avenue, Asbury Park, N. J.

The theatre will be built absolutely fireproof and will be completed for the summer season. The seating capacity will be 2,300.

New Sales Policy For First National

Country is Divided Into Three Territories With a Sales Cabinet of Three Executives



First National's new sales cabinet; left to right: Ned E. Depinet, sales manager, Southern territory; A. W. Smith, jr., sales manager, Eastern territory; Sam Spring, chairman of sales cabinet and secretary-treasurer of company; Ned Marin, sales manager, Western territory.

UNDER the new sales plan adopted by First National Pictures, providing for a sales cabinet of three executives, the country has been divided into three territories, Eastern, Southern and Western, with one of the sales council directly in charge of each, and all subject to the supervision of General Manager Richard A. Rowland and Samuel Spring, secretary-treasurer.

According to a statement from Mr. Rowland, the districts will be managed as follows:

Ned Marin, Sales Manager Western territory.

A. W. Smith, Jr., Sales Manager Eastern territory.

Ned Depinet, Sales Manager Southern territory.

All matters pertaining to the branches in each of the territories will be referred to the sales manager. It is pointed out that the new selling policy will keep each territory in closer contact with the home office than was possible under the former plan.

Following are the First National branches under the present territorial division:

Western territory: Chicago, Denver, Des Moines, Detroit, Los Angeles, Milwaukee, Minneapolis, Omaha, Portland, Salt Lake City, San Francisco, Seattle, Calgary, Montreal, St. Johns, Toronto, Vancouver and Winnipeg.

Southern territory: Atlanta, Charlotte, Cincinnati, Cleveland, Dallas, Indianapolis, Kansas City, Louisville, New Orleans, Oklahoma City, Pittsburgh and St. Louis.

Eastern territory: Albany, Boston, Buffalo, New Haven, New Jersey, New York, Philadelphia and Washington.

Commerce Dep't Reports Decrease

Negatives Have Fallen Off for Month of September, but Positives Show Over 2,000,000 Feet Increase

PRELIMINARY figures just released by the Department of Commerce show that while our exports of negatives for September, 1925, have fallen from about 645,000 linear feet in September, 1924, to 500,000 linear feet with a corresponding decrease in value of from $115,000 to $95,000, American exports of positives have increased from about 16,000,000 feet in September, 1924, to about 18,100,000 feet in September, 1925.

With respect to individual markets, the most noteworthy feature of these figures is the large drop in our exports of films to the United Kingdom, this drop being from about 3,700,000 linear feet in September of last year to only a little over 600,000 feet in September of this year. France, on the other hand, which took about 750,000 feet of film in September, 1924, from us boosted this total to over 2,000,000 feet in September, 1925. This places her in second position among individual markets, Canada being first with about 2,300,000 feet in September, 1925. Of our other markets, Argentina ranks third and Australia fourth.

For the first 9 months of the calendar year 1925 there has been a substantial increase in our exports both of negatives and positives over the same period last year. The figures for the first 9 months of 1925 being approximately 8,000,000 feet of negatives valued at $1,500,000 and 170,000,000 feet of positives valued at a little over $5,000,000, as against about 6,300,000 feet of negatives valued at $1,000,000 and 121,000,000 feet of positives valued at about $4,500,000 for the first 9 months of 1924.

In spite of the fact that exports of motion pictures to England dropped off during September, she still remains by far our largest market for these as reflected in the figures for the first 9 months of this year. Her total for this period of over 33,000,000 feet exceeds her total for the same period last year by about 15,000,000 feet.

Australia, with 17,000,000 feet for the first 9 months of 1925 as against about 14,000,000 feet for the same period in 1924 comes second. Canada is third with exports for these two periods of about 16,900,000 feet and about 14,000,000 feet respectively. France, finally, stands in fifth place as the only other foreign country which has taken over 10,000,000 feet of film, her total standing at just this amount as against as low as 5,000,000 feet for the first 9 months of last year.

Preliminary figures for September, 1925, just issued by the Department of Commerce show that 61,761 cameras were exported at a value of $214,507. This is more than double the quantity of cameras exported in September of last year, the figures for that month being 24,687 valued at $113,649. For the first nine months of this year 264,393 cameras valued at $977,067 have been exported as against 223,544 valued at $1,189,832 during the first nine months of last year.

Exports of parts of cameras, except lenses, reached a total of 39,555 pounds valued at $26,651 and 414,476 pounds valued at $309,821 for the first nine months of this year as against 15,019 pounds valued at $16,855 and 463,512 pounds valued at $366,615 for the same two periods last year.

Figures just compiled by the Department of Commerce show that for September, 1925, 169 motion picture machines valued at $31,274 were exported as against 122 machines valued at $27,956 for the same month last year. Exports of stereopticon magic lanterns and other projection apparatus for September, 1925, amounted to 15,884 pounds valued at $31,996 as against 7,308 pounds valued at $13,204 in September, 1924.

Kent Outlines Sales and Production Policies at Paramount Session

A 100 per cent representation of Paramount district and branch managers attended the annual fall convention, held at the Drake hotel in Chicago, November 6, 7 and 8, and heard Sidney R. Kent, general manager, outline the sales and production policies on the new season's attractions.

This spring and summer schedule, with the sales policy adopted, will be announced shortly.

George W. Weeks, general sales manager, presided at the sessions which were addressed by Adolph Zukor, Jesse L. Lasky and other executives from the home office. On Sunday the assembled managers previewed a number of the productions which have been finished, among them being "The Wanderer," "Volcano," "The Grand Duchess and the Waiter," "The Vanishing American," and "The Song and Dance Man."

No previous Paramount program has aroused such enthusiasm. Through the medium of a special edition of the Showman's Manual the managers were given a vivid description of each picture along with suggestions on how the pictures may be sold to the public.

Short Feature Ass'n Is Formed

Organization is Launched to Increase Prestige of Short Subjects

THE organization of an association of film men interested in increasing the prestige of the Short Feature was completed Wednesday, November 11 at a luncheon meeting in the Hofbrau, 1680 Broadway, New York City. The association is to be known as the Short Feature Advertisers Association and it has as its purpose "to increase interest in Short Features on the part of the public, exhibitors, trade papers, magazines and newspapers."

Plans were furthered for a nation-wide comedy exploitation month to be held in the near future. This will be a comprehensive drive to interest the public in Short Features and to acquaint picture fans with the importance of this part of their film-fare.

The meeting at the Hofbrau was presided over by P. A. Parsons, of Pathe, who is the leader protem of the organization. Gordon White of Educational is vice-chairman, and Julian Solomon of Davis Distributing Division is secretary.

A constitution for the organization was adopted and the following committee appointed to plan the nation-wide Short Feature exploitation campaign immediately. It is expected that this campaign will begin without delay, building up to a month of unprecedented interest in one and two-reel comedies on the part of exhibitors and the public. Cooperation will be obtained from civic organizations, societies, newspapers and magazines all over the country.

The campaign committee consists of P. A. Parsons, Gordon White, Julian Solomon, Nat Rothstein, of F. B. O., Dr. Shallenberger of Arrow, Paul Gulick of Universal and W. C. Hill of Fox. Jerome Beatty, who conducted the Greater Movie Season for the Hays organization, will consult with and advise the committee.

Grainger Again Off For Coast

Fox General Sales Manager Enthuses Over December and January Releases

JAMES R. GRAINGER, general sales manager of Fox Films, has departed for his fifth trip to the coast since he Joined the Fox organization last May. While there he will join Winfield R. Sheehan, vice-president and general manager, who is now lining up the production forces preparatory to starting work on the schedule of releases the Fox organization is contemplating for the 1926-27 season.

Grainger did not plan to go directly to the coast. He sailed November 7th on the S. S. Comus for New Orleans and from the southern seaport he will start on a final whirl around the south and southwest in behalf of the current season's product.

Before departing, Grainger expressed his enthusiasm over the Fox releases for the latter part of December and January. "The Ancient Mariner" is the special Christmas release. The cast includes Clara Bow, Earle Williams, Leslie Fenton, Nigel de Brullier and Hallam Cooley.

The last release of the year will be Peter B. Kyne's "The Golden Strain." In the cast are, Kenneth Harlan, Madge Bellamy, Ann Pennington and Hobart Bosworth. The first of the new year releases will be "The Gilded Butterfly" which John Griffith Wray is directing with Alma Rubens and Bert Lytell as leads.

Following "The Gilded Butterfly" will come "Palace of Pleasure," directed by Emmett Flynn, with Betty Compson, Edmund Lowe, Henry Kilker, Harvey Clark, Jacques Rollens and Nina Romano. A co-release with the Flynn production is Tom Mix in " My Own Pal," from a story by Gerald Beaumont.

Will Investigate Special Church Showings

The using of motion picture films at churches and lodges for special performances without the knowledge of the producing companies is to be investigated by a committee representing the Motion Picture Theatre Owners of Maryland, Inc.

This committee was appointed at a meeting of the Board of Directors of that organization on Wednesday, October 28, and the Non-Theatrical Investigating Committee appointed. Those on the Committee are Frank H. Durkee, Palace Theatre; J. Gruver, treasurer Century Theatre Company; Thomas D. Goldberg, Walbrook and Harford Theatres.

New Arbitration Committee For Omaha Board

The Omaha Film Board of Trade has just appointed a new Arbitration committee to serve from November 1 to February 1, 1926. The regular members are: H. F. Lefholtz, Universal Film company; Earl A. Bell, Vitagraph, Inc., and Lee Blank, Educational Film exchanges of Iowa. The alternate members are: B. B. Reingold, Fox Film corporation; C. T. Lynch, Metro-Goldwyn corporation; and J. S. Abrose, Associated First National corporation.

Sunday Shows Lose Again in Moberly, Mo.

J. W. Cotter, owner-manager of the Fourth Street Theatre, Moberly, Mo., was beaten again in his effort to give Sunday amusements. Circuit Judge Walker sustained a $50 fine and court costs assesssed against Cotter by the Moberly City court for violating a city ordinance prohibiting Sunday shows. Notwithstanding this Mr. Cotter says he will continue the fight.

Embassy Co. Takes Over Two St. Louis Houses

TWO more theatres have been added to the string of St. Louis houses operated by the Embassy Amusement Company of that city through a deal under which the Ashland at North Newstead Ave., and the Newstead at Lee Ave., are to be taken over. The company also announced that on December 28 the Mikado Theatre, Hamilton and Easton Ave. will come under its control.

Embassy also operates the Embassy, 850 seats; the Plaza, 735 seats, and Union, 1147 seats. Plans have been announced for the erection of a 1200 seat theatre at Marcus and St. Louis Ave., and it is stated contracts will be let soon for the building of another 2000 seat theatre at Union Boulevard.

The deal for the Ashland, Newstead and Mikado theatres gives the Embassy company domination of Worthwestern section of St. Louis. The officers of the company are A. Laventhal, pres.; Ruby Laventhal, treasurer; Louis Stahl, vice-pres.; George A. Lubeliy, secretary, and Maurice Stahl, general manager.

In addition to being general manager of the Embassy Amusement Company he is interested with George Skouras in the Aubert Theatre, Aubert and Easton Avenues, and an adjoining airdome, and also in the Chippewa Theatre, Broadway near Chippewa street.

75 In Finkelstein and Rubin Chain

Minnesota Deal Just Consummated Increases Holdings by Six; Many Other Transactions are Concluded



M. L. Finkelstein.

WITH the consumption of a deal in Minneapolis between Finkelstein & Rubin, the Rochester Amusement Company and the Winona Theatres Company, the F. & R. chain now comprises 75 theatres. The organization will have control of four houses in Rochester and two in Winona, two important key points in Southern Minnesota. The 75 theatres are located in Minnesota, North and South Dakota. Included in the latest deal are the Lawler, Metropolitan, Opera House and Strand in Rochester, and the Colonial and Opera House in Winona.

Many other changes have been noted in theatre chains and individual houses during the past week. The Mudd and Colley Amusement Company, it is reported, will take over the operation of the Lyric, the Keith house in Birmingham.

Dr. A. H. Giannini, of the Bank of Italy, San Francisco, is financing a new $3,000,000 theatre within one block of the new Pantages Theatre in San Francisco. Negotiations are said to be on with Fox for a twenty-five year lease involving a total rental of $5,700,000.

The Fabian, newest and fourteenth of the Fabian chain will open in Paterson, New Jersey late in November. It is located at Church near Market street, adjoining the Alexander Hamilton Hotel. Charles L. Dooley will be managing director.

Four more theatres in the hard coal mining regions, according to reports, have come under the control of the Comerford Amusement Company, of Scranton. They are the Grand, in Hazelton, formerly controlled by Chris Webber, and the Hudson theatre, in Hudson; the Lincoln, in Plains, and the Strand, in Soweyersville, which were operated by M. Machetas.

A large modern motion picture theatre is to be constructed on North Elm Street, Greensboro, N. C., by the National Amusement Corporation, it has been announced. Definite plans for the house have not yet been decided upon, but its cost will be between $250,000 and $400,000. It is to be ready for occupancy by next Fall.

The A. H. Blank Amusement Enterprises announced an expansion program in Iowa including the acquisition of eight more motion picture houses and the construction of a $125,000 stage at the Capitol theatre in Davenport.



I. H. Rubin.

Blank who returned yesterday from New York where he is acting president of the First National pictures during the absence of President Lieber, stated that the program included plans for more pretentious attractions for Des Moines; Davenport, Omaha, Sioux City, Cedar Rapids and Waterloo.

Blank also denied reports that he had disposed of some of his theatres to Famous Players and pointed out the purchase of a Fort Dodge theatre and a nearly completed deal for taking over four houses in Waterloo and three in Cedar Rapids as evidence that he was not abandoning any of his properties.

More than 100 California theatres combined Oct. 28th under the banner of the North American Theatres, Inc., a $100,000,000 syndicate, as the result of consolidation negotiations just completed in Los Angeles, according to announcement by E. H. Emmick and R. A. McNeil of the Golden State Theatre & Realty Corporation, who returned from the south recently.

Among the theatres involved in the merger are the 36 houses of the Far West Theatres, Inc., of Los Angeles; the 33 Northern California theatres of the Golden State Corporation, together with 11 new houses under construction by this organization and 21 others in the group controlled by the T. & D. Junior Enterprises.

Among the San Francisco houses involved are the Wigwaum, Excelsior, Palmer, Sunset, Broadway, Washington Square, Verdi, the New Sunset, Golden State and another being built on Haight Street near Fillmore.

It is reported from Quincy Ill., that the Balaban & Katz interests have opened negotiations with a view of purchasing three of the local houses. The houses mentioned in connection with the rumors are the Washington Square, Belasco and Orpheum.

Lasky Issues Call For Red Cross

JESSE L. LASKY, chairman of the Motion Picture Division for the ninth annual Roll Call of the American Red Cross has issued a call to every one in the picture industry to enroll as a member of the organization. The campaign opened Armistice Day. His appeal follows:

"The motion picture industry has always been at the forefront in every movement for the relief of suffering or the assistance of mankind. Just because we are at peace with the world, we must not forget that the Red Cross is going on day by day, giving help to thousands of disabled war veterans, organizing nurses for disaster relief, conducting classes, rolling bandages, and is ready to serve you and aid you in any emergency at a moment's notice.

"As chairman of the motion picture group in the 9th Annual Roll Call of the American Red Cross, I sincerely hope that everybody connected with the motion picture industry will do his best to see that the Red Cross achieves its objective.

Wilson-Wetherald Now Pinellas Films

AT a meeting of the stockholders of Wilson-Wetherald, Inc., a resolution was passed to change the name of the corporation to Pinellas Films, Inc.

The officers of the corporation are: Harry P. Carver, President; James T. Wetherald, Vice President; Royal W. Wetherald, Treasurer; James F. Sayles, Secretary.

The Pinellas Films, Inc., has acquired many of the productions of Sering D. Wilson & Co., Inc. Negotiations have been closed between the Pinellas Films, Inc., and Hal Hodes for national distribution through the Short Film Syndicate and the Hal Hodes Short Film Exchange of New York, of 26 Color Comics, consisting of single reel comedies in color, cartoon form, 12 Wonder Books, a Magazine series in color, and 12 Adventure subjects.

Danish Interests Combine For Production

Among the recent developments within the Danish film industry, says Commercial Attache Harry Sorensen of Copenhagen in a report to the Department of Commerce, a recent agreement, closed between the Danish Nordisk Films Kompagni A/S., and the French Olivier & Pascel is the most interesting.

The agreement provides for the formation of a company under the name Nordisque-Francaise, which through a combination of the interests and facilities of the two above named companies will endeavor during the coming year to produce a series of films with which it is hoped to conquer the French and Scandinavian markets.

Daylight Saving Measure Loses In Ithaca

By a vote of 2,790 to 1,922, the residents of the city of Ithaca, N. Y., defeated a proposal advanced some time ago, for an extra hour for daylight saving next summer. The propositon was one of the main issues decided in that city on November 3, and attracted great interest prior to the election. The owners of motion picture theatres in Ithaca, fought the proposition from start to finish, and may be said to have brought about its defeat.

New Large Chain Hinted for St. Louis

RUMORS are reported current in St. Louis that that city is to have another large chain of neighborhood houses to work in conjunction with a first run house. A financier and a builder are reported to have arrived there from New York during the week to look over the situation. The interests they represent are said to be ready to buy or build 25 or 35 theatres in St. Louis and vicinity.

The rumors credit the two visitors with being advance agents for a prominent producer and distributor who has not now a desirable first run outlet in St. Louis.

Rowland V. Lee to Direct "Daybreak" for Fox

Due to his familiarity with the life of Budapest and the Hungarian country Rowland V. Lee has been chosen to direct "Daybreak" the Dorothy Brandon play adapted by Robert N. Lee. The cast which will interpret the characters includes Lou Tellegen, as the Hungarian gypsy sorcerer, Jacqueline Logan and Walter Pidgeon have the roles of English dancers; Walter Pidgeon was loaned to Fox by Joseph Schenck. Charles Lane, Gustav Von Seyfertitz and Roy Atwill will also appear.

All the sets for the production are being constructed from designs in the director's collection of Hungarian art and architecture.

Modern "Ancient Mariner" Scenes Being Shot

Scenes are being shot in the modern love story which has been woven into "The Ancient Mariner," the big Fox Christmas special. The picture, being produced by Chester Bennett is based on Samuel Taylor Coleridge's "The Rime of the Ancient Mariner." Clara Bow plays the leading feminine role and Nigel de Brullier is the mariner. Leslie Fenton, Hallam Cooley and Earle Williams have the principal supporting roles.

Murnau Advance Guard on Fox Coast Lot

The advance guard of the F. W. Murnau German contingent which is to make a number of pictures for Fox, has arrived on the Fox lot at Hollywood. Herman Bing, co-director with Murnau of "The Last Laugh" and "Sigfried" is among the early arrivals. He is at present wandering over the plant studying American methods of organization and production.

"Up and At 'Em" Next for Tom Tyler

F. B. O. has accepted for production "Up and At 'Em," a western comedy melodrama in which Tom Tyler will be starred. It is an original story by Buckleigh Fritz Oxford, adapted by J. G. Hawks and Percy Heath of the F. B. O. scenario staff. It will go into production as soon as Tyler completes his present vehicle, "The Wyoming Wildcat."



Warners Complete Cast for "Don Juan"

THE cast for "Don Juan," John Barrymore's second big spectacle for Warner Brothers, has been completed and Warners declare this will be the most spectacular production they have ever attempted. Josef Swickard, Lionel Belmore and Phyllis Haver are the latest assigned to important roles. Other players previously announced are: Mary Aster, Willard Louis, John Roche, June Marlowe, Helene Costello, Myrna Loy, Jane Winton, Estelle Taylor, Yvonne Day, Philipe De Lacy, John George, Helena d'Algy, Warner Oland and Montagu Love.

Not only the cast has been carefully selected, but the same attention has been given to setting and costumes. Ben Carre, who designed the sets, has had four research men to aid him. Alan Crosland is directing the story which was adapted by Bess Meredyth.

Two Additions to Cast for "The Barrier"

Two additions have been made to the cast for "The Barrier," adapted from the Rex Beach novel for Metro-Goldwyn-Mayer. They are Bert Woodruff and George Cooper, Norman Kerry and Marceline Day have the leading roles in this production, while Henry B. Walthall and Lionel Barrymore head the supporting cast.

"Road to Yesterday" Has World Premiere

Just eighteen days after the completion of Cecil B. De Mille's "The Road to Yesterday," it was given its world premiere presentations at the State theatre in Denver and the Paramount Empress in Salt Lake City. The picture was completed on October 20th and was shown in these theatres November 7th.

Dwan Starts Production on "Sea Horses"

Allan Dwan was scheduled to start production this week for Paramount on "Sea Horses," an adaptation by James Shelly Hamilton from the novel by Francis Brett Young. Leading roles will be played by Florence Vidor, Jack Holt, George Bancroft and William Powell.

"The Torrent" Next For Monta Bell

"The Torrent," by Vicente Blasco Ibanaz will be Monta Bell's next production for Metro-Goldwyn-Mayer. Bell was responsible for the direction of "Lights of Old Broadway," starring Marion Davies and now appearing on Broadway.

Talmadge Starts "So This is Mexico"

Richard Talmadge has started work on "So This is Mexico," his latest production for F.B.O. The story is by James Bell Smith and is being directed by Noel Smith. Louise Lorraine, Charles Clary, Henry Hebert and Charles Mailes are in the cast.

Owen Moore, Polly Moran Join Chaney Cast

Owen Moore and Polly Moran have been added to the cast of "The Mocking Bird," starring Lon Chaney, which Tod Browning is producing at the Metro-Goldwyn-Mayer studios. Lon Chaney plays a dual role in the picture, appearing both as a Limehouse crook and as a crippled missionary. Renee Adoree has the leading feminine role. Waldemar Young adapted "The Mocking Bird" to the screen from an original story by Director Browning.

Marion Morgan Signed For "Rocking Moon"

Metropolitan Pictures has engaged Marion Morgan, famous dancer, to supervise the staging of the native dance in "Rocking Moon," the Alaska story being directed by George Melford for release through Producers Distributing Corporation. The dance will be an exact reproduction of a ceremonial still in vogue in Alaska. Laska Winter will have a prominent place in the dance.

Warners Wait Arrival of Foreign Print

Warner Brothers are expecting the arrival of a print from Europe next week of "Le Bossu" (The Duke's Motto), which they have acquired for release. Albert Warner secured this foreign-made spectacle on his visit to Europe last Summer; promptly upon its arrival the print will be shown to officials of Warner Brothers and representatives of the trade press.



Scenes from the Warner Bros. production titled "Red Hot Tires."

Goldburg Discusses State Righters

Declares Independent Market Has Already Collapsed, While Commending Motion Picture News Editorial

WILLIAM A. JOHNSTON, Publisher of Motion Picture News, is commended for the candor of his editorials and this publication praised for its fairness in matters of interest to the picture industry, in a letter from Jesse J. Goldburg, President of Independent Pictures Corporation.

Commenting on an editorial of Mr. Johnston's in the issue of October 24th, under the title of "A Plain Matter of Business," Mr. Goldburg declares Motion Picture News is too conservative when it says there are "rumors" of a collapse of the independent market. The collapse is already an actuality, according to the Goldberg letter, which follows:

My dear Mr. Johnston:

Your editorial headed "A Plain Matter of Business," published in the October 24th issue of the *Motion Picture News*, has been under my eye ever since its receipt.

Of the many admirable qualities possessed by you, one stands out most forcefully, and that is "candor."

Neither you nor your publication deem it necessary to beguile the motion picture industry with optimistic statements in order to cull from the producer or distributor additional copy for advertising, in the hope they will swallow your optimism and spend more money.

The only error in your article is that you state "there are rumors of the collapse of the Independent or State Right market." "Rumors" doesn't fit the situation. Your article should have stated "it is a fact that the Independent or State Right market has collapsed." The reasons for it might be summarized as follows:

Lack of financial backing on the part of Independent Exchanges, to properly operate their business.



Jesse J. Goldburg, President of Independent Pictures Corporation.

Lack of ethical business methods on the part of Independent exchangemen.

The failure of Independent exchangemen to meet their obligations when due.

The failure of Independent exchangemen to properly exploit worthwhile productions.

The lack of cooperation on the part of Independent theatre owners to support Independent product.

The inability of Independent exchangemen to differentiate between good and bad product.

Over-production.

Lack of cooperation among Independent producers.

In the thirteen years I have been connected with the Independent Producers and Distributors of motion pictures, I have never met with a situation paralleling the present one.

The Independent Association may be functioning to some good advantage, as to that I do not know because my company resigned months ago, only because it seemed to us we had a lot of speech making and quite some publicity without any effective results.

The Independent theatre owner doesn't seem to recognize that he was kept in business only because of independent product, but instead of booking independent product, he used its existence in order to secure more favorable terms from the larger companies.

Independent Pictures Corporation has ceased production for the Independent or State Right market, at least for the present, and only because we wanted to avoid bankruptcy.

If the Independent or State Right producer would realize that he is the goat and stop fooling himself, and also stop the State Right exchangemen from fooling him, and cease production or distribution for six months or a year, perhaps the State Right exchangemen and theatre owners might be pinched a bit and return to the fold.

Yours Very Truly,

(Signed) JESSE J. GOLDBURG.

Elinor Fair to Play Lead in "Volga Boatman"

CECIL B. DE MILLE has selected Elinor Fair to play the leading feminine role in his second personally directed production for release through Producers Distributing Corporation, "The Volga Boatman." De Mille decided on Miss Fair after screening several pictures in which she appeared recently. "Ability, beauty and youth are the three qualities for which I selected Miss Fair," said De Mille. "She must portray a Russian aristocrat, patrician in ideas and appearance, yet possessed of a keen sympathy for the peasants she has been educated to ignore. She must mix with her portrayal of aristocratic reserve something of the fiery temperament of the East, and her emotional potentialities must be deep."



Elinor Fair

Famous' Canadian Subsidiary Issues Financial Report

Eastern Theatres, Limited, Toronto, a subsidiary company of Famous Players Canadian corporation which operates an important group of vaudeville and moving picture theatres, has just issued a financial statement for the year ended August 28, 1925. The statement shows that the profits for the year were slightly lower than in the previous year but were sufficient to allow a substantial sum for depreciation, pay taxes and dividends and permit of $24,261 being added to surplus. Reductions have been made in the company's liabilities, the most notable of which is a decrease of $52,000 in the mortgage indebtedness.

Net earnings for the period, before providing for depreciation, etc., amounted to $122,160, compared with $149,327 in 1924, and $127,025 in 1923. The sum of $60,118 was set aside for depreciation on building and equipment, etc., and $6,034 paid in Dominion of Canada income taxes, leaving net profits of $66,422 compared with $89,245 in the previous year. After payment of dividends amounting to $35,000, allowing for $3,524 for adjustment of 1923 tax, surplus for the year amounted to $24,261, which added to the balance forward of $129,260, brought the credit balance in profit and loss account to $153,521.

Charters for New Companies in New York

Motion picture companies incorporating in New York state during the past week included the following, the names of the directors and the amount of capitalization, when such is stated in the papers filed with the secretary of state, being given: Brewster Theatre Corporation, Brewster, $20,000, Benjamin and Rose Marasco, E. F. O'Neil, of Brewster; Gordon Enterprises, Charles K. Gordon, A. J. Rubien, Meyer Machlis, New York city.

Dallas-Capitol Theatre Corporation, Charles B. Paine, Brooklyn, E. H. Goldstein, H. E. Hughes, New York city; Tennek Film Corporation, $20,000, K. J. Bishop, John Bernhardt, Paul Huhn, New York city; Romantic Plays, Inc., $10,000, Rhoda Alexander, H. H. Abel, Samuel J. Krinn, New York city; Charles de la Motte Productions, Inc., $100,000, Charles de la Motte, Rudolph Wieber, Philip Mentell, New York city.

The Film Associates, Inc., $20,000, Montgomery Evans, George Cronyn, Albert Boni, New York city; Winkler Pictures, Inc., William E. Slater, Edward M. James, Celia Shakin, New York city; Fox Theatres Corporation, William Fox, Douglas Tauszig, Jack G. Lee, New York city.

Mrs. Valentino Starts F. B. O. Production

MRS. RUDOLPH VALENTINO started work this week at the Tec-Art studios in New York in "Do Clothes Make the Woman," a Daniel Carson Goodman production directed by Harry O. Hoyt for Film Booking Offices.

Clive Brook, under a long term contract with Warner Brothers has been loaned by that organization to play the leading male role opposite Mrs. Valentino. Henry Cronjager, who handled the photopraphy on the Sam Rock production, "Clothes Make the Pirate," will serve in a similar capacity for "Do Clothes Make the Woman.' '

Lesser Planning a School for Inventors

Claiming there is still plenty of room for inventions along technical and mechanical lines in the moving picture industry, Sol Lesser, president of Principal Pictures Corporation, is planning the creation of a school for inventors in Los Angeles. The school will act as a clearing house for inventors throughout the country who have ideas for perfecting lighting apparatus, scenic effects, technical development of film or other matters pertaining to the picture industry. All available forms of assistance possible will be given and the technical facilities of Principal Pictures as well as those of West Coast Theatres, Inc., will be placed at the disposal of this new school.

Announcement as to the exact location of the school and the opening date will be made soon.

Harold Lloyd Ready To Resume Work

HAROLD LLOYD was ready to resume work last week in "For Heaven's Sake" his first Paramount production, but on the advice of his physician he was advised to give his damaged leg a little longer rest. The comedian tore a muscle in his leg while playing handball with John L. Murphy, his production manager.

Jobyna Ralston is also recovered from an injury to her eye caused by a paper "aeroplane." She was incapacitated for two weeks. Meanwhile the Lloyd company is going ahead with a number of scenes in which the comedian does not appear. Three additions have been made to the cast. They are Otto Hoffman, John Stepling and Lon Poff.



Action stills from "The Red Rider", a current Universal release.

Mal St. Clair Will Direct Paramount Feature

Paramount has assigned Mal St. Clair to direct "Glorifying the American Girl," which goes into production at the Long Island studio the last of this month. It is from an original story by Rex Beach and will be made under the personal supervision of Florenz Ziegfeld, producer of the Follies.

Rupert Hughes to Title "The Sea Beast"

Rupert Hughes, well-known novelist, short story writer and picture director, has signed with Warner Bros. to title "The Sea Beast," the John Barrymore starring production adapted from "Moby Dick." Millard Webb is editing and cutting the picture which is to be released early in January.

Carlos Resigns From Tiffany-Truart

ABE CARLOS has withdrawn from Tiffany, Truart and Renown and in future will give all of his time to Carlos Productions, producers of Richard Talmadge features. With the withdrawal of Carlos goes the interest held in his productions by Tiffany, Truart and Renown. At the same time it was announced that M. H. Hoffman will return to his old post of vice-President and general manager of Tiffany, Truart and Renown. The only party now holding stock in Carlos Productions outside of Carlos is L. A. Young of Detroit.

New Fireproof Exchange Building for Albany

Albany is to have a new fireproof film exchange building which will be constructed in units with a unit to each exchange. Work will be started at once and the building will be ready for occupancy by the first of next May. All leases will be on a ten year basis. Leases have already been taken by First National, Universal and Warners.

Each exchange will have a unit one story in height and occupying a space 30 by 150 feet, equipped with a screening room, general offices, poster, shipping and rest rooms.

Inspiration Denies Rumors About Barthelmess

Inspiration Pictures denies rumors to the effect that Richard Barthelmess is about to be signed by another company. His contract with Inspiration does not expire until next Fall, it is said, and negotiations are now under way to renew it for two years.

Skouras, Famous Join in St. Louis

SKOURAS BROTHERS and Famous Players-Lasky have concluded a deal whereby the former will operate the Missouri Theatre and the New Grand Central in St. Louis as a joint enterprise of the two concerns. The new Ambassador when completed, will be substituted in the deal for the New Grand Central.

The management of the new enterprise will be entirely in the hands of Skouras Brothers. The theatres will have the benefit of affiliation with the new theatre company organized by Famous Players-Lasky Corporation and Balaban



Scenes from "The Prince of Pep" an F. B. O. production starring Richard Talmadge.

Langdon to Join First National Dec. 3

HARRY LANGDON is preparing to take up his new quarters at the First National studio. He is now working on his last picture under the Sennett banner and will report to First National on December 3rd.

The first film which Langdon will make under his First National contract will be of feature length.

Murnau Lining Up Cast For UFA Production

F. W. Murnau, German director of "The Last Laugh," who is coming to America to make a picture for Fox, is now busy lining up his forces for the UFA production of "Faust," which he expects to finish by Spring. In connection with this picture an exceptional screen "find" is claimed in Gosta Ekman, a young Swedish actor who has the title role. He has been a star on the legitimate stage and is making his first appearance in pictures.

Emil Jannings, who is to play Mephisto, started active work last week, though he has been preparing for the role for the past two months. It is said the part of Marguerite may be given to a leading American star.

Elaine Hammerstein Cast for "Checkered Flag"

Elaine Hammerstein has been signed for the leading feminine role in "The Checkered Flag," the screen adaptation of John Mersereau's novel of the auto speedway, which will be the fourth Banner production for release through the Henry Ginsberg Distributing Corporation.

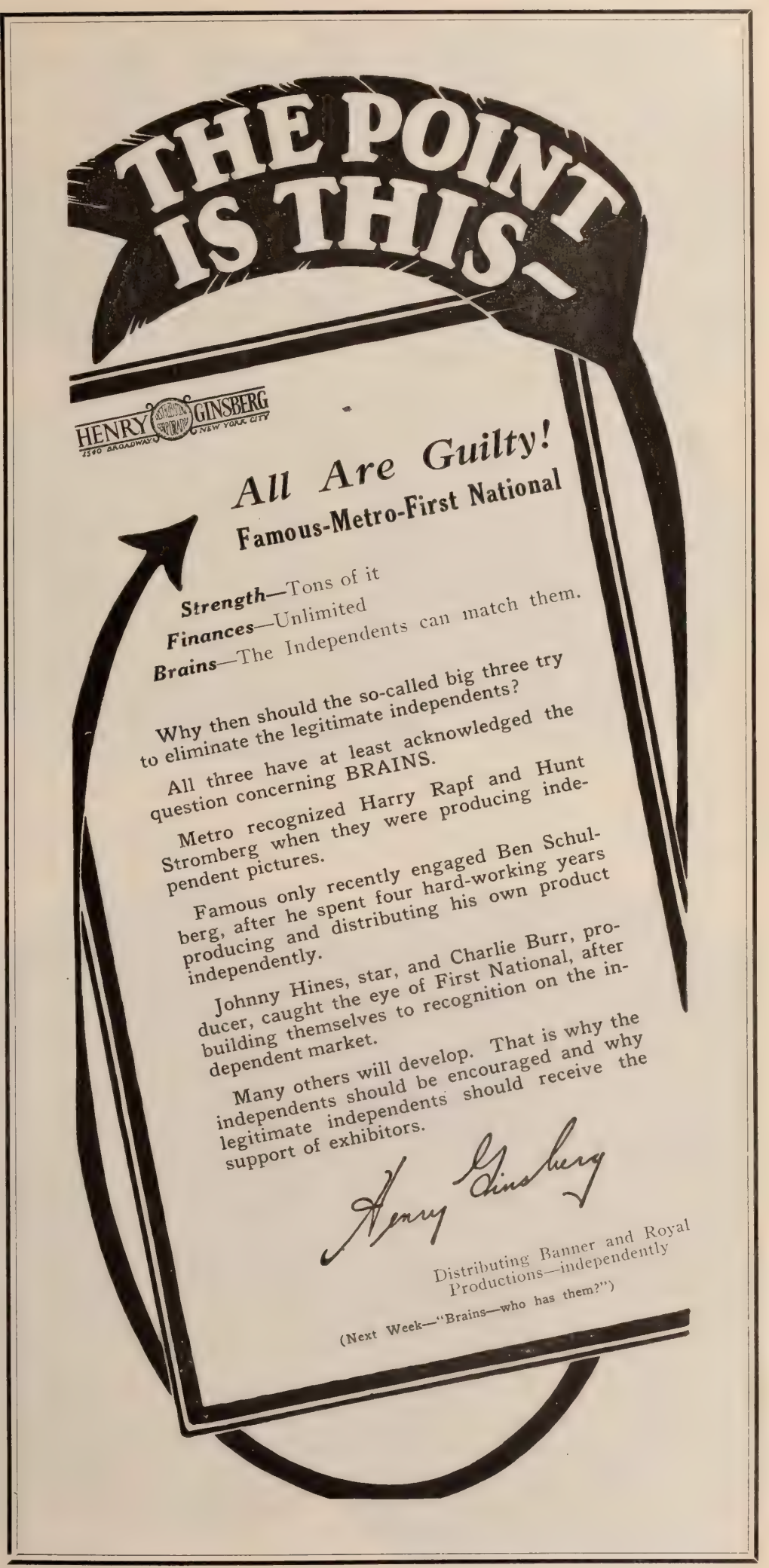
The racing sequences have already been filmed at the track at Fresno, Calif., in which some of the west coast's speed kings participated. The filming of the story is under the direction of John G. Adolphi.

Eve Unsell Is Signed to Fox Contract

Fox has signed Eve Unsell as a regular writer on the scenario staff. She is responsible for a number of screen successes, among her late works being "Thunder Mountain," adapted from the John Golden stage play, "Howdy Folks;" "The Golden Strain," the first Peter B. Kyne story written for Fox films, and the latest Tom Mix picture, which is still to be titled.

Fox To Start Second Of Kyne Stories

Preparations have been completed for the production of the second of the Peter B. Kyne stories on the Fox schedule for this season. "Rustling for Cupid" is the title definitely decided upon. It will be made by John Ford as soon as he finishes work on "Three Bad Men." The Kyne story is set for release on March 14th.



"Wanderer" Big Exploitation Picture

A BIBLICAL spectacle has been chosen by Paramount to head the list of box office attractions which will be released during the spring and summer season beginning on February 1.

"The Wanderer," a story of the prodigal son, is the picture.

Many who have viewed the picture during its four important showings, two for indefinite runs, have declared it to be "infinitely better done than 'The Ten Commandments,' a spectacle, and a tremendous one."

It ran for eight weeks at the Criterion theatre in New York city, the engagement being concluded while the picture was doing fine business to accommodate "The Vanishing American," another of the new season's specials. It played at $2 top with an overflow standing at many performances.

The first week at the Criterion, the box office took in $11,000, and the house seats only between 600 and 700.

The picture had its second opening at the Aldine theatre in Philadelphia, where it drew $1,100 the first matinee—a hot day—and $1,400 at night.

Newspapers have not hesitated to accord this picture high praise. The same is true of the magazines.

In *Life*, Robert E. Sherwood wrote that "'The Wanderer' is probably the most marvelously beautiful picture that the movies have produced. The players have outdone themselves, particularly William Collier, Jr., who gives a startling impression of the Prodigal."

"The Wanderer" offers unlimited exploitation possibilities. They might be enumerated as follows:

Obtain a list of "missing persons" from the police department and run in this ad:

EACH IS A WANDERER
Can You Help Find Any of These Chicago WANDERERS?
(Names)
SEE THE WANDERER
at the (theatre name) and you'll never want to wander.

Tieup with the Salvation Army. Get the organization speakers to talk about The Wanderer at their meetings. Display placards. Invite wanderers to see the picture.

Tieup with newspapers: Who are the Great Wanderers of Today? Stories regarding the wanderings of our great explorers and discoverers.

For a ballyhoo, a man dressed as the Wanderer could parade the streets riding a donkey.

Tieups may be effected with churches, schools, Y. M. C. A. and kindred organizations. Sell blocks of tickets to these organizations. Ministers will talk about it in their pulpits.

The picture has had two showings at popular prices—the Imperial theatre, Charlotte, N. C., and in Lockport, N. Y.

The Charlotte News said of this picture: "Conceived on an epic scale and carried out with lavish attention to detail, as well as with rigid fidelity to historical background, 'The Wanderer' held a big audience in awed admiration Monday night at the Imperial theatre.

"The settings are magnificent and replete with all the details essential to create the atmosphere of the gorgeous East. It is more elaborate than 'The Ten Commandments' and attains a majesty of historical perspective that few pictures of the kind have attained."

Greta Nissen, in the opinion of the newspapers, established herself in this picture as one of the outstanding screen stars.

"Greta Nissen," said the New York Sun, "is unbelievedly seductive and lovely."

The New York Evening Post said: "Certainly Greta Nissen is the most amazingly lovely temptress a picture ever had. She is an entirely alluring vampire with whom it is conceivable that any man might fall in love."

The Herald-Tribune had this to say: "As Tisha, priestess of the pagan gods, who is also a versatile lady of the evening, Greta Nissen is ravishing in every sense of the word."

Raoul Walsh, who has received the plaudits of public and press alike for his direction of the opus, confesses that he joined Paramount because it owned the screen rights to this stage attraction. He said:

"I have a confession to make. I had an ulterior motive in coming with Paramount. I signed that contract because Paramount owned the screen rights to 'The Wanderer.' I saw that wonderful story on the stage. Ever since it has haunted me. Always I have had visions of the marvelous picture it could be, the greatest picture in the world."

This sentiment undoubtedly influenced Mr. Walsh in producing what the press and public call "a picture infinitely better done than 'The Ten Commandments.'"

Besides Nissen and Collier, the cast includes these noted players: Ernest Torrence, Kathlyn Williams, Wallace Beery, Tyrone Power, Kathlyn Hill and George Rigas.



Some of the highlights of the Paramount production, "The Wanderer," in which Ernest Torrence, Greta Nissen, William Collier, Jr. are featured players. It was directed by Raoul Walsh.

Scenario Staff Increased by Metropolitan

Metropolitan Pictures have signed Percy Heath and Monte Katterjohn as members of the scenario staff. Both are newspapermen of wide experience and have contributed a number of successes to the screen. Besides his original stories and scenarios, Heath has written many vaudeville sketches and one comic opera.

Katterjohn wrote the story and scenario of "The Flame of the Yukon," and "The Sheik" was made into a screen play at his instigation. He wrote the scenario for Gloria Swanson's first starring vehicle and did several for Bebe Daniels.

"Danger Girl" Chosen For Priscilla Dean

Priscilla Dean's first starring vehicle for Metropolitan Pictures is to be released under the title of "The Danger Girl," instead of "The Bride." It is a picturization of the play of the latter name by Stewart Oliver and George Middleton. The scenario has been completed by Finis Fox and production will get under way next week under the direction of Edward Dillon.

War Cartoonist Is Signed by De Mille

Cecil B. De Mille has signed Dan Sayre Groesbeck, famous as a war cartoonist, to prepare costume sketches for "The Volga Boatman," a story of Russian and American life, which is to be the second De Mille Independent venture for release through Producers Distributing Corporation.



Scenes from First National's "The New Commandment."



Scenes from "The American Venus", a Paramount production.

Big Parade Premiere Given

Parade a Mile Long Among Features of Opening at Grauman's Egyptian

SID GRAUMAN was responsible for a sensational premiere showing when "The Big Parade," Metro-Goldwyn-Mayer picture starring John Gilbert, opened at his Hollywood Egyptian Theatre. Among the many features was a parade a mile long containing six bands, innumerable floats, artillery, fire-fighting apparatus and many other features.

The entire opening ceremonies were broadcasted over KNX in a tieup with the Kellogg-Dixon chain of some twenty-two newspapers throughout Southern California. Five microphones were placed inside of the theatre and several outside. Word pictures of all going on were broadcast. Misses Kay and Marsh, Metro-Goldwyn-Mayer fashion designers, described gowns worn by stars as they entered the theatre. Musical numbers were broadcast from the orchestra pit together with the ceremony of introducing stars by Fred Niblo.

The parade staged by the military and civic organizations of the city was headed by Major Chambers of Fort McArthur as Grand Marshal. The entire line of march was under a blaze of red fire torches at each street corner.

The picture was enthusiastically received by the capacity audience, which included motion picture stars, directors and the leading executives in the industry. Fred Niblo introduced King Vidor, the director, John Gilbert the star of the picture, Renee Adoree and Tom O'Brien who have prominent roles, and executives of the Metro-Goldwyn-Mayer organization.

Kathleen Myers in Buck Jones' Film

Kathleen Myers is among those supporting Buck Jones in his latest for Fox, "The Gentle Cyclone"

CHARLIE CHAPLIN
in
"A Dog's Life"
Released Nov. 22
Pathepicture

Eight Additions to "Men of Steel" Cast

First National has augmented the cast for "Men of Steel" with the addition of eight new players. Those just assigned roles are Taylor Graves, Henry West, Harry Lee, Ferd Obek, Edward Lawrence, Frank Hanley, Pierre Collose and Nick Thompson.

Milton Sills heads the cast which is now at Birmingham shooting scenes in the steel mills and iron mines of the United States Steel Corporation. Others who have important roles are Doris Kenyon, Mae Allison, Claude Gillingwater, George Fawcett, Victor McLaglen and John Philip Kolb, George Archainbaud is directing.

Paramount Picture School Offers Prize for Title

A prize of $25 is being offered by the Paramount Picture School to the student of the school or to the studio employe who submits a title accepted by officials of Paramount for the picture to be made by the Paramount Junior Stars under the direction of Sam Wood. The story, concerning a group of "peppy and daring young boys and girls" with a background of a winter sports resort, was written by Byron Morgan and adapted by Paul Schofield. Production was started November 9.

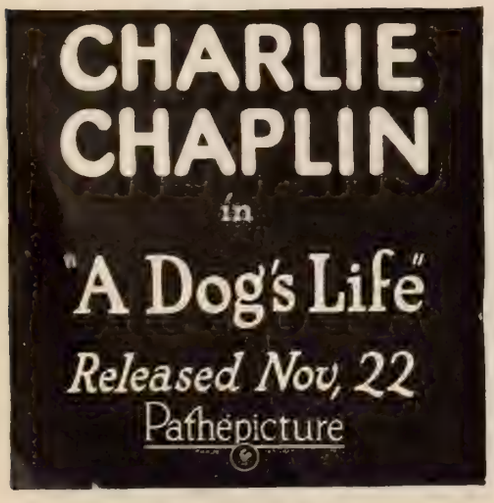
Associated to Distribute Film "White Mice"

Associated Exhibitors will distribute "White Mice,' a Pinellas Film production featuring Jacqueline Logan and William Powell. It will be added to the second group of sixteen productions to be released next month.

The picture, an adaptation of the Richard Harding Davis story of the same name, was produced in Cuba under the direction of Edward H. Griffith.

Antonio Moreno Opposite Marion Davies

Antonio Moreno will have the leading male role with Marion Davies in "Beverly of Graustark," her next Cosmopolitan production for Metro-Goldwyn-Mayer. Sydney Franklin will direct. Moreno recently returned from abroad, where he played opposite Alice Terry in "Mare Nostrum." Production on the new picture is to start in the near future.



Metro-Goldwyn-Mayer Buy New Stories

METRO - GOLDWYN - MAYER have purchased three new stories for early production. They are: "The Strolling Saint," by Rafael Sabatini, "The Little Journey," by Rachel Crothers, and "Frisco Sal," by Alfred A. Cohn. All three tales are to be produced on an elaborate scale with the best casts obtainable.

Sabatini is well known to the screen through the Rex Ingram production of "Scaramouche" for Metro-Goldwyn. Metro-Goldwyn-Mayer also presented a previous Rachel Crother's screen success in "Wine of Youth," directed by King Vidor and adapted from the stage success, "Mary the Third."

"El Pasado" Completed by Sanford Productions

The company of Sanford Productions of Hollywood, has just returned from Mexico City where the final scenes were shot for the Spanish stage play "El Pasado" (The past). The final cutting and titling is now in process and the release will be announced in a very short time.

F. M. Sanford, president of the company will probably leave for New York soon to arrange for the release of same.

The cast of "El Pasado" includes Herbert Rawlinson, Bryant Washburn, Gaston Glass, Gladys Brockwell, Wilfred Lucas, Legia Golconda, Gene Crosby, Barbara Tennant, Hector V. Sarno, Charles (Buddy) Post and Marshall Ruth. Direction is by Wilfred Lucas.

Johnson Will Start New F. B. O. Special

Emory Johnson will start production within the next few weeks on his second special of the year for F.B.O. The title and theme of the production have not yet been announced. Johnson only recently completed "The Last Edition," a melodrama of the newspaper world starring Ralph Lewis. The producer-director has abandoned his plan of going to Sweden to film "Happiness," the story written by his mother, Emilie Johnson.

"Mocking Bird" Cast Is Completed

A number of recent additions have been made to the cast of "The Mocking Bird," Lon Chaney's latest starring vehicle for Metro-Goldwyn-Mayer. Among them are Eric Mayne, Margaret Bert, Sydney Bracy and Ernie S. Adams. Other members of the supporting cast already announced include Renee Adoree, Owen Moore, Doris Lloyd and Polly Moran.

Real Prince In Cast For "Just Suppose"

A real prince will make his motion picture debut with Richard Barthelmess in "Just Suppose," now being filmed as an Inspiration picture at the Tec-Art Studios in New York. He is Prince Rokneddine Mirza Kadjar of Persia, cousin of the ex-Shah of Persia. In "Just Suppose" the prince plays the part of the King's private secretary.

Waldemar Young Signed To New Contract

Metro-Goldwyn-Mayer have renewed the contract of Waldemar Young as script writer for the organization. Young has to his credit a long string of successes. Among the latest of these were "The Unholy Three," featuring Lon Chaney and Mae Busch; Tod Browning's "The Mystic," featuring Aileen Pringle and Conway Tearle, and "The Mocking Bird," another Tod Browning story now in production and starring Lon Chaney.

Edwin Carewe Cutting and Editing "Joanna"

Photographic work on First National's "Joanna" has been completed and Producer Edwin Carewe is now cutting and editing the photoplay in New York. In the cast are Dorothy Mackaill, Jack Mulhall, George Fawcett, Paul Nicholson, Yvonne Carewe, Doroles del Rio and Edwards Davis.

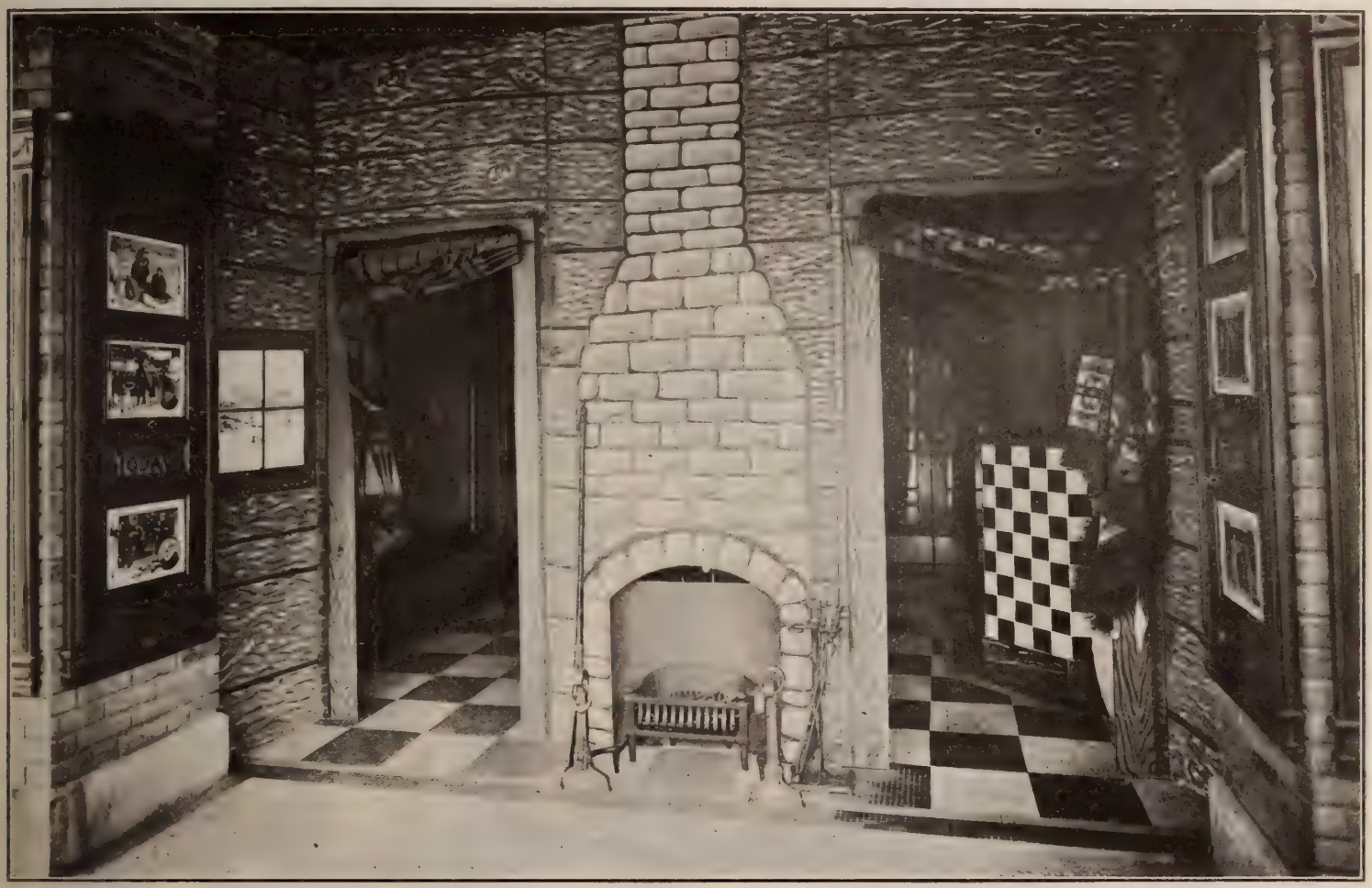
Four Additions to "Too Much Money" Cast

John Francis Dillon who is directing "Too Much Money" for First National this week made several additions to the cast. The new members are Derek Glynn, George Henry, Dorothy King and Cliff Worman. Lewis Stone and Anna Q. Nilsson have the featured roles and Robert Cain is the heavy.



Stirring scenes from "The Transcontinental Limited," a Chadwick production dealing with the thrills of railroad life.

Exhibitors Service Bureau



Atmosphere in the lobby of the Rivoli, Greenville, for First National's "Winds of Chance." The interior cabin set was placed midway across the lobby and was lighted with amber colored lamps, while the lighting behind the set was blue. The window at left was backed by a snow scene.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

Edward L. Hyman, Mark Strand theatre, Brooklyn.

Leo A. Landau, Lyceum theatre, Minneapolis.

C. C. Perry, Managing Director, Garrick theatre, Minneapolis.

E. R. Rogers, Managing Director, Tivoli theatre, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Metropolitan theatre, Atlanta.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Managing Director, Famous Players-Lasky theatres Los Angeles.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

W. C. Quimby, Managing Director, Strand Palace and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Sidney Grauman, Grauman's theatres, Los Angeles.

: : THE CHECK-UP : :

Weekly Edition of Exhibitors' Box Office Reports

Productions listed are new pictures on which reports were not available previously.

For ratings on current and older releases see MOTION PICTURE NEWS—first issue of each month.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

TITLE	Poor	Fair	Good	Big	Value	Length
FAMOUS PLAYERS						
Trouble with Wives	—	4	8	—	60	6,489 ft.
FILM BOOKING						
If Marriage Fails	1	6	3	—	47	6,006 ft.
Parisian Nights	1	—	7	2	71	6,278 ft.
FIRST NATIONAL						
Graustark	—	2	5	4	75	5,900 ft.
Her Sister from Paris	—	2	8	4	74	7,255 ft.
METRO-GOLDWYN						
Mystic, The	1	3	5	1	59	6,147 ft.
UNIVERSAL						
Goose Woman, The	—	2	5	3	73	7,500 ft.

George E. Brown, Managing Director, Loew's Palace theatre, Memphis, Tenn.

Louis K. Sidney, Division Manager, Lowe's theatres, Pittsburgh, Pa.

Geo. Rotsky, Managing Director, Palace theatre, Montreal, Can.

Eddie Zorn, Managing Director, Broadway-Strand theatre, Detroit.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, Ohio.

Joseph Plunkett, Managing Director, Mark-Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

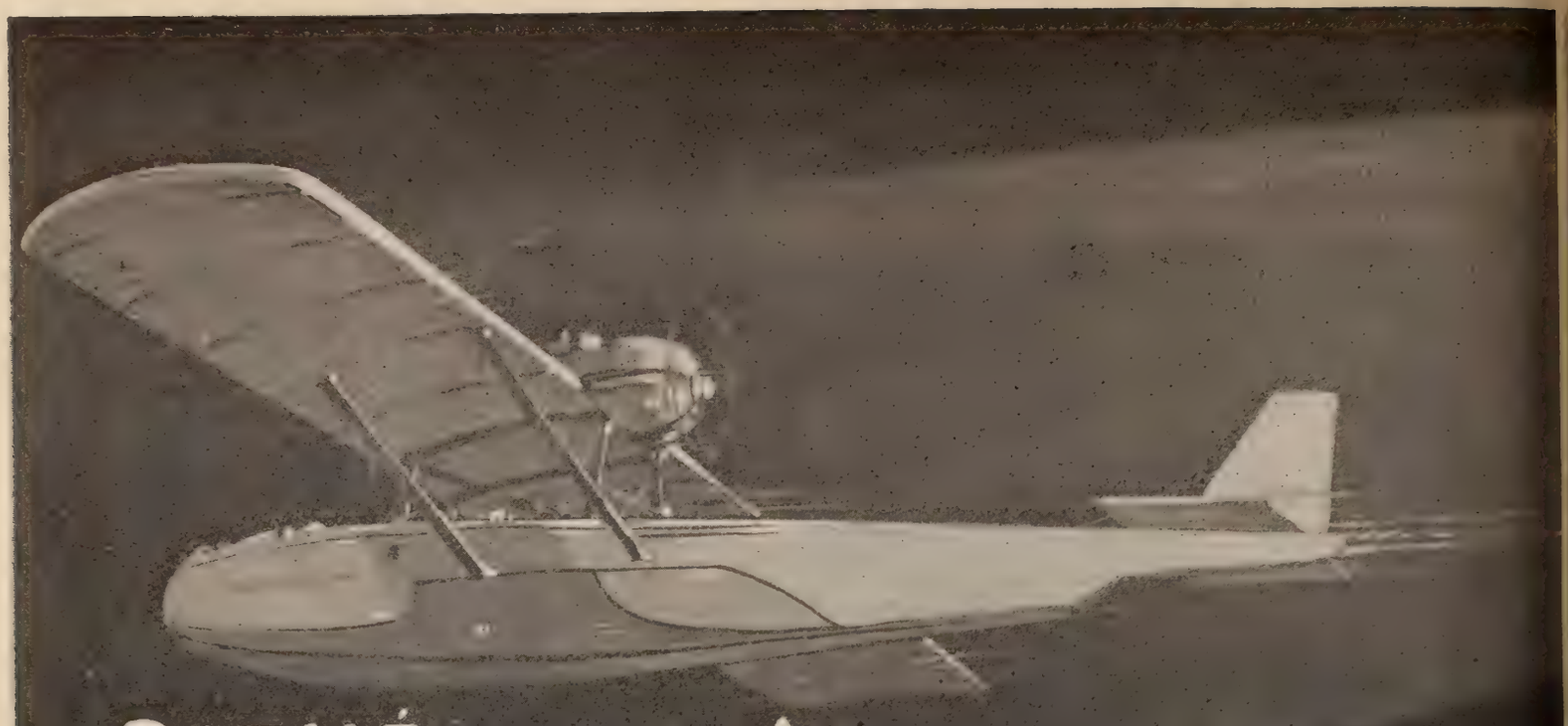
William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, T. D. & L. theatre, Glendale, Calif.

Claire Meachime, Grand theatre, Westfield, N. Y.

Ace Berry, Managing Director, Circle theatre, Indianapolis.

See the Complete Check-Up December 12



PATHÉ *presents*

THE AMU POLAR

The authentic motion picture log of the Amundsen — Ellsworth Expedition, the first attempt to reach the North Pole by airplane.

Pathépicture



Into the terrors of the unknown!
For 24 days the mystery of mysteries!

The most daring deed in the history of exploration!

Only the boldest would have conceived the plan of flying to the North Pole; only the bravest could have survived the hunger, cold and terrors of the unknown Arctic when the airplanes had to descend only a few miles from the Pole.

For twenty-four days Amundsen's party was lost to the world; for more than that their flight and disappearance was a big first-page story.

Millions of persons will want to see the picture record of this most unusual adventure, which has received the most unparalleled publicity.

Your audiences are waiting for you!



One of the big advantages to the Liberty theatre, Niagara Falls, acruing from its tie-up with the American Legion post on Fox's "The Iron Horse" was the demonstration held in front of the theatre by the post's band. The theatre used flags and bunting to decorate the marquee and strings of pennants strung up the front of the house from the marquee to the roof.

M. G. M. Wages Novel Contest

Child Movie Star Competition with N. Y. American Winning Wide Popularity

METRO-GOLDWYN-MAYER, in conjunction with the New York American is conducting a Child Movie Star contest which is gaining some exceptional publicity both for the producing company and the newspaper. The idea was conceived, with all of its embellishments, by Howard Dietz and Pete Smith, publicity chiefs of the east and west coast offices of Metro-Goldwyn-Mayer.

The contest has been under way for a month and it is said that to date some forty thousand photographs have been submitted to the American of children between the ages of two and seven.

Each day up to December 1st the American prints an entry coupon and at least a column of editorial matter pertaining to the contest. In addition there are printed daily photographs of various entrants from Greater New York and suburbs within a radius of fifty miles. The American also runs full page and half page ads in its own pages and in the Evening Journal.

Further interest is added to the Contest by the Metro-Goldyn-Mayer Scout Train, which tours the city and the suburbs. The parks and playgrounds are visited daily in search of interesting youngsters and the New York American publishes her itinerary daily. As a consequence mothers and fathers flock to the locations with their children.

A cameraman mounted on the train films groups of children, then comes down among them to shoot close-ups. The films are shown in series form in all of the Loew theatres within the Contest limits and the New York American publishes a list of the theatres each day.

In the lobbies of all the Loew theatres are displayed photographs of various children entered in the Contest from the particular neighborhood in which the theatre happens to be.

Press Book Campaign Put On For Denny Feature

The practical working out of a press book campaign was demonstrated in Worthington, Minn., in connection with the engagement of "California Straight Ahead," which was exploited by the Grand Theatre there strictly according to a drive outlined in the Universal press book.

One of the stunts was the distribution of 400 "Gas Record Cards" by filling stations and garages. At the bottom of the card, below the spaces for dates, number of gallons of gas, etc., was the title of the picture and the name of the theatre and play date. On the reverse of the card was copy on the picture.

The lobby display, out of the Press Book, showed eleven automobile tires, each with a sign in the middle, suspended from the marquee and placed on the sidewalk in front of the house. A banner was mounted over the entrance and under the marquee with this copy on it: "The Day of Denny is Here" and two arrows below with "California Straight Ahead" on them. Cut-outs on the marquee and in the lobby completed the decorations.

Tie-up stills provided by Universal were placed in a radio store, auto accessory store, optometrist and garages.

The two weekly papers in Worthington played up the opening and advance dope on the picture and other Universal productions. The Globe used a cooperative page with the "California Straight Ahead" ad in the center.

Radio Street Stunt Used On "Lights Of Old Broadway"

The first theatre to make use of the radio and broadcast its stage entertainment to listeners in this section was Loew's Warfield. It was done to try the experiment in conjunction with "Lights of Old Broadway." It is a Fanchon & Marco idea and proved very popular. The station was mounted on a high-speed Packard chassis, so that it could be used anywhere. Marco brought the special entertainers from Los Angeles. Eight microphones from the Warfield stage were hooked up with a loud speaker placed on the Marquee of the theatre and the performance was thus broadcasted to the different radios.



An attractive lobby attractor for First National's "Her Sister from Paris" was used by Saenger's theatre in Shreveport, La., as shown above. The electrics framing the circle were worked on a flasher circuit, green, red, amber and pink bulbs being used alternately. The center-piece was a shadow stage which flashed a silhouette of a nude dancer.

Sells Balto Picture With Newspaper Displays

The management of the Web theatre, Niagara Falls, Ontario, singled out "Balto's Race To Nome" as the main item in a newspaper campaign for a recent program, which as usual included a feature picture. The advertising concentrated on the appeal to the natural love of humans for animals which serve them and are faithful to man.

Use was made of three columns by four and one-half inches of display copy to emphasize the extraordinary heroism of the renowned canine hero, "Balto." It was done in a way that would appeal to every true lover of dogs and make him or her want to witness the film itself, so stirring was the word message put across on this wonder-dog of the northlands.

Incidentally, the space used to advertise this short feature was more than four times that devoted to the longer film on the program—a policy which many showmen follow today, when the short reel has superior patronage building value.

Puts "Excuse Me" Sign On Parked Automobiles

Tags reading "Back Up!" on one side and "Excuse Me" on the other were attached to parked automobiles in Altoona, Pa., and created comment on the showing of "Excuse Me" at the Capitol Theatre. Several thousand throw-away dodgers also proved effective in exploiting the run. Window displays featuring clothes, leather goods, travelling bags and drugs were obtained and numerous tie-ups were made with barber shops and shoe and hat cleaning establishments.

A tie-up with the leading department store, resulted in window displays and full page ads in both daily papers. Special stories and cuts got space in the foremost local daily, and half-sheet posters were placed on all public waste paper receptacles by special permission of the municipal authorities. One hundred window cards were placed on exhibition in the downtown section



Display for Universal's "California Straight Ahead" built in a one-sheet frame and used by the Howard theatre, Chicago. It was designed by Manager Charles Hicks. A composboard box was built behind the frame. This was lined with black sateen, to which the cut-outs were fastened.



Brooms and broom straw furnished the display Acting Manager A. M. Avery used in his lobby at the Capital theatre, Oklahoma City, for the presentation there of Paramount's "New Brooms." The title was spelled out on a banner with letters formed of straw."

Screens 'Thank You' in Church

Chicago Minister Presents Fox Film to Invited Clergymen and Club Women

THE hearty endorsement and active co-operation of Chicago ministers proved the outstanding feature of a unique campaign for "Thank You" in that city. The support of the clergy was gained as a result of a special screening before an invited audience composed of ministers, one of whom, the Rev. John Charles Knox asked the Fox officials for permission to show the picture in his church to those Chicago clergymen who were unable to be present at the first showing.

At this second showing there was among those in attendance, the Rev. H. V. Norton. So completely did "Thank You" win the Rev. Norton's approval, that in the following Sunday's issue of the Chicago Tribune, there appeared an article written over the Rev. Norton's signature, especially commending the production.

The Rev. Knox on the Friday night preceding the picture's premiere at the Monroe Theatre, broadcast a speech from the Chicago American's Radio station, in which he advised his listeners—regardless of their religious affiliations to give the production their support.

The support of the Checker Taxicab Co. of Chicago was also enlisted in the campaign, with the result that throughout the engagement 1,000 taxicabs carried "Thank You" advertising stickers. The mail trucks operating from the Chicago Post Office also bore these stickers, while the Boston Store attached twenty thousand to outgoing bundles.

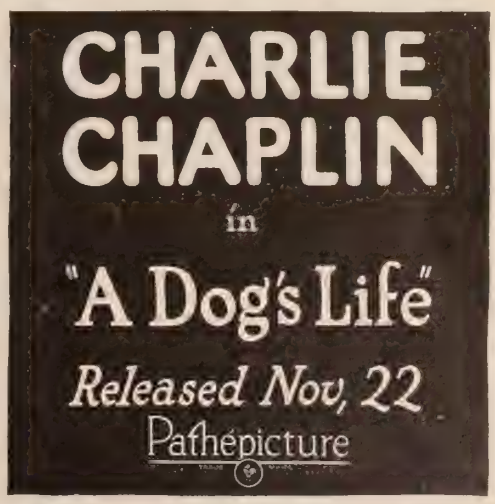
Other tie-ups effected were the United Cigar Stores—which number 145 in Chicago, and the Walgreen chain of drug stores—which operates 72 Chicago stores, which displayed signs which read "Every week is Thank You week here, as our employees always say Thank You. See 'Thank You' at the Monroe Theatre."

By way of rounding out the "Thank You" campaign, a statement was secured from Mayor Dever, endorsing "Thank You" week. This statement appeared in the newspapers.

Ties Up "Havoc" With War On Jay Walking

About the time that "Havoc" was to play at the Youngstown Hippodrome, Youngstown, O., the management of the theatre decided that the city was about ready for a drive to correct some of the evils of "Jay Walking" and accordingly approached the police officials to institute a week's drive to promote more careful observations of the city traffic regulations.

The theatre worked into the drive by having its name on banners which urged the people to follow the safety first formula, the signs reading "Havoc. Do Not Jay Walk. It Creates Deathly Havoc." The Mayor issued a Havoc Week proclamation and the signs were stencilled on sidewalks at danger points by the police department.



With First Run Theatres

NEW YORK CITY

Capitol Theatre—
Film Numbers—Old Clothes (Metro-Goldwyn-Mayer), A Leaf From Nature's Book (Scenic), Capitol Magazine (Selected), Lest We Forget (Armistice Commemoration).
Musical Program — "Southern Rhapsody" (Overture), "Pace, Pace Mio Dio" (Soprano solo), "Zigeunerweisen" (Concertmaster), "Norwegian Dance" (Ballet Corps), "Normandy" (Duet), "Bacchanale" from "Faust" (Ballerina and ballet corps), Organ solo.

Rivoli Theatre—
Film Numbers—The New Commandment (First National), Rivoli Pictorial (Selected), Dixie (Song cartoon).
Musical Program—Armistice Overture, "Vision of World Peace" (Oral), "Ballet Russe" (Russian Ballet Corps), "Normandy" (Organ Novelty).

Strand Theatre—
Film Numbers — The Eagle (United Artists), Strand Topical Review (Selected), The Great Open Spaces (Aesop Fable).
Musical Program—"1812" (Overture), Prologue to the "Eagle" (Strand Ensemble), Theme song "Flower of the Snow," Introduction to Act III, "Lohengrin" (Organ Solo).

Rialto Theatre—
Film Numbers—The Ancient Highway (Paramount), Rialto Magazine (Selected), Lucky Stars (Pathe Comedy).
Musical Program—"The Navy" (Ben Bernie Presentation), "The International Table D'Hote (Organ Novelty),

Warners Theatre—
Film Numbers — Rose of the World (Warner Bros.), Warner News Weekly (Selected), All At Sea (Mutt and Jeff cartoon).
Musical Program—"The Evolution of Dixie" (Overture), "The Peacock Girl" (Entertainer), "Memories of Over There" (Armistice Commemoration).

Cameo Theatre—
Film Numbers—The Last Edition (F. B. O.), Cameo Pictorial (Selected), Aesop Fable (Pathe), On the Links (Comedy).
Musical Program — "Hungarian Dances" (Overture), "Wonderful One" (Soprano Solo), Organ solo).

ROCHESTER

Eastman Theatre—
Film Numbers—The Lost World (First National). Eastman Current Events (Selected), Rochester to Niagara Falls by Air (Scenic)
Musical Program — "Rakoczy March" (Overture), "Then You'll Remember Me (Tenor Solo), "A Serenade in Porcelain" (Dance Presentation).



Melodrama effectively featured in a two-column display for Universal's "The Storm Breaker" by the America Theatre, Denver.

LOS ANGELES

The Criterion Theatre—
Film Numbers—The Pace that Thrills (First National), The Dome Doctor (Comedy), Fox News.
Musical Program—Selections from "Kid Boots" (Overture).

Forum Theatre—
Film Numbers—The Limited Mail (Warner Bros.), A Misfit Sailor (Educational); International News and Kinograms.
Musical Program—Organ Selections (Overture).

Hillstreet Theatre—
Film Numbers—His Buddy's Wife (Associated Exhibitors), Adventures of Mazie (F. B. O.), Aesop's Fable, International News.
Musical Program—Vaudeville.

Egyptian Theatre—
Film Numbers—The Big Parade (Metro-Goldwyn-Mayer).
Musical Program—Prologue to Feature, "Dance Militaire" (Overture).

Loew's State—
Film Numbers — We Moderns (First National), State Pictorial News.
Musical Program—Selections from "Kid Boots" (Overture), "Remember" (Violin solo), "Beneath the Cloak" (Revue).

Metropolitan Theatre—
Film Numbers—The Best People (Paramount), Somewhere in Somewhere (Pathe), Pathe News.
Musical Program—Orchestra Feature (Overture).

Pantages Theatre—
Film Numbers—The Everlasting Whisper (Fox), Pathe News.
Musical Program—Vaudeville.

Million Dollar Theatre—
Film Numbers — Little Annie Rooney (United Artists), Continued.

Rialto Theatre—
Film Numbers—The Phantom of the Opera (Universal), Continued).

BOSTON

Beacon Theatre—
Film Numbers—The Golden Princess (Paramount), The People vs. Nancy Preston (Prod. Dist. Corp.), Comedy (Educational), News (Universal).
Musical program—Organ, overture.

Fenway Theatre—
Film Numbers—The Golden Princess (Paramount), The People vs. Nancy Preston (Prod. Dist. Corp.), Comedy (Pathe), News (Pathe).
Musical Program—Overture, organ.

Gordon's Washington St. Olympia Theatre—
Film Numbers — The Beautiful City (First National), Comedy (Pathe), News (Pathe).
Musical Program—Overture, organ, vaudeville.

Loew's State Theatre—
Film Numbers—Don Q (United Artists), Aesop's Fables (Pathe), Comedy (Pathe), News (Pathe).
Musical Program—Organ duets, symphonic orchestra.

Metropolitan Theatre—
Film Number—Classified (First National).
Musical Program—"Carmen," "Under Spanish Skies" (overture).

Modern Theatre—
Film Numbers—The Golden Princess (Paramount), The People vs. Nancy Preston (Prod. Dist. Corp.), Comedy (Educational), News (Universal).

New Boston Theatre—
Film Numbers—The Everlasting Whisper (Fox), Comedy (Pathe), News (Pathe).
Musical Program—Orchestra, organ, vaudeville.

BALTIMORE

Century Theatre—
Film Numbers—Flower of Night (Paramount), A Goofy Gob (Christie Educational Comedy), News Weekly (Fox).
Musical Program — Saxophone selections. Dances; Orchestra. Organ recessional.

Garden Theatre—
Film Numbers—Hearts and Spurs (Fox), Honeymoon Squabble (Universal Comedy), Outings For All (Pathe Sportlight), International News (Universal), Hair Raiser (Kartoon).
Musical Program—Vaudeville. Orchestra. Organ recessional.

Keith's Hippodrome—
Film Numbers—Kivalina of the Icelands (Pathe), News Weekly (Pathe), Aesop's Fables (Pathe), Madame Sans Jane (Pathe Glenn Tryon Comedy).
Musical Program — Vaudeville. Orchestra. Organ recessional.

Metropolitan Theatre—
Film Numbers—Below the Line (Warner Brothers), Fresh Air Tonic (Pathe Color), Wild Cats of Paris ,Aesop's Fables), News Weekly (Pathe), Off His Beat (Educational Comedy).
Musical Program—"Sunny South" (Overture), Organ.

New Theatre—
Film Numbers—Never The Twain Shall Meet (Metro-Goldwyn-Mayer), Divertissement (Wilson color), Knick Knacks of Knowledge (Educational), News (Pathe).
Musical Program—"Mlle. Modiste" (Overture). Organ.

Parkway Theatre—
Film Numbers — Exchange of Wives (Metro-Goldwyn-Mayer), Heart Breaker (Fox Imperial Comedy), Parkway Pictorial News (Pathe).
Musical Program—"Babes in Toyland" (Overture), Orchestra. Organ.

Rivoli Theatre—
Film Numbers—Why Women Love (First National), Rivoli World Events (Pathe), A Punch In the Nose (Pathe Comedy).
Musical Program—"The Fortune Teller" (Overture), Song Specialty, "Zampa" and "Let's Wander Away" (Organ Selections).
der Away" (Organ Selections).

NEWARK

Mosque Theatre—
Film Numbers—Phantom of Opera (Universal), Comedy (Educational), novelty (Educational), News (International).
Musical Program—"Faust" (overture), Prison scene from "Faust" with soprano, tenor and Baritone; "Spectre in Red" (prologue) with soloist and ballet.

Capitol Theatre—
Film Numbers—Little Annie Rooney (United Artists), Hodge-Podge (Educational), Novelty (Educational), News, (Pathe).
Musical Program—"Medly of Old tunes" (overture).

Branford Theatre—
Film Numbers—New Commandment (First National), Comedy (Pathe), Pictorial (Pathe).
Musical Program — "Normandy" (overture), "Popular melodies," (Dancing and singing).

Rialto Theatre—
Film Numbers—Limited Mail (Warner Bros.), Wild, Wild Susan (Paramount), (Kinograms).
Musical Program — "Raymond" (overture).

Fox Terminal Theatre—
Film Numbers—Thunder Mountain (Fox), Parisian Nights (F. B. O.), Comedy (Fox), News (Fox).
Musical Program — (Charleston dancers).

CHICAGO

Chicago Theatre—
Film Numbers—The Dark Angel (First National), Universal News, Aesop Fable.
Musical Program — "Martha" (overture), "Giannini Mia" (soprano solo), "Sometime" (organ), "Down on the Farm" (presentation).

Tivoli Theatre—
Film Numbers—Graustark (First National), International News, Cartoon.
Musical Program—"Mignon" (overture), "A Trip to the Hiwaiian Islands" (Specialty), "Save Your Sorrows" (organ solo), "Harvest Moon" (specialty).

Uptown Theatre—
Film Numbers—Her Sister From Paris (First National), Armistice Cartoon, News and Views (Universal).
Musical Program—"Aida" (overture), "Claudius & Scarlet" (specialty), "A Miniature Organ recital" (organ solo), "The Four Seasons" (presentation).

Capitol Theatre—
Film Numbers—Havoc (Fox), Aesop's Fables (Pathe), International News, Pathe Review.
Musical Program — "Bohemian Girl" (overture), "An Armistice Memorial" (specialty), "A Roof Garden Romance" (specialty), "Lest We Forget" (organ solo), "Sweethearts" (specialty).

Stratford Theatre—
Film Numbers—Flower of Night (Paramount), The Adventures of Mazie (F. B. O.), News and Views (Pathe).
Musical Program — "Raymond" (overture), "Giamamia" (solist), "Twelve Minutes in Melody Land" (Specialty), "Back Home in Illinois" (organ solo), "The Ice Man" (specialty).

Monroe Theatre—
Film Numbers — Lazy Bones (Fox).

Roosevelt Theatre—
Film Numbers—The Merry Widow (Metro-Goldwyn-Mayer).

Orpheum Theatre—
Film Numbers — Compromise (Warner Bros.).

CLEVELAND

Stillman Theatre—
Film Numbers—The Merry Widow (Metro-Goldwyn), International News.

Allen Theatre—
Film Numbers—The Beautiful City (First National), Sit Tight (Educational), Pathe Review, Topics of the Day (Pathe), Pathe News.
Musical Program—March Slav (Overture), "Love's Old Sweet Song," "Let's Wander Away." "Everbody Has Someone But Me" (Theme.) "Blue Songs" specialty Number).

State Theatre—
Film Numbers—The King on Main Street (Paramount), Scandal Hunter (Universal), Strong for Love (Fox), Big Guns (S. R.), Fun from the Press.
Musical Program—"Organ overture," Vaudeville.

Park Theatre—
Film Numbers — Scarlet Saint (First National), Don't Tell Dad (Pathe), Topics of the Day (Pathe), Kinograms.

Reade's Hippodrome—
Film Numbers—Thunder Mountain (Fox), Pathe comedy, International News.
Musical Program—"Suppe's Light Cavalry" (overture), Vaudeville.

Keith's East 105th St. Theatre—
Film Numbers—Thunder Mountain (Fox), The Uneasy Three (Pathe), Aesop's Fables (Pathe), Pathe News.
Musical Program—"Morning Noon and Night" (Overture), Vaudeville.

Circle Theatre—
Film Numbers—Rose of the World (Warner Bros.), Aesop's Fables (Pathe), Pathe comedy, Pathe News.
Musical Program—"Phedre" (overture), "Isis the Golden Goddess" (dance divertissement), (vocal selections).

DES MOINES

Capitol Theatre—
Film Numbers—The Pony Express (Paramount), The Misfit Sailor (Educational), Fox News.
Musical Program—"Under Western Skies" (overture), singing and dancing.

Des Moines Theatre—
Film Numbers—Graustark (First National), An Outing for All (Pathe), Remember When (Pathe), Pathe News.
Musical Program — "A Tour Around the World" (overture).

Strand Theatre—
Film Numbers—The Live Wire (First National), Our Hands Tickle (Pathe), Kinograms.
Musical Program—"Knights of the Free Highway" (specialty).

Rialto Theatre—
Film Numbers—As No Man Has Loved (Fox).

SALT LAKE CITY

American Theatre—
Film Numbers—The Dark Angel (First National), The Fight (Fox), International News.

Kinema Theatre—
Film Numbers—Camille of the Barbary Coast (Assoc. Exhib.), Tame Men and Wild Women (Pathe), International News, Pathe Review.

Pantages Theatre—
Film Numbers—The Merry Widow (Metro-Goldwyn-Mayer), continued.

Paramount Empress Theatre—
Film Numbers—The Road to Yesterday (Producers Dist. Corp.), Pathe Review.

Victory Theatre—
Film Numbers — Flower of the Night (Paramount), Boys Will Be Joys (Pathe), Pathe News.

PHILADELPHIA

Stanley Theatre—
Film Numbers—Classified (First National), Stanley Magazine (Selected), Cartoon.
Musical Program — "Second Hungarian Rhapsody" (Overture), "Accordion Orchestra" (Novelty), "Dance Divertissement (Ballet), "Triumphal March from Aida" (organ).

Fox Theatre—
Film Numbers — Exchange of Wives (Metro-Goldwyn-Mayer).
Musical Program—"Tannhauser" (Overture) "The Officers' Training Corps" (Novelty) Violin Selections.



An appeal to the jazz lovers and Charleston fans was featured in this ad for "Pretty Ladies" (Metro-Goldwyn-Mayer) by the Imperial, Jacksonville, Fla.

Stanton Theatre—
Film Numbers — The Freshman (Pathe).

Arcadia Theatre—
Film Numbers — Romola (Metro-Goldwyn-Mayer).

Victoria Theatre—
Film Numbers—The Gold Rush (United Artists).

Karlton Theatre—
Film Numbers—New Brooms (Paramount).

Palace Theatre—
Film Numbers—Graustark (First National).

Capitol Theatre—
Film Numbers—Fine Clothes (First National).

SAN FRANCISCO

Imperial Theatre—
Film Numbers — Little Annie Rooney (United Artists), A Uke Romance (Comedy), Fox News.
Musical Program — "Bowery Days" (Feature Overture).

California Theatre—
Film Numbers—The King on Main Street (Paramount), The Caretaker's Daughter (Pathe Comedy), International News, Pathe Review.
Musical Program — "Musicians Dream" (Feature overture with singing and dancing), "Last Rose of Summer" (Violin solo).

Loew's Warfield Theatre—
Film Numbers—Go West (Metro-Goldwyn-Mayer), Primitive Love (Comedy), Kleinschmidt's showing of Polar Expedition, International News, Topics of the Day.
Musical Program — "Suanee Butterfly" (Singing and dancing), "Andante Cantabile" (Orchestra), "Sunkist Beauties" (Special Act).

Granada Theatre—
Film Numbers—Red Hot Tires (Warner Bros.), Slippery Feet (Educational Comedy), Pathe News.
Musical Program—"Red Hot Revue" (Singing and dancing).

Golden Gate Theatre—
Film Numbers — Lady Robinhood (F. B. O.), Going Great (Educational Comedy), Props Dash For Cash (Educational), Pathe News, Pathe Fable.
Musical Program—Six Acts of Vaudeville.

Cameo Theatre—
Film Numbers—The Timber Wolf (Fox), Andy's Lion Tale (Universal), International News.
Musical Program—"Tale of a Suit" (Special Presentation).

Union Square Theatre—
Film Numbers—Love on the Rio Grande (Co-operative), Sweet Papa (Fox Comedy), Screen Snap Shots (SR).
Musical Program—Five Acts of Vaudeville.

St. Francis Theatre—
Film Numbers—The Merry Widow (Metro-Goldwyn-Mayer), Continued.

HOUSTON

Queen Theatre—
Film Numbers — He's A Prince (Paramount), Lloyd Hamilton comedy (Educational), Queen-Chronicle News (Local), News (Pathe).
Musical Program—"At Dawning" (Overture), Organ and Orchestra selections.

Isis Theatre—
Film Numbers — Lights of Old Broadway (Metro-Goldwyn-Mayer), Comedy (Educational), News (International).
Musical Program—"Merry Wives of Gotham" (Overture), organ and orchestra selections.

Majestic Theatre—
Film Numbers — Kentucky Pride (Fox), Aesop's Fables (Pathe), News (Pathe).
Musical Program — Popular selections (Overture), orchestra and organ selections, vaudeville.

Capitol Theatre—
Film Numbers—Flower of Night (Paramount), comedy (Educational), News (Kinograms).
Musical Program — This Weeks Hits (Orchestra), orchestra and organ selections.

Rialto Theatre—
Film Numbers—Peacock Feathers (Universal), Comedy (Educational), News (Fox).
Musical Program — Organ selections.

Liberty Theatre—
Film Numbers—The Circle (Metro-Goldwyn-Mayer), Sunshine Comedy (Fox), Review (Pathe).
Musical Program — Organ selections.

INDIANAPOLIS

Circle Theatre—
Film Numbers—The Gold Rush (United Artists). Animated Circle News (Selected), A Comedy and a Hodge Podge comedy cartoon.
Musical Program — "If I Were King" (Overture).

Mr. Exhibitor: Ask at the Film Exchanges for the



It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over

ST. LOUIS

Missouri Theatre—
Film Numbers — Flower of the Night (Paramount), Comedy, Missouri Magazine.
Musical Program—Overture "Life of Richard Wagner," "Songs of the A. E. F.," "Charleston Melange."

Loew's State Theatre—
Film Numbers — The Early Bird (S. R.), Loew State News, Loew's State Topics, Loew State Tours.
Musical Program—"Popular Numbers" (Overture), "Armistive Prologue," "What Will They Do Next?" "Is Mable In?"

Grand Central Theatre—
Film Numbers—The Dark Angel (First National), Kinogram News and Views, Educational Comedy.
Musical Program—Charleston Contest, Tenor solo.

West End Lyric Theatre—
Film Numbers — The Dark Angel (First National), Kinogram News, Eduational Comedy.
Musical Program — "Stepping Shoes" (dancers), Jazz harpist.

Capitol Theatre—
Film Numbers—The Dark Angel (First National), Kinogram News, Educational Comedy.
Musical Program — Orchestral overture, Organ accompaniments, vocal selections.

William Goldman's Kings and Rivoli Theatres—
Film Numbers—The Man on the Box (Warner Bros.), Lyman Hodge's Hodge Podge, Kinogram News.
Musical Program—Orchestral and vocal numbers.

Delmonte Theatre—
Film Numbers — She Wolves (Fox), also revival of old favorites one each night as follows: The Shiek, Humoresque, The Old Homestead, Blood and Sand, 23½ Hours Leave, Inside the Cup and On With the Dance, International News and Views.
Musical Program — Orchestral overture and popular numbers.

MILWAUKEE

Alhambra Theatre—
Film Numbers—Lightnin' (Fox), Andy's Lion Tale (Universal), International Newsreel Armistice Special.
Musical Program—"Radio Week," (Violinist), (Vocalist).

Garden Theatre—
Film Numbers—The Everlasting Whisper (Fox), Fox News; Topics of the Day (Pathe), Love and Lions (Fox).
Musical Program—"So That's the Kind of a Girl You Are" (Organ Specialty).

Merrill Theatre—
Film Numbers—Lights of Old Broadway (Metro-Goldwyn-Mayer), Slippery Feet (Educational), Kinograms.
Musical Program—Orchestra.

Strand Theatre—
Film Numbers—Lovers In Quarantine (Paramount), Baby Be Good (Educational), Kinograms.
Musical Program—"In China" (Overture), "Normandy" (Armistice Version).

Wisconsin Theatre—
Film Numbers—Graustark (First National), International News,



Single column ad for Warner's "Kiss Me Again" used by the Strand, Tulsa, Okla.

Our Glorius Dead; Off His Beat (Educational).
Musical Program—"Songs of the Moment" (Overture), (Blues Blower), Violin.

ST. PAUL

Astor Theatre—
Film Numbers—Lovers in Quarantine (Paramount), There Goes the Bride, News of the World.
Musical Program—"Collegiate" (Orchestra specialty).

Capitol Theatre—
Film Numbers—The Pony Express (Paramount), Felix (Cartoon), Capitol News (Selected).
Musical Program—"Panamericana" (Overture), "The Arkansa Valentinos" (Special Act).

Garrick Theatre—
Film Numbers — Don Q (United Artists), Kat Komedy.
Musical Program — "Kiss Me Again," Let Me Call You Sweetheart" (Overture).

Strand Theatre—
Film Numbers—Lazy Bones (Fox), Comedy, Kinograms.
Musical Program—Organ overture.

Tower Theatre—
Film Numbers—The Merry Widow (Metro-Goldwyn-Mayer), Pathe News.
Musical Program—Selections from "The Merry Widow" (overture).

WASHINGTON

Metropolitan Theatre—
Film Numbers—The Lost World (First National), Current Events (Pathe), Men of Honor (Pathe).
Musical Program — "Largo from the New World Symphony" (Prelude to Picture).

Strand Theatre—
Film Numbers—The Mystic (Metro Goldwyn), Current Events (Fox).

Rialto Theatre—
Film Numbers—Souls for Sables (Tiffany), Current Events (Universal), Transients in Arcadia (Fox).
Musical Program—"A Page from the Music Book," Prologue from "Pagliacci," "Gavotte" (cello solo), Polonaise from "Mignon" (vocal), Charleston Dance, "Roses from the South" (Overture).

Columbia Theatre—
Film Numbers—The Gold Rush (United Artists).

Earle Theatre—
Film Numbers—The Trouble with Wives (Paramount), Current Events (Educational).

Palace Theatre—
Film Numbers—Go West (Metro-Goldwyn), Current Events (Pathe), Topics of the Day (Pathe), Baby Be Good (Educational).

MINNEAPOLIS

Aster Theatre—
Film Numbers—Lazy Bones (Fox), The Heart Breaker (Fox), Fox News.
Musical Program—Organ overture.

Garrick Theatre—
Film Numbers — Lights of Old Broadway (Metro-Goldwyn-Mayer), Comedy, News.
Musical Program — Garrick Stage Show.

Lyric Theatre—
Film Numbers—Flower of the Night (Paramount), Somewhere in Somewhere (Pathe), News reel.
Musical Program—Organ overture.

State Theatre—
Film Numbers — New Brooms (Paramount), Felix on the Farm (Educational), News (Selected).
Musical Program—"Little Nemo" (Overture), Organ Novelty, "I I Boy."

Strand Theatre—
Film Numbers—Don Q (United Artists), Felix (Cartoon), Strand News.
Musical Program—Organ overture, Orchestra.

SEATTLE

Blue Mouse Theatre—
Film Numbers — Compromise (Warner Bros.), Aesop's Fable (Pathe), International News.
Musical Program—Selections from "Springtime" (Overture), Popular Medley (Orchestra).

Coliseum Theatre—
Film Numbers — Shore Leave (First National), Skinners in Silk (Comedy), Kinograms and Pathe News.
Musical Program—"La Boheme" (Overture).

Columbia Theatre—
Film Numbers—The Homemaker (Universal), Andy's Lion Tale (Comedy), International News.
Musical Program—Selections from Victor Herbert's Operas.

Liberty Theatre—
Film Numbers—The Gold Rush (United Artists), Liberty and International News.
Musical Program—Vocal and Musical Prelude.

Pantages Theatre—
Film Numbers—Wreckage (Ginsberg), Aesop's Fable (Pathe), Pathe News.
Musical Program—Vaudeville.

Strand Theatre—
Film Numbers—Lovers in Quarantine (Paramount), Pathe Review, Fox News.
Musical Program—Popular Melodies (Overture).

DETROIT

Capitol Theatre—
Film Numbers—Live Wire (Paramount), Aesop Fables (Pathe), Detroit News and Pathe News.
Musical Program—"Organ Solos," (symphony orchestra), (recording orchestra).

State Theatre—
Film Numbers — Classified (1st Natl.), (short subjects).
Musical Program—Organ solos, orchestra,.

Madison Theatre—
Film Numbers — Exchange of Wives (Metro-Goldwyn-Mayer), Detroit News and Pathe News, Christie comedy.
Musical Program — Organ and orchestra, stage singers.

Fox Washington Theatre—
Film Numbers—Lazybones (Fox), Felix (cartoon).
Musical Program — Organ solos, and singing orchestra.

Broadway Strand Theatre—
Film Numbers—Phantom of Opera (Universal), Life's Greatest Thrills (International Newsreel-Universal).
Musical Program—Organ.

Adams Theatre—
Film Numbers — Freshman (Pathe), Kinograms, Wild Life in Borneo (Educational).
Musical Program—Orchestra and organ.

BUFFALO

Shea's Hippodrome Theatre—
Film Numbers—The Man Who Found Himself (Paramount), Better Movies (Pathe), Current Events (Pathe and Fox News).
Musical Program — "Der Meistersinger" (Overture), Song and Dance Specialty.

Lafayette Square Theatre—
Film Numbers—Friendly Enemies (Prod. Dist. Corp.), Pathe comedy, Current Events (Kinograms).
Musical Program—Selections from "The Student Prince" (Overture), organ.

Loew's State Theatre—
Film Numbers—Lovers in Quarantine (Paramount), Shootin' Injuns (Pathe), Pathe News.
Musical Program—Vaudeville.

Olympic Theatre—
Film Numbers—Peacock Feathers (Universal-Jewel), Who Cares (Century comedy), International News.
Musical Program — Vocal selections.

Shea's North Park Theatre—
Film Numbers—The Pony Express (Paramount), Pathe and Fox News.
Musical Program — "Morning" from "Peer Gynt Suite" (Overture).

Victoria Theatre—
Film Numbers—Never the Twain Shall Meet (Metro-Goldwyn-Mayer), Hot Sheiks (Comedy), Pathe News.
Musical Program—"Musical Comedy Memories" (Overture).

Short Subjects and Serials

"A Dog's Life" Release Date Nov. 22

PATHE is ready to release "A Dog's Life," first of the four Charlie Chaplin comedies acquired under the recent half million dollar contract signed with the comedian. The release date on this three-reel comedy special is set for November 22nd.. The picture was one of the most popular of the earlier Chaplin comedies.

Edna Purviance is Chaplin's leading lady. She plays the role of the dance hall charmer who befriends Charlie. The release date of the other Chaplin comedies acquired by Pathe have not yet been determined, but will be announced in the near future.

Finish Two Fox Comedies, Launch Another

"Cupid a La Carte," fourth of the O. Henry series, and "The Flying Fool," an Imperial comedy were completed for Fox last week, while "The Fighting Tailor," second of the Irish-Jewish series, got under way. The latter is being directed by Benjamin Stoloff. The cast includes Georgia Harris, Barbara Luddy, Frankie Adams, Sidney Franklin, Walter Perry and Anna Hernandez.



Scenes from "A Punch In The Nose," a two-reel Pathe comedy produced by Hal Roach with an all-star cast.



Humorous scenes from "A Dog's Life," a Charles Chaplin comedy being re-issued by Pathe.

Three Century Units Are Busy

New Buster Brown, Wanda Wiley and Edna Marian Comedies in Production

COINCIDENT with the arrival on the coast of Julius Stern, president of Century Film Corporation, three comedy units started work on Spring releases of the Century Comedy schedule.

The Buster Brown company, making a series of two-reelers, was the first to go into production. Gus Meins, noted gag man and director was engaged by Stern to work on these comedies. The company is now working on the seventh picture.

Edna Marian who was loaned to Universal during the Summer for an important role in "The Still Alarm," a forthcoming Jewel picture, got back to work in two-reel comedies. She is scheduled to complete twelve releases for the 1925-26 schedule, some of which, however, have been finished. The first of these, "The Big City," under the direction of Francis Corby is scheduled for release in February. "Say It With Love," the second, will probably be a March release.

The Wanda Wiley unit has also started work for the season on a series of twelve two-reelers, the first of which, "Playing the Swell," has been completed. Earl McCarthy plays opposite to Miss Wiley, and Virginia Bushman, daughter of Francis X. Bushman, has a prominent role.

Miss Wiley's second picture, now going into production, will be directed by Jess Robbins, who made many of her early 1925 successes. Robbins will be assisted by Leslie Goodwin, while Victor Sherrick will be camera man.

Lige Conley Starts New Mermaid Comedy

Lige Conley has started another Educational-Mermaid comedy under the direction of Stephen Roberts, the latter's second directorial effort for the company. Estelle Bradley has the leading feminine role.



Resume of Current News Weeklies

INTERNATIONAL NEWS NO. 92. Berlin, Germany—Expert German riders train for Olympic Games; N. Y. City (N. Y. C. only)—First woman Alderman for N. Y. City, Mrs. John T. Pratt; Yellowstone Park Wintry winds drive park deer from mountain heights; Raymond, Me. (Boston only)—Sweep river to preserve fish spawn; Philadelphia, Pa. (Philadelphia only)—Discovers postal cards of 1400 B. C.; Los Angeles, Cal. (Los Angeles only)—Another blow for old John Barleycorn; Spokane, Wash. (Portland and Seattle only)—Redskin rooters cheer Haskell warriors; Indianapolis, Ind. (Indianapolis only)—Interesting glimpses of popular Hoosier author; In the Rockies, Mont.—Bathing girls invade Mountain falls for a "dip;" London, Paris, (Omit Portland, Seattle and Boston)—First sky dining car for London-Paris air line; Newburyport, Mass. (Boston only)—Shifting sands claim coastwise vessel; Jersey City, N. J. (New Jersey only)—A. Harry Moore next Governor for New Jersey; Glasgow, Scotland—College boys riot in wild election battle; Paris, France—Paris thrilled by first bullfight; International Newsreel Armistice Week Special; Spokane, Wash.—Indian papooses compete for "perfect baby" prize.

INTERNATIONAL NEWS, NO. 93: Milan, Italy—Armed hosts of Fascisti hail Premier Mussolini as assassination plot fails; Brough, Eng.—Britain's test seaplane firing huge torpedo; Milwaukee, Wis. (Milwaukee only)—Wisconsin schoolmarms hold convention; Milwaukee, Wis. (Milwaukee and Kansas City only)—Rival elevens fight battle in snow; Spokane, Wash. (Portland and Seattle only)—Gala parade concludes Indian Congress; Frisco, Cal. (Frisco only)—Stars of rival sports in freak foursome; Indianapolis, Ind. (Indianapolis only)—Interesting glimpses of prominent Hoosiers; Princeton, N. J. (New Jersey only)—Princeton tiger devours Harvard! Hanover, N. H. (Albany and Buffalo only)—Dartmouth triumphs over Cornell! Canton, China—Chinese defy powers in tribute to martyrs; Yellowstone Park, Wyo.—Strange pets adopted by Yellowstone Rangers; N. Y. City (N. Y. C. only)—Foundation laid for Nave of magnificent Cathedral; Paris, France (omit N. Y. City and Frisco)—Famous aerial acrobat in dizzy maneuvers; Frisco, Cal. (Frisco only)—Golden Gate's finest march for city fathers; Pimlico, Md.—Canter, 10 to 1 shot, wins $60,000 Pimlico Futurity; Quantico, Va.—Thirty-one ships worth millions destroyed by fire!



Eddie Gordon in scenes from "Crying For Love," a recent Century two-reel comedy released by Universal.

KINOGRAMS, NO. 5133: Leipzig—Germany celebrates Empire Day with military pomp; Dresden—Hindenburg pays state visit to famous German city; Rye, N. Y.—Irish girls win international hockey match; Paris—Bull fights thrill Paris crowds; Yarmouth, Eng.—Hundreds of English girls work hard packing big bloater catch; New Bedford, Mass.—Windjammers, sailed by Portuguese crews, sail for Africa on trading voyage; Philadelphia—Bryn Mawr college girls try archery to gain poise and graceful figures; Belmont Park, N. Y.—Society turns out to see Eastern racing season close with United Hunts meet.

KINOGRAMS, NO. 5134: Princeton, N. J.—Princeton gains easy 36 to 0 victory over Harvard on gridiron as 59,000 look on; New Haven, Conn.—Ten thousand youngsters are amused by antics of the Whiffenpoofs, Yale clowns; Schenectady, N. Y.—Union College students stage an auto race; Los Angeles—New fireboat takes part in spectacular tests; New York—Mary Lewis, former chorus girl, sings her way to grand opera; Suffolk, Va.—Southern society folk turn out to ride to hounds; New York—Notables gather for cornerstone laying at St. John's Cathedral; Mallows Bay, Md.—Thirty-one million dollars worth of wartime ships are burned after being sold by the Government.

PATHE NEWS NO. 91. Berlin, Germany—Cavalry guards perform daring stunts in practice for national competition; Kansas City, Mo.—Cross-country golf is a new game for heavy swingers only; Chateau-Du-Loir, France—Caillaux, undismayed, continues fight against capital levy; Sacramento, Cal.—101-foot giant locomotive goes into service beside 20-foot pioneer; Philadelphia, Pa.—Coolidge orders Gen. Butler back to Marines; Rabat, Morocco—Lyautey quits Moroccan post; New York City—New York's first woman Alderman; New York City—High Japanese Royalty visits United States; Jersey City, N. J. (Newark only)—Democrat elected Governor of New Jersey; Spokane, Wash.—3,000 "braves" in big powwow; Shantung, China—3,000 perish as Yellow River overflows; Raymond, Me. (Boston only)—Plenty of good Maine salmon next year; Greencastle, Ind. (Indianapolis only)—Sophomores win annual class scrap at DePauw University.

PATHE NEWS, NO. 92: Washington, D. C.—Tax reduction of $300,000,000 proposed! Princeton, N. J.—Princeton crushes Harvard in thrilling aerial battle; Brough, England—Bomb-carrying seaplane may lead to winged British Navy; Schenectady, N. Y.—Rattletraps cough furiously in cross-country dash for collegiate title! Washington, D. C.—Coolidges help Girl Scouts open national drive! Berlin, Germany—Ramsay McDonald forgets politics for golf on European trip; Paris, France—New Government strives to restore French finances! Brooklyn, N. Y.—U. S. triumphs over Canada in international soccer match! Sandy Point, Md.—Merchant Fleet built for war goes up in smoke! Pimlico, Md. (Washington only)—Canter captures rich futurity in spectacular driving finish! East Orange, N. J. (Newark only)—Who said football was a man's game?



Release Stills from "Paging a Wife," a two-reel Century Comedy featuring Al Alt and released by Universal.

FOX NEWS CONTINUITY, VOL. 7, NO. 12. Belmont Park, N. Y.—Thrilling steeplechase, with spills a-plenty, is the chief feature of United Hunts Fall Racing meet; Mayoralty Election.—Democratic nominee for New York City's highest office triumphs at polls; Jersey City, N. J.—A. Harry Moore, "wet" Democratic candidate, is elected governor by a majority of 40,000; Boston, Mass.—Malcolm F. Nichols is elected Mayor, the first Republican in 12 years to gain that distinction; Buffalo, N. Y.—Canisius College wins from Niagara University football team, 10 to 0, before a great crowd; Marysville, Cal.—Monster dredges are now being used to bring up gold-bearing gravel from bed of Yaba river; Newest Fashion Dictate—Is the Fancy Garter; Spokane, Wash.—3500 Indians of great Northwest, gathered in convention, pitch their teepees in heart of city; Randolph, Mass.—Even one white police dog puppy is a rarity, but Lassie is the proud mother of full half dozen; Glasgow, Scotland—Students engage in hot battle royal on campus following elections of a Rector at city university; Armistice—How the Nations of the World Have Honored Their War Heroes.

London Fox News Man Here To Study Methods

G. Thomas Cummins, London representative of Fox News, is a recent arrival in New York. He is here for a two-months' visit, during which time he will make a careful study of the manner in which the newsreel is made up twice weekly and will obtain first-hand information on the various Fox News departments and their workings.

Comedy Units Busy With Pathe Releases

A number of comedy units producing for Pathe release are busy with new pictures. Clyde Cook is making one which depicts him as a "man of the times" fifty years in the future. Katherine Grant plays opposite him.

"Our Gang" are on location at Catalina Island with director Robert McGowan. Fred Guiol is directing a company which includes Tyler Brooke, George Cooper, Vivienne Oakland, Helen Gilmore, Jane Sherman and Arthur Millett.

H. M. Walker, title editor for Roach, has completed the titling of "Starvation Blues," starring Clyde Cook; "Charley, My Boy," starring Charley Chase; "Good Cheer," a new "Our Gang" comedy, and "Flaming Flappers," starring Glen Tryon.

Lucien Littlefield, character and make-up expert, under contract to Roach has been loaned to Metro-Goldwyn-Mayer for a role in a feature.

Chicago Contest Winner Joins Universal

Mildred Bragdon, winner of an Illinois bobbed-hair beauty contest conducted by P. T. Harmon, proprietor of two large Chicago dancing establishments, has joined the Universal players at Universal City. It is claimed there were 39,000 entrants in the contest. She will be given a thorough film tryout by Universal.



Trio of highlights from "The Soapsuds Lady," a Pathe release starring Alice Day.



Highlights from "Fire Away," an Educational release in two reels starring Al St. John.

Comedies Head Pathe Program

Sennett and Roach Two-Reelers Feature Releases for Week of Nov. 22nd

THE Pathe short-feature program for the week of November 22nd is dominated by comedies. There are two two-reelers, a single reeler and an animated cartoon. In addition, on the same day Pathe will release the Charlie Chaplin comedy "A Dog's Life."

Two of the two-reelers are Sennett comedies, "The Soap Suds Lady" and "Isn't Love Cuckoo?" Hal Roach offers "Papa Be Good," with Glenn Tryon. "Whistling Lions" is a Roach one-reeler. Chapter nine of the Pathe serial "Wild West," a Pathe Review, "Topics of the Day" and two issues of Pathe News conclude the program.

Arthur Rosson directed "The Soap Suds Lady" with Alice Day as the star. In the supporting cast are Sunshine Hart, William McCall, Billy Gilbert, Barney Hellum, Danny O'Shea and Eugenia Gilbert.

"Papa Be Good" is Glen Tryon's latest subject produced by Hal Roach. Marjorie Whiteis plays opposite Tryon, while others in the cast are Katherine Grant and Tyler Brooke. The subject was directed by Fred L. Guiol under the supervision of F. Richard Jones.

"Isn't Love Cuckoo!" was directed by Lloyd Bacon with a cast that includes Raymond McKee, Frank Bacon, Ruth Hiatt and Marvin Lobach. "Whistling Lions" is a Roach one-reeler, directed by James Davis, with Jobyna Ralston and Jimmie Parrott the featured players.

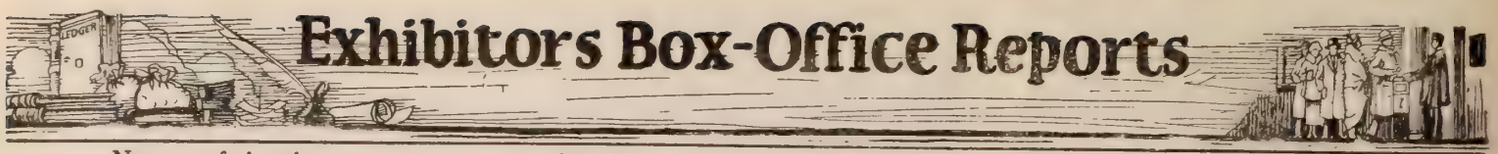
"Stolen Evidence" is the title of the ninth chapter of "Wild West," the Pathe serial featuring Jack Mulhall and Helen Ferguson. C. W. Patton is the producer of this Western chapter-play and Robert F. Hill directed.

Pathe Review No. 47 presents the following three subjects: "Bird Trappers," African native hunters; "Moroccan Days," the palace of Moorish potentate in Pathecolor; and "Plundering the Sea," the camera record of the Arcturus Oceanographic Expedition led by Dr. William Beebe.

"Three Paces West", Next Joe Rock Comedy

Joe Rock's next Standard comedy for F. B. O. featuring the trio of fat men, "Fat" Karr, "Kewpie" Ross and "Fatty" Alexander, is titled "Three Paces West." Lois Boyd plays the leading feminine role. The picture is being directed by "Slim" Summerville.





Exhibitors Box-Office Reports

Names of the theatre owners are omitted by agreement in accordance with the wishes of the average exhibitor and in the belief that reports published over the signature of the exhibitor reporting, is a dangerous practice.

Only reports received on specially prepared blanks furnished by us will be accepted for use in this department. Exhibitors who value this reporting service are urged to ask for these blanks.

Title of Picture.	Population of Town.	Location.	Class of Patronage.	Weather.	Box Office Value.	Check-up Percentage from other Reports.
FAMOUS PLAYERS						
Best People, The	505676	Cal.	1st run	Rainy	Fair	—
	796836	Ohio	1st run	Clear	Fair	—
Coast of Folly, The	993678	Mich.	1st run	Clear	Good	66
Eve's Secret	414216	N. J.	Mixed	St'my	Fair	58
Flower of Night	505676	Cal.	1st run	Cold	Fair	—
He's a Prince	506897	N. Y.	1st run	Rainy	Big	67
	118110	Utah	Mixed	Clear	Good	—
	400000	Wash.	General	Clear	Good	—
	315652	Wash.	Mixed	Clear	Good	—
King of Main Street, The	414216	N. J.	General	Clear	Good	—
Lovers in Quarantine	120000	Fla.	Mixed	Clear	Good	61
	200616	Ga.	General	Rainy	Big	—
	250000	Texas	General	Clear	Good	—
Man Who Found Himself, The	315652	Ohio	Mixed	St'my	Fair	57
Marry Me	414216	N. J.	General	Clear	Fair	—
New Brooms	120000	Fla.	Mixed	Clear	Fair	—
	796836	Ohio	Mixed	Clear	Fair	—
	250000	Texas	Mixed	Rainy	Fair	—
Pony Express, The	324410	Kans.	General	Cold	Good	83
	505897	N. Y.	1st run	Clear	Big	—
	315652	Wash.	General	Clear	Good	—
Regular Fellow, A	993678	Mich.	1st run	Rainy	Big	—
	414216	N. J.	Mixed	Clear	Good	—
Seven Keys to Baldpate	126468	Iowa	Mixed	St'my	Good	65
	796296	Md.	1st run	Cold	Good	—
	772897	Mo.	1st run	Cold	Good	—
	118110	Utah	General	Clear	Good	—
	315625	Wash.	Mixed	St'my	Good	—
Son of His Father, A	993678	Mich.	1st run	Rainy	Good	63
	351652	Wash.	General	Clear	Good	—
Wild, Wild Susan	772897	Mo.	Mixed	St'my	Fair	62
F. B. O.						
Drusilla With A Million	505675	Cal.	1st run	Clear	Big	73
	126468	Iowa	Mixed	Clear	Good	—
	796296	Md.	1st run	Clear	Big	—
On the Stroke of Three	200616	Ga.	Mixed	Clear	Fair	59
FIRST NATIONAL						
Classified	796296	Md.	1st run	Rainy	Big	72
	993678	Mich.	1st run	Clear	Big	—
Dark, Angel, The	324410	Kans.	Mixed	Clear	Good	74
Fine Clothes	315652	Wash.	Mixed	Clear	Fair	—
	400000	Wash.	Mixed	Clear	Fair	—
Graustark	505676	Cal.	1st run	Clear	Good	75
Half Way Girl, The	772897	Mo.	1st run	Cold	Fair	64
	414216	N. J.	Mixed	Rainy	Fair	—
Her Sister From Paris	118110	Utah	Mixed	Cold	Good	74
	315652	Wash.	Mixed	Cold	Good	—
Knockout, The	120000	Fla.	General	Rainy	Good	66
Live Wire, The	414216	N. J.	Mixed	Clear	Fair	74
	250000	Texas	General	St'my	Good	—
Lost World, The	250000	Texas	General	St'my	Big	82
Necessary Evil, The	505676	Calif.	1st run	Cold	Fair	59
New Commandment, The	315652	Ohio	General	St'my	Fair	—
Pace That Thrills, The	200616	Ga.	General	Clear	Fair	—
Scarlet West, The	414216	N. J.	General	Clear	Fair	—
Why Women Love	796836	Ohio	1st run	Clear	Good	—
	250000	Texas	Mixed	St'my	Good	—
FOX						
Everlasting Whisper, The	250000	Texas	General	St'my	Big	—
Everyman's Wife	772897	Mo.	1st run	Cold	Fair	55
Fool, The	324410	Kans.	General	Cold	Good	75
Iron Horse, The	993678	Mich.	1st run	Clear	Big	82
(2nd week)	993678	Mich.	1st run	Clear	Big	—
	414216	N. J.	General	Clear	Big	—
(2nd week)	414216	N. J.	General	Clear	Good	—
She Wolves	505676	Calif.	1st run	Clear	Fair	—
Wings of Youth	796296	Md.	1st run	Rainy	Fair	—

Title of Picture.	Population of Town.	Location.	Class of Patronage.	Weather.	Box Office Value.	Check-up Percentage from other Reports.
METRO-GOLDWYN-MAYER						
Exchange of Wives, An	505675	Calif.	1st run	Clear	Good	—
	120000	Fla.	General	Clear	Good	—
	200616	Ga.	Mixed	Clear	Big	—
	772897	Mo.	1st run	Cold	Fair	—
	505897	N. Y.	1st run	Clear	Fair	—
	796836	Ohio	General	Clear	Good	—
	250000	Texas	General	Rainy	Good	—
Go West	414216	N. J.	General	Clear	Fair	—
Lights of Old Broadway	505897	N. Y.	1st run	Clear	Big	—
Little Robinson Crusoe	796296	Md.	1st run	Clear	Good	77
Merry Widow, The	118110	Utah	General	Cold	Big	—
Midshipman, The	796836	Ohio	General	Cold	Good	80
Mystic, The	315652	Ohio	Mixed	St'my	Fair	—
Tower of Lies, The	993678	Mich.	1st run	Rainy	Good	70
	772897	Mo.	General	Clear	Good	—
	796836	Ohio	1st run	Clear	Good	—
PATHE						
Freshman, The (3rd wk)	315652	Ohio	Mixed	Clear	Good	95
	993678	Mich.	1st run	Clear	Big	—
	772897	Mo.	1st run	Cold	Big	—
(2nd week)	772897	Mo.	General	Clear	Big	—
	414216	N. J.	Mixed	Rainy	Big	—
	315652	Wash.	General	St'my	Big	—
(2nd week)	315652	Wash.	General	Clear	Big	—
	400000	Wash.	Mixed	Clear	Big	—
STATE RIGHTS						
Flood Gates	200616	Ga.	Mixed	Rainy	Poor	53
Lover's Oath, A	315652	Wash.	Mixed	Clear	Fair	—
Plaything of Desire, A	772897	Mo.	1st run	Cold	Fair	—
Souls for Sables	250000	Texas	Mixed	St'my	Good	58
Unwritten Law, The	315652	Ohio	Mixed	Clear	Fair	—
UNITED ARTISTS						
Don Q (2nd week)	796836	Ohio	1st run	Clear	Big	90
(2nd week)	796836	Ohio	General	Cold	Big	—
Gold Rush, The	772897	Mo.	Mixed	Clear	Fair	84
(2nd week)	315652	Ohio	General	St'my	Good	—
	250000	Texas	Mixed	Clear	Big	—
Sally of the Sawdust	200616	Ga.	Mixed	Clear	Fair	—
	126468	Iowa	Mixed	Clear	Good	—
	324410	Kans.	Mixed	Cold	Good	—
	414216	N. J.	Mixed	Clear	Good	—
(2nd week)	414216	N. J.	General	Clear	Fair	—
	315652	Wash.	General	Cold	Fair	—
UNIVERSAL						
Bustin' Through	200616	Ga.	General	Clear	Fair	—
California Straight Ahead	796836	Ohio	Mixed	Clear	Big	79
	250000	Texas	General	Clear	Good	—
Lorraine of the Lions	796296	Md.	1st run	Cold	Fair	66
Phantom of the Opera, The, (2nd week)	993687	Mich.	1st run	Clear	Big	82
(2nd week)	993687	Mich.	1st run	Clear	Big	—
	315625	Wash.	General	Rainy	Big	—
(3rd week)	315652	Wash.	General	Clear	Good	—
	400000	Wash.	General	St'my	Big	—
Siege	505879	N. Y.	1st run	Clear	Good	—
Teaser, The	796836	Ohio	1st run	Clear	Fair	—
WARNER BROS.						
Bobbed Hair	315652	Wash.	General	Cold	Fair	—
	400000	Wash.	General	Clear	Good	—
His Majesty Bunker Bean	796296	Md.	1st run	Clear	Fair	—
Man on the Box, The	250000	Texas	Mixed	Clear	Good	—
Red Hot Tires	796836	Ohio	Mixed	Clear	Fair	—
	315652	Wash.	Mixed	Clear	Good	—

Pre-release Reviews of Features

9 and 3/5 Seconds

(A. G. Steen, Inc.)

(Reviewed by George T. Pardy)

CONSTRUCTED to exploit Charles Paddock, world's champion sprinter, this stunt drama registers the new star as a very pleasing personality and actor of considerable merit for a novice. They didn't show dazzlingly acute judgment in the choice of a vehicle, however, for the story is decidedly thin, nor has the director succeeded in showing off Paddock's athletic ability to the best advantage. As it stands, the picture isn't strong enough to stand the test of an all-the-week run, but will answer very well as an attraction for houses where bill is frequently changed. The hero's race against a horse and his victory in the Olympic Games are the big punches. The first episode doesn't convey the thrill it ought to, because of poor staging, but the second gets over in cracking style. Charles Paddock plays his part with creditable vim and is never camera-conscious, George Fawcett plays the stern papa to perfection and the work of the cast as a whole is excellent.

THEME. Stunt drama, featuring world's champion sprinter, Charles Paddock, with love interest as side issue.

PRODUCTION HIGHLIGHTS. Hero's hobo adventures. His meeting with heroine, race against horse and scene in which he breaks sprinting record.

EXPLOITATION ANGLES. Make a strong play for the sporting contingent by boosting star's performances on running track. Stress the romantic angle.

DRAWING POWER. O. K. for theatres operated on daily change schedule. Story interest too slight for critical audiences.

SUMMARY. A stunt drama in which Charles Paddock, champion sprinter, shows surprising dramatic ability. Narrative rather weak, acting fine all-around.

THE CAST

Charles Raymond	Charles W. Paddock
Jasper Raymond	George Fawcett
Walter Raymond	Jack H. Giddings
Lucille Pringle	Peggy Schaffer
Mary Bowser	Helen Ferguson
Link Edwards	G. Raymond Nye
Motherbund	Otis Harlan

Author, Roy Clements. Director, Lloyd B. Carleton.

SYNOPSIS. Charley Raymond, college athlete, is disowned by his father, has his clothes stolen by hobo, assumes latter's garments and nickname of "Chuck" and is thrown off freight train. He meets and loves Mary Bowser, ranchman's daughter and wins a race against a fast horse. Mary is kidnapped by a jealous suitor. Charley pursues on foot and rescues her. Later, he returns home, breaks the world sprinting record in Olympic Games and wins Mary.



George Fawcett, who appears in the A. G. Steen production, "Nine and Three-fifths Second".

9 and 3/5 Seconds
(A. G. Steen Prod.)
PRESS NOTICE

A TREAT for sport lovers, as well as all admirers of fast stunt drama, with deftly developing love interest, is announced by the scheduling of "9 and 3-5 Seconds" as the leading screen attraction at the ——— theatre on ———. This vivid romance of the running track presents the famous world's champion sprinter, Charles Paddock in the leading role. He is seen as a youthful college graduate, disowned by his father, who lands on a ranch, where he wins the love of the owner's daughter and a race against a fast horse.

Later, he returns home is reconciled to his parent, breaks the world's sprinting record at the Olympic Games and gets the girl.

CATCH LINES

Charles Paddock, world's greatest sprinter, with a brilliant supporting cast—thrills, romance, suspense, astonishing athletic stunts!

The Ancient Highway

(Paramount—6034 Feet)

(Reviewed by George T. Pardy)

ANOTHER James Oliver Curwood story of the open air adventure variety which runs true to that author's usual plot formation of brisk action and sensational melodramatic incident. This time it's a logging camp locale, with hero Jack Holt risking his life with careless ease to keep the villain from interfering with the business plans of the girl in the case, and beating up the scheming gent in a lively scrap. Old material, most of it, but put over with plenty of ginger. Not the sort of picture likely to make a hit with high-class audiences, but ranking as a fair enough program attraction. There are a good many spectacular episodes, among which that of Holt setting a dynamite charge to free a log jam, and rescuing his assistant just before the blast goes off, registers as the banner thrill. The scenic shots of the Canadian country, wood and water, are very attractive.

THEME. Western melodrama, logging camp locale, hero defeating plans of villain to ruin financially girl who owns lumber land tract.

EXPLOITATION ANGLES. Feature Jack Holt, Billie Dove, Montagu Love. You can safely promise patrons lots of excitement, and stress story's romantic side.

PRODUCTION HIGHLIGHTS. The fast action and scenic charm. Holt's fistic battle with villain.

DRAWING POWER. O. K. as program attraction. Should please fans who like action plus, and aren't particular about actual story values.

SUMMARY. An average melo with Canadian logging camp backgrounds, crashes over several spectacular punches, plot ordinary, action fast, offers many beautiful open-air views, ought to score in program field.

THE CAST

Cliff Brant	Jack Holt
Antoinette St. Ives	Billie Dove
Ivan Hurd	Montagu Love
Gaspard St. Ives	Stanley Taylor
John Denis	Lloyd Whitlock
Ambrose	William A. Carroll
Angel Fanchon	Marjorie Bonner

Author, James Oliver Curwood. Director, Irvin Willat.

SYNOPSIS. Clifton Brant discovers that Ivan Hurd, lumber king, who ruined and killed his father, is revenging himself upon Antoinette St. Ives for her refusal of his advances by obstructing the spring drive of the company in which she is financially interested. Brant thrashes Hurd in his office. Later, after numerous adventures, he dynamites the log jam planted by Hurd, at the risk of his life, frees the logs, escapes and wins Antoinette, whose fortune he has saved.



Jack Holt, star of "The Ancient Highway," a Paramount production.

The Ancient Highway
(Paramount)
PRESS NOTICE

A GREAT open air adventure story with Canadian logging camp background, is set forth in "The Ancient Highway," which will be shown at the——— Theatre on ———. Jack Holt is the hero and he is seen seeking revenge on the man who ruined his father, Ivan Hurd, lumber king, only to find that Hurd is also persecuting Antoinette St. Ives by blocking the operations of a company in which she is interested. Hurd is severely beaten by Holt, and the latter then dynamites and breaks up a log jam planted by Hurd, escaping death by a hair's breadth. Hero and heroine are finally united.

CATCH LINES

See Jack Holt racing for life in a canoe ahead of driving, swirling logs! Watch him set off the dynamite blast which frees the log jam! Thrills galore and tender romance packed into "The Ancient Highway"!

The Road to Yesterday

(Producers Distributing Corp.—9980 Feet)

(Reviewed by George T. Pardy)

A UNIQUE and highly interesting picture which gives every indication of proving a big box office success. The plot pivots on the theory of reincarnation, starting out amid modern settings. Suddenly, after one of the most vividly sensational train wrecks ever filmed, the various characters, while in a state of coma, revisit the scenes of their former lives in seventeenth century England. These medieval sequences, which include the burning of a gypsy witch at the stake, a passionate love affair and flashing of swords in a desperate duel, are intensely dramatic and marvelously well handled by director Cecil B. De Mille. Then comes the swift change from the splendor and tragedy of ancient days back to the present age, with relief, peace and happiness enveloping the temporary wanderers in the land of dreams. A notable production, beautifully photographed, and one in which principals and members of the supporting cast work with uniform smoothness and great appeal.

THEME. Drama in which modern characters are transported back to scenes of former lives in ancient England, awake from unconsciousness and find happiness awaiting them among surroundings of to-day.

PRODUCTION HIGHLIGHTS. Superb direction, and acting, colorful atmosphere, thrilling medieval scenes, sensational train wreck and double romance interest.

EXPLOITATION ANGLES. Stress story's novel plot, its wonderful sequences of early times, the great train wreck, and feature the principals.

DRAWING POWER. A fine first-run feature for the big houses, with tremendous heart interest appeal and thrills which should win in smaller theatres also.

SUMMARY. A Cecil B. DeMille screen triumph. Has general audience pull, offers telling contrasts between seventeenth and twentieth centuries, flush with exciting situations, ablaze with gorgeous settings, thrills and romance.

THE CAST

Kenneth Paulton	Joseph Schildkraut
Malena Paulton	Jetta Goudal
Beth Tyrell	Vera Reynolds
Jack Moreland	William Boyd
Dolly Foules	Julia Faye
Adrian Tompkyns	Casson Ferguson
Harriett Tyrell	Trixie Friganza

Adapted from play by Beulah M. Dix and E. G. Sutherland. Director, Cecil B. DeMille.

SYNOPSIS. Kenneth and Malena Paulton, newly-weds; Beth Tyrell and her aunt are guests at the Grand Canyon Hotel. Beth falls in love with Moreland, a young minister. Kenneth quarrels with Malena and takes a train for Chicago. Unknown to him, Malena is abroad, as well as Beth and Moreland. The train is wrecked. While unconscious the various characters are transported back to Seventeenth Century, England, and live previous lives over. Awakening, Kenneth and Malena are reconciled. Beth finds happiness with Moreland.



Joseph Schildkraut, featured in "The Road to Yesterday", a Prod. Dist. Corp. release.

The Road to Yesterday
(Prod. Dis. Corp.)
PRESS NOTICE

"THE ROAD TO YESTERDAY" a Cecil DeMille super-picture, which comes to the ———— theatre on ————, is hailed by critics in general as one of the most unique and interesting films of the season. The story details the love troubles of two couples. They are aboard a train which is wrecked. While unconscious the various characters are transported back to the scenes of their former lives in ancient England. Awakening, they find happiness and peace in the prosaic present age. The railroad accident is a fascinatingly vivid bit of camera work, and the episodes showing life in medieval times are masterpieces of color.

CATCH LINES

Do you believe in reincarnation? How would you like to revisit the scenes of a former existence? See what happened to the characters in this picture and decide the question.

Heads Up

(F. B. O.—5482 Feet)

(Reviewed by George T. Pardy)

ANOTHER South American revolutionary picture, with a resourceful Yankee hero cleaning things up in the Republic, rescuing an imprisoned President and winning his handsome daughter. An old formula, but they've mixed up comedy, burlesque and heroics plentifully and kept the action going at top speed, with the result that good entertainment of the program variety is attained. It's just the right sort of vehicle for the athletic Lefty Flynn, who with Harry McCoy and Raymond Turner as his comic aids, displays his muscular frame and good looks to great advantage, works at high pressure all the way and gets full value out of the thrill shots. Played as straight melodrama the film would be merely absurd. But the good comedy relief balances matters nicely and by preventing the spectator from taking the yarn too seriously, wards off hostile criticism. Lefty is well supported, Kathleen Myers an attractive Spanish heroine and the support as a whole is excellent.

THEME. Comedy-drama. Action takes place in South American Republic, American hero foiling rebel plot against Government and marrying President's daughter.

PRODUCTION HIGHLIGHTS. Colorful atmosphere, rapid action and thrills. Scene where Lefty and pals break jail. The comedy situations and romantic appeal.

EXPLOITATION ANGLES. Feature Lefty Flynn. Tell patrons this is one of his most exciting pictures and in many respects the most humorous.

DRAWING POWER. Suitable for both neighborhood and smaller houses.

SUMMARY. Offers familiar plot of young Yankee mixing up in South American revolutionary troubles, but holds interest all the way, due to clever intermingling of comedy with romance and thrill punches. A good program feature.

THE CAST

Breckenridge Gamble	Lefty Flynn
Angela	Kathleen Myers
Malofich	Kalla Pasha
Cortez	Jean Perry
Losada	Milton Ross
Biff	Harry McCoy
Zeke	Raymond Turner
Anita	Hazel Rogers
Commandante	Ray Ripley

Adapted from story by A. B. Barringer. Director, Harry Garson.

SYNOPSIS. Breckenridge Gamble reaches South American Republic of Centralia on oil interests' secret mission, accompanied by colored valet and chauffeur. He is instantly enmeshed in a web of intrigue. Cortez, a rebel, has imprisoned President Losada. Breck falls in love with latter's daughter, Angela. Cortez throws him and companions into jail. Breck impersonates the prison commandante, releases all the inmates, forms an army and saves Losada from abdicating. A money draft from the oil magnates secures Losada's position and Breck is united to Angela.



Maurice (Lefty) Flynn, star of "Heads Up", an F. B. O. production.

Heads Up (F. B. O.)
PRESS NOTICE

TENSE, heroic atmosphere, broad side-splitting comedy and high-speed melodrama in the colorful settings of a South American Republic, supply Lefty Flynn with an ideal vehicle in "Heads Up," which comes to the ———— theatre for its local premiere on ————. The star takes the part of a wealthy young man who, looking for adventure, answers an advertisement for a person to undertake a secret mission. After many hair-breadth escapes he succeeds in defeating rebel plans to overthrow the government of Centralia, saves the President and weds latter's daughter.

CATCH LINES

Riotous comedy, delightful burlesque, novel situations, sensational thrills, romance, youth, adventure, a beautiful heroine, wily schemers, lurking spies! All combined in Lefty Flynn's greatest picture—"Heads Up."

Cobra

(Paramount—Seven Reels)

(Reviewed by Frank Elliott)

WHILE this one may please the great army of feminine admirers of Valentino its reception by intelligent audiences is doubtful. Here is a commonplace story transplanted to the screen in a lifeless manner. The plot lacks suspense, while the star has little to do but pose for a decidedly tiresome number of close-ups displaying "what a well dressed young man" should wear. The picture is weighted down by an overabundance of subtitles and the photography is below par.

While "Cobra" may have been a stage success, it is not especially good material for the screen. Summed up it is just another society drama with the everpresent vamp, the nice, sweet young thing, the hero who is a wrecker of women's hearts and the upright youth. Valentino and Nita Naldi are seen in some passionate love scenes. The settings at times are quite elaborate.

THEME. Modern society drama in which an Italian nobleman finds himself helpless in the power of a feminine cobra and who sacrifices a true love to make his best friend happy.

PRODUCTION HIGHLIGHTS. The fight in the New York Night club. The love scenes between Valentino and Miss Naldi. The settings. The climax in which Torriani gives up the girl he really loves to make his friend happy.

EXPLOITATION ANGLES. Play up the name of Valentino. It is best bet here. Use stills of Nita Naldi in fashion show tieups. Play up the love scenes

DRAWING POWER. Fame of star may make this suitable for the best houses, but don't promise your audiences too much.

SUMMARY. Just a fair picture with nothing new in plot construction and lacking suspense. Elaborately mounted. Lacks punch.

THE CAST

Count Torriani	Rudolph Valentino
Elsie Van Zile	Nita Naldi
Jack Dorning	Casson Ferguson
Mary Drake	Gertrude Olmstead
Victor M nardi	Hector V. Sarno
Rosa Minardi	Claire de Lorez
Sophie Binner	Eileen Percy
Mrs. Po.ter Palmer	Lillian Langdon
Store Manager	Henry Barrows

Based on the stage play by Martin Brown. Directed by Joseph Henabery. Scenario by Anthony Coldewey. Photographed by J. D. Jennings and Harry Fischbeck.

SYNOPSIS. Count Torriani, financially embarrassed Italian aristocrat, meets Jack Dorning, who offers the former a position in his Fifth avenue antique shop. Torriani's weakness is women. He meets Elsie Van Zile, vamp, but falls in love with Mary Drake, secretary to Dorning. Elsie, seeking wealth and position, weds Dorning. Elsie luring Torriani to a hotel, awakens the count to a sense of duty and he leaves her. The woman loses her life in a fire. The count confesses all, is forgiven and sails away leaving Jack and Mary to their happiness.



Joseph Henabery, director of "Cobra," a Paramount production.

Cobra (Paramount)

PRESS NOTICE

RUDOLPH VALENTINO heads a fine cast in the screen version of "Cobra," Martin Brown's successful Broadway play, which comes to the ———— theatre, commencing ————. "Cobra," is an ideal vehicle for the star. It gives him abundant opportunities to make love to fascinating women in his own inimitable way. The plot deals with a young Italian aristocrat, who, in need of money, comes to America, to accept a position in a New York art shop. Trying to fight down his weakness for women, he is faced with situation wherein the wife of his best friend falls in love with him. Then ensues a series of interest compelling complications which end in an unusual way.

CATCH LINES

A famous stage success in which the great lover of the screen plays a modern hero of many romances.

Lord Jim

(Vic. Fleming Prod.—Paramount—Seven Reels)

(Reviewed

LOVERS of adventure yarns will find this picturization of Joseph Conrad's exciting novel thoroughly enjoyable Victor Fleming has made a faithful film version even to the unhappy ending in which the hero finds the everlasting peace for which he long has been seeking. The ending, by the way, is perhaps the only fault that film fans will find with the picture.

"Lord Jim," is an action picture. It starts off with a punch and delivers several fine wallops as the plot progresses. There is a great sequence in the opening reel in which a large ship hits a derelict during a squall and the cowardly officers, thinking only of their own skins, desert the natives laden boat, forcing Jim to do likewise. There are some fine scenes in the jungle as the pirate crew is cornered in the trading post by the savages.

THEME. A romantic drama of the East Indian seas and the jungle country in which a sailor, ruled an outcast by a high seas' court, becomes a power among the savages of the natives, finding real love and at last peace eternal.

PRODUCTION HIGHLIGHTS. The character portrait painted by Percy Marmont. The fine cast. The crash at sea and the desertion of the ship loaded with natives during the storm. The battles in the jungle.

EXPLOITATION ANGLES. Tie up with book stores on Joseph Conrad novel. Play up names of stars. Put on a South Sea dance as a prologue.

DRAWING POWER. Should please all lovers of action drama and popularity of stars should make it a box office winner. O. K. for the best houses.

SUMMARY. A thoroughly enjoyable picture, in spite of its unhappy ending, which is admirably acted, faultlessly directed and exquisitely mounted. A credit to any screen.

THE CAST

Lord Jim	Percy Marmont
Jewel	Shirley Mason
Captain Brown	Noah Beery
Cornelius	Raymond Hatton
Stein	Joseph Dowling
Dain Waris	George Magrill
Rajah	Nick de Ruiz
Scoggins	J. Gunnis Davis
Yankee Joe	Jules Cowles
Tamb Itam	Duke Kahanamoku

Based on the novel by Joseph Conrad. Directed by Victor Fleming. Scenario by John Russell and George C. Hull. Photographed by Faxon Dean.

SYNOPSIS. Although fighting hard against it, Jim deserts his ship with three others when the craft collides with a derelict. Jim is tried and found guilty. He loses his certificate. He eventually lands in Patusan, where he becomes a power. He succeeds Cornelius as master of the trading post. Jim falls in love with Jewel, Cornelius' stepdaughter. While away, the three deserters of Jim's old ship, attack the village, but are trapped. Jim returning, orders them released. They kill the Rajah's son for which act Jim's life is forfeit. He is shot by the Rajah and dies in Jewel's arms.



Percy Marmont, featured in "Lord Jim", a Paramount production.

Lord Jim (Paramount)

PRESS NOTICE

LOVERS of red blooded adventure drama will find real entertainment in "Lord Jim," a thrilling picturization of Joseph Conrad's novel, which comes to the ———— theatre, commencing ————. Percy Marmont gives to the screen one of its most colorful character portraits in his Lord Jim, an officer of a ship, unjustly forced to carry the stigma of cowardice with him. Seeking peace away from the world, he accepts the management of a trading post in the jungles, but fate brings his enemies in his wake and he finds adventures and thrills aplenty before he finds everlasting rest.

CATCH LINES

A man's courage and faith put to the sternest test by hardships confronting those who sail the treacherous seas. See real action on the burning Indian seas and the mysterious jungles of the tropics where men live in all the exotic charm of a flowery paradise.

Three in Exile

(Truart—4471 Feet)

(Reviewed by George T. Pardy)

RELYING chiefly on its appeal to animal lovers and produced at little cost, this picture, while not strong enough to meet the demands of critical audiences, registers as satisfactory entertainment for the smaller houses, and juvenile patrons in particular are sure to be pleased with the adventures of Black Beauty, the equine star, and his canine comrade, Rex. The plot, which hinges on the attempt of an unscrupulous gent to get possession of a mining claim worked by the heroine, following the lines of the usual Western formula, so far as thrills are concerned, but the sentimental angles are stressed to a greater degree than is common with this class of films. The desert experiences of the hero and his two four-footed companions in their search for much needed water make up the most interesting part of the feature. Art Acord and Louise Lorraine fill the human hero and heroine roles acceptably, and the intelligent work of the hoof-and-paw actors is a pleasure to witness.

THEME. Western melodrama. Hero, horse and dog, lost in desert, go through many adventures together and aid girl in maintaining right to mining claim.

PRODUCTION HIGHLIGHTS. Meeting of Flanders, Rex and Black Beauty in the desert. Scene where Rex, the dog, puts out fuse and stops mine explosion. Defeat of heroine's enemies and happy conclusion. Good animal stunts.

EXPLOITATION ANGLES. Play up the animal stuff, boost as Western thriller, and go after juvenile trade strong.

DRAWING POWER. Suitable for small houses, or might get by in neighborhood theatres if supported by bill of lively short subjects.

SUMMARY. Western melodrama with talented dog and horse executing remarkable stunts. Familiar plot, but moves briskly. Hasn't enough depth for critical patrons, but appeals to animal lovers and will please the kiddies.

THE CAST

Art Flanders.....Art Acord
Lorraine Estes.....Louise Lorraine
Rex.....The Dog
Black Beauty.....The Horse
Jed Hawkins.....Tom London

Author not credited. Director, Fred Windemere.

SYNOPSIS. The dog Rex, suffering from thirst, is supposed to be mad and chased out of town by a mob. Art Flanders has a fight with a foreman of a railway construction gang, and thinking he has killed him flees into the desert. He meets Rex, and the two pursue a quest for water. They are joined by Black Beauty, a spirited horse that, resenting his treatment by rough-riders in a ranch corral, has broken away. Reaching a stream the trio encounter Louise Lorraine, who takes them to her cabin. She is owner of a mining claim which certain conspirators are attempting to deprive her of. Art and his dumb colleagues foil a plot to blow up the mine. The villains are turned over to the sheriff. Art wins the girl.



Art Acord, star in "Three in Exile," a Truart release.

Three in Exile (Truart)

PRESS NOTICE

A DISTINCTLY novel Westerner, "Three In Exile," with a strong appeal for all animal-lovers and replete with thrills and exciting situations, is the chief attraction on the screen of the ———— theatre, on ————. Rex, a dog, and Black Beauty, a horse, are the four-footed actors who help to make this one of the most unique films on record. They and the hero, all victims of injustice, meet in the desert, where they almost perish for want of water. The man is saved by the sagacity of his dumb companions, and later they are instrumental in rescuing a girl who owns a mining claim from conspiring foemen.

Art Acord and Louise Lorraine fill the human hero and heroine roles.

CATCH LINES

Three pals, a horse, dog and man—see what each meant to the other. The loyalty of dumb brutes, romance, thrills, adventure, all vividly outlined in this delighhtful picture.

No Man's Law

(F. B. O.—4042 Feet)

(Reviewed by George T. Pardy)

THEY managed to get a little of everything into this lurid border tale, romance, melodramatic punches, comedy, horsemanship stunts and a bit of sentimental flavoring, with cyclonic action all the way through. Result—a vigorous Westerner which ought to get the majority fan vote. The humorous situations are developed to a greater extent than is usual with this type of picture, a fact adding greatly to its entertaining values. Bob Custer plays the leading role with commendable dash and spirit, and many of his admirers will probably pronounce this his best screen vehicle up-to-date. He is well supported, with Adalyn Mayer a satisfactory heroine; Ralph McCullough giving an excellent performance as her weakling brother and Bruce Gordon as a convincingly desperate villain. The scenic effects are extremely attractive, picturesque backgrounds abound, and some remarkably fine long shots add to the feature's artistic charm. There is no superflous footage, the film registering within the safe five reel limit.

THEME. Western melodrama, with comedy effects, hero rescuing girl and weakling brother from gambling crooks and winning her.

PRODUCTION HIGHLIGHTS. Gambling resort scenes. Fake bandit raid. Hero's rescue of heroine from fall over cliff. The fast action, comedy, thrills, atmosphere.

EXPLOITATION ANGLES. Boost as a crackerjack Westerner, as funny as it is exciting. Feature Bob Custer, tell patrons this is one of his best thrillers.

DRAWING POWER. Wherever they want live action pictures, with the romantic melodramatic and humorous elements in full swing, this picture ought to win.

SUMMARY. As Western melos go, this one should more than hold its own at the box office. Bob Custer is given plenty to do in the line of daring exploits, there's a pleasing romance and the comedy stuff goes over big.

THE CAST

Dave Carson.....Bob Custer
Marion Moore.....Adalyn Mayer
Donald Moore.....Ralph McCullough
Monte Mallory.....Bruce Gordon
Nick Alby.....Ethan Laidlow

Author not credited. Director, Del Andrews.

SYNOPSIS. Dave Carson, son of a man who killed himself when cheated out of his property by Monte Mallory, proprietor of the White Owl gambling resort on the Mexican border, is in the gambling den when Mallory gets Marion Moore's brother into his clutches and obtains an I. O. U. for $10,000. Dave falls in love with the girl, stages a fake bandit raid, overcomes Mallory and takes the debt-acknowledgment away from him. Later, Dave joins forces with outlaw Quatrell and they round up the Mallory gang. Mallory kidnaps Marion. Dave pursues and overtakes him at the White Owl. There he whips Mallory in a furious fight and rescues Marion from a fire which has started in the room where she is imprisoned. The lovers are united.



Bob Custer, star of "No Man's Law," an F. B. O. production.

No Man's Law (F. B. O.)

PRESS NOTICE

AN exciting tale of the Mexican border, crammed with melodramatic punches and lively comedy, is outlined in "No Man's Law," a fast Western picture in which dashing Bob Custer plays the leading role. Bob is seen as the guardian angel of Marion Moore and her brother, when the latter falls into the power of a crooked gambler who threatens to seize the Moore ranch. In the finale, the villain meets defeat and Bob wins the girl, after meeting with a series of wild adventures in which he gains the help of a friendly outlaw.

Adalyn Mayer scores as the fascinating heroine, with Ralph McCullough, Bruce Gordon and Ethan Laidlow and other screen favorites in support.

CATCH LINES

A love story to the sound of galloping hoofs and rifle shots—with fighting Bob Custer slashing down the trail to snatch his girl from death on the edge of the cliffs.

The Arizona Sweepstakes

(Universal—5418 Feet)

(Reviewed by George T. Pardy)

HOOT GIBSON scores again in this rollicking Westerner which fairly crackles with snappy action and mixes up thrills and comedy in equal measure. There's ten times the variety to the plot than is usually found in the regulation cowpuncher pictures, the story opening in the East, with Coot Cadigan of Arizona getting tangled up in a Chinatown gang-fight, which is being staged for the benefit of sight-seers, and later mistaking a genuine scrap for a fake affair. Later the action switches to the West, and here Hoot dodges detectives and rides a winning horse-race in real Gotham style. The yarn is chockful of amusing complications, nor is the necessary romantic touch neglected, for, of course, Hoot not only stops the foreclosing of a mortgage on the ranch of the heroine's father by dint of his race victory, but gets the girl into the bargain. The star's admirers will surely wax enthusiastic over their favorite's showing, and the film lists O. K., wherever Westerners are popular.

THEME. Western comedy drama. Hoot Gibson as cowboy who visits East, gets into amusing scrapes, returns West, wins Arizona Sweepstakes race and girl.

PRODUCTION HIGHLIGHTS. Hero's escapades in Chinatown. His flight back West. The brisk comedy and thrills. Big punch scene where Hoot wins race.

EXPLOITATION ANGLES. Feature Hoot Gibson. Play up cowboy's adventures in big city. Tell patrons this is a wonder for laughs and thrills. Boost horse race.

DRAWING POWER. Will surely please the Hoot Gibson fans, and ought to get the money wherever Westerns are in demand.

SUMMARY. Lots of action, fun and adventure. A speedy comedy-drama, with first part of action taking place in large city. Gibson at his best. An excellent attraction of its kind.

THE CAST

Coot Cadigan	Hoot Gibson
Nell Savery	Helen Lynch
Jonathan Carey	Philo McCullough
Stuffy McGee	George Ovey
Colonel Tom Savery	Emmett King
Detective Donnelly	Tod Brown
Mrs. McGuire	Kate Price

Scenario by Isadore Bernstein. Director, Clifford Smith. Photographed by Harry Neumann.

SYNOPSIS. Coot Cadigan, cowpuncher, visits the city, gets tangled up in a fight staged for Chinatown tourists and later mistakes a genuine scrap for the fake article. He makes the acquaintance of Stuffy McGee, is charged with murder, escapes and returns west, taking the McGee kids along. He finds Colonel Savery has bet his all on the outcome of the Arizona Sweepstakes in which Coot is to ride for him. Coot dodges detective on his trail, rides, wins the race and Colonel's daughter.



Hoot Gibson, star of "The Arizona Sweepstakes," a Universal picture.

The Arizona Sweepstakes
(Universal)
PRESS NOTICE

HOOT GIBSON comes to the fore again in one of his most amusing and thrilling pictures, a comedy drama entitled—"The Arizona Sweeptakes," scheduled to be shown on the screen of the ———— Theatre on ————. The film opens in a big city, where cowpuncher Caddigan is visiting. He becomes involved in a series of Chinatown escapades, is accused of murder, escapes to Arizona and finds Colonel Savery has bet his all on the result of a race in which Caddigan is to ride for him. Hoot Gibson makes a great hit in this feature, assisted by a sterling cast, with Helen Lynch as the heroine.

CATCH LINES

A riot of fun and thrilling adventure. A pleasing love story in which Hoot Gibson outdoes all his former exploits as a skilled horseman? A great Western, with a bit of the East sandwiched in.

Counsel for the Defense

(Associated Exhibitors—Seven Reels)

(Reviewed by William Campbell)

BURTON KING has succeeded in transferring Leroy Scott's widely read novel to the screen in a thoroughly pleasing and entertaining manner. In this he has been aided by a cast of players who make their characters "live," and who are convincing at all times.

House Peters is an ideal selection for the fighting editor, Betty Compson is seen at her best as the girl lawyer, while Jay Hunt who is winning laurels in "Lightnin'," is excellent as the lovable old Dr. West. The heavy roles are well taken care of by Rockliffe Fellowes and William Conklin. Outstanding features include the arrest of Dr. West on a framed charge, the trial in which the doctor's daughter acts as his counsel but fails to save him from jail, the discovery of the conspirators by the girl and the wrecking of her car in the storm, the arrival of the typhoid epidemic and the work of Dr. West in saving the townfolk including the mother of the man who sent the doctor to jail. There is also a good climax which will please the fans.

THEME. A dramatic romance in which a modern Portia rounds up a gang of crooks and clears the name of her father.

PRODUCTION HIGHLIGHTS. The acting of every member of the cast. The arrest of Dr. West. The trial scene. The discovery of the plotters and the injury of the girl in the auto wreck during the storm.

EXPLOITATION ANGLES. Boost the name of House Peters and Betty Compson and play up Jay Hunt who has been well advertised in "Lightnin'." Book displays of the Scott novel.

DRAWING POWER. Popularity of stars should draw business on this well known story.

SUMMARY. A well acted version of a widely read book which has a number of well placed punches and a wow of a climax. Will please the majority of the fans.

THE CAST

Arnold Bruce	House Peters
Katherine West	Betty Compson
Harrison Blake	Rockliffe Fellowes
Dr. David West	Jay Hunt
Harvey Sherman	Emmett King

Adapted from Leroy Scott's novel. Screen play by Arthur Hoerl. Directed by Burton King. Photographed by Ned Van Buren and George Porter.

SYNOPSIS. Seeking to turn Westville's water works and filtration plant over to a private concern and finding Dr. West the only obstacle in their path, Harrison Blake and Thomas Burke "frame" the doctor who is arrested on a charge of accepting a bribe. None of the attorneys in town want to oppose Blake, so Katherine, West's daughter, acts as lawyer. Dr. West, however, is found guilty. Then Katherine, with the aid of Arnold Bruce, editor of the local paper, start to run down clues leading to those in the plot to rob the town. They succeed in rounding up the guilty ones. Katherine and Arnold wed. Dr. West is freed.



Betty Compson, who appears in "Counsel for the Defense," an Associated Exhibitors release.

Counsel for the Defense
(Associated Exhibitors)
PRESS NOTICE

HOUSE PETERS and Betty Compson are co-starred in "Counsel for the Defense" a thrilling adaptation of Leroy Scott's famous novel, which comes to the ———— theatre, commencing ————. Prominent in the cast of well known players is Jay Hunt, who will be remembered for his excellent work in "Lightnin'," and Rockliffe Fellowes is seen to advantage in a strong role. The picture is filled with big scenes, dramatic situations, pathos, comedy and moments that strum on the heart strings.

CATCH LINES

A modern Portia fighting against seemingly insurmountable odds to clear her father's name. Big interests remove the one obstacle to their ambitions but fail to reckon on the woman in the case.

The Pride of the Force

(Rayart Pictures—5139 Feet)

(Reviewed by George T. Pardy)

THE sentimental angle predominates in this melodrama with an Irish cop for hero, so much so indeed that its physical thrills count for little compared with the tearful and sympathetic lure. City fans aren't likely to be impressed by the story or the leading blue coat character, both being obviously "off color" so far as genuine realism is concerned. In the smaller towns it may get by by virtue of its heart appeal, which is of the strictly hokum brand but likely to awaken tender yearnings in the breasts of spectators of the not too hard boiled variety. The queerest thing about the picture is that Tom Santschi, the screen's renowned rough-and-tumble scrapper, plays the big cop role without engaging in a single fistic battle. This is a novelty—but we rather fancy the average movie patron will resent Tom's lack of walloping activity. However, the muscular Mr. Santschi shapes up as a lovable sort of chap, and shows that he is not altogether a peace-complex victim by shooting the villain full of lead toward the finish.

THEME. Melodrama with police hero who wins promotion after being unjustly set back.

PRODUCTION HIGHLIGHTS. Sentimental appeal, heart interest and scene where hero pursues and shoots villain.

EXPLOITATION ANGLES. Title has pulling power. Get in touch with local police organizations. Stress story's human sympathy side and occasional thrills.

DRAWING POWER. Outside of the large cities where audiences are a bit too sophisticated to find picture convincing, it possesses box office value.

SUMMARY. A heart interest melo, thrills subordinated to excess sympathetic pressure. Tom Santschi shown as a soft-natured cop. Fans will miss his usual scrapping exploits.

THE CAST

Officer Moore.....Tom Santschi
Mother Moore.....Edith Chapman
Mary Moore.....Gladys Hulette
Jimmy Moore.....James Morrison
Jack Griffen.....Francis X. Bushman, Jr.
Charley Weldon.....Craufurd Kent
Police Captain.....Joseph Girard

Author, Arthur Hoerl. Director, Duke Worne.

SYNOPSIS. Popular Patrolman Danney Moore fails of promotion because he stopped to aid injured child, thereby allowing thugs to escape. He is tipped off to a crook plan to rob the premises of banker Griffen and given permission to head a raid. Danney leads his comrades, gets his men and is made a sergeant. But in so doing he is compelled to arrest his own daughter, Mary, accused of being thieves' accomplice. Young Jack Griffen, in love with Mary, comes to the front and proves the girl's innocence.



Tom Santschi, who appears in "The Pride of the Force," a Rayart release.

The Pride of the Force (Rayart)

PRESS NOTICE

AN ideal police story, with a pretty romance, strong sentimental appeal and melodramatic thrills is offered in "The Pride of the Force," scheduled as the main screen attraction at the ———— theatre on ————. Tom Santschi is the strapping cop hero, who failing promotion through no fault of his, redeems himself when he heads a raid and captures notorious crooks. In so doing he is compelled to arrest his own daughter. But the latter's innocence is proved by her sweetheart, son of a banker, and all ends well.

Fascinating Gladys Hulette plays the dainty heroine. The support includes Edith Chapman and James Morrison.

CATCH LINES

He won promotion at the cost of having to arrest his own daughter. It was duty versus love but he didn't hesitate. Yet the girl was innocent, and her lover proved it at the end!

Old Clothes

(Metro-Goldwyn—5915 Feet)

(Reviewed by George T. Pardy)

JUDGING from the hearty applause and laughter which greeted Jackie Coogan's latest picture during its initial showing at the Capitol Theatre, New York, that talented juvenile has lost none of his far-flung popularity and "Old Clothes" seems to possess all the elements of a box office winner. It is a more precocious and mature Jackie that greets one in this picture, less of the kid and an advance into grown-up boyhood, but the role is well suited to the little star's present age and his acting as full of natural appeal as ever. The story has sympathetic as well as humorous values, also plenty of hokum of the kind that pleases the average fan, and taken all-in-all it lists a bully good entertainment. The film is well directed and they were careful to select an excellent supporting cast, Max Davidson contributing an amusing character sketch as the lad's business partner, and Joan Crawford scoring as Mary Riley, the girl whose love affair is manipulated into a happy conclusion by versatile Jackie in the part of Timothy Kelly.

THEME. Comedy drama. Tim Kelly, little Irish lad, and Max Ginsberg, elderly Hebrew, lose go into the junk business and finally win out.

PRODUCTION HIGHLIGHTS. Jackie's natural and amusing pantomime. Uniformly good acting. Scenes in the junk shop. Development of Mary's romance. The climax.

EXPLOITATION ANGLES. Play this up strong as a typical and successful Coogan film. Boost sympathetic interest as well as bright comedy. Feature principals.

DRAWING POWER. Has universal audience appeal. A sure-fire box office attraction for big and little houses.

SUMMARY. Jackie Coogan makes good in this one. Picture possesses unfailing human interest lure, comedy is excellent. Should pull 'em in anywhere.

THE CAST

Timothy Kelly.....Jackie Coogan
Max Ginsberg.....Max Davidson
Mary Riley.....Joan Crawford
Nathan Burke.....Alan Forrest
Dapper Dan.....James Mason
The Adjuster.....Stanton Heck
Mrs. Burke.....Lillian Elliott

Author, Willard Mack. Director, Eddie Cline. Photographed by Frank B. Good.

SYNOPSIS. Little Timmy Kelly and his elderly Hebrew pal, Max Ginsberg, lose their money in stocks and go back into the junk business. Tim takes in an impoverished young girl named Mary Riley as boarder. Mary's charm wins Ginsberg's liking and she becomes a partner in the firm. The members experience many ups-and-downs, but in the finale Tim brings a love affair in which Mary is involved to a happy conclusion, their supposedly worthless copper stocks turn out O. K., and a bright future is assured.



Jackie Coogan, star of the Metro-Goldwyn-Mayer production "Old Clothes".

Old Clothes (Metro-Goldwyn)

PRESS NOTICE

ONE of the big screen events of the year, the coming of Jackie Coogan, most popular of juvenile stars in his new picture "Old Clothes." This wonderful comedy drama is scheduled as the main attraction of the ———— Theatre on ————. It presents the versatile Jackie at his best, when he and his elderly Hebrew pal, Max, having lost their money in stocks, go back into the junk business. The laughs come thick and fast interwoven with sympathetic touches and a pleasing romance of which Mary Riley, a young Irish girl is the heroine, her love affairs being brought to a happy finish by Jackie's exertions.

CATCH LINES

From wealth to poverty and back again! When the little Irish lad and his Hebrew pal went broke, they didn't despair, but tackled the junk business. A great comedy-drama hit!

Rose of the World

(Warner Bros.—7506 Feet)

(Reviewed by George T. Pardy)

THIS film version of Kathleen Norris's popular novel fails signally to score as first-class screen entertainment. The best that can be said for it is that it may get by as an ordinary program attraction. None of the characters evoke the slightest degree of sympathy. The hero is a weakling, the woman whom he jilts the heroine for and weds, an uninteresting, neurotic creature. And the heroine, who marries a sulking, animal-like suitor in a fit of pique, is so sugary sweet and annoyingly patient under the indignities she suffers, that she arouses feelings of irritation rather than pity in the breasts of the on-lookers. The story is starkly artificial throughout, an atmosphere maintained up to the climax, when the neurotic wife and sulky chap are killed off so as to bring the gutless hero and his former sweetheart together and thereby provide a conventional happy finish. The work of the principals is forced and ultra-theatrical, for which impossible roles are largely to blame.

THEME. Heart drama. Wealthy youth jilts sweetheart, weds another, girl marries unworthy chap in revenge. Both marriages unhappy, but lovers are finally united.

PRODUCTION HIGHLIGHTS. Scene where Rose denounces recreant lover. Discovery of missing contract. Emotional sequences. Reunion of lovers at old trysting spot.

EXPLOITATION ANGLES. Better go light on praising story. Several names in cast worth featuring. Bill as record of emotional heart conflicts.

DRAWING POWER. Has scant appeal for critical audiences. May pass as average program offering for neighborhood and smaller huses.

SUMMARY. Presents unconvincing story with characters hard to "warm up" to. General trend of narrative decidedly artificial. A dubious heart interest yarn.

THE CAST

Rose Kirby	Patsy Ruth Miller
Jack Talbot	Allan Forrest
Edith Rodgers	Pauline Garon
Clyde Bainbridge	Rockliffe Fellowes
Cecilia Kirby	Barbara Luddy
Gramp Tallifer	Alec B. Francis
Mrs. Kirby	Lydia Knott

Author, Kathleen Norris. Director, Harry Beaumont. Photographed by David Abel.

SYNOPSIS. Wealthy Jack Talbot and Rose Kirby are lovers. Through fear of his mother Jack breaks with Rose and weds Edith Rodgers. Rose marries Clyde Bainbridge. They quarrel Bainbridge admitting he merely wed her in hope of finding a contract making Rose owner of the Talbot Works. Eventually the document is found. Ruth hesitates to use it. Bainbridge meets an accidental death and Jack's wife passes away. He and Rose are reunited.

Wandering Footsteps

(Banner Productions, Inc.—5060 Feet)

(Reviewed by George T. Pardy)

A GOOD "buy" for the state rights market. It is a well produced picture, with an original plot, strong in sympathetic values, moves briskly and has decided audience appeal. There are some real human touches skillfully developed and a strain of comedy relief that brightens up the action wonderfully. Also, there's an ironical hit or two at the type of woman who poses as a philanthropist and gains a sort of reputation as a Lady Bountiful by condescending to visit the poor, without ever probing and relieving the actual miseries of life among the human understrata. Thus director Phil Rosen manages to point a moral, and does so very effectually without in the least interfering with the entertaining qualities of the film. He is fortunate in his selection of a cast. Bryant Washburn makes a favorable impression as the scapegrace young millionaire, Estelle Taylor fills the heroine role acceptably, and Alec B. Francis scores in a fine character sketch of old Timothy Payne.

THEME. Heart interest drama. Deals with fortunes and love affair of young, convivial millionaire and old derelict, both men being regenerated at end.

PRODUCTION HIGHLIGHTS. Sentimental and comedy appeal. Meeting of hero and old chap he adopts as father. Scenes where heroine tries to part them. The climax.

EXPLOITATION ANGLES. Feature Bryant Washburn and Estelle Taylor. Bill as tense heart drama, with good comedy relief. Stress wealth and poverty contrasts.

DRAWING POWER. A good card for neighborhood and smaller houses.

SUMMARY. Shows up the better and inferior sides of human nature. Has big general audience appeal and cast with box office pull. An appealing heart-interest film.

THE CAST

Hal Whitney	Bryant Washburn
Timothy Payne	Alec B. Francis
Helen Maynard	Estelle Taylor
Elizabeth Whitney	Eugenie Besserer
Matilda	Ethel Wales
Mr. Maynard	Phillips Smalley
Dobbins	Sidney Bracey
Billy	Frankie Darrow

Adapted from Charles Sherman's novel, "A Wise Son." Director, Phil Rosen. Photographed by Lyman Broening.

SYNOPSIS. Hal Whitney, convivial young millionaire, while drunk, gets acquainted with old Timothy Payne. Latter, once a gentleman, has retrograded through drink. Hal takes a fancy to Tim and has papers drawn up by lawyer adopting him as his father. Hal's sweetheart, Helen Maynard, society girl, objects to the new connection. To smooth matters out Tim disappears, but Hal finds him again. Eventually both men straighten out. Hal and Helen are reunited. Tim weds Hal's mother, whom he knew years before.



Patsy Ruth Miller, who appears in "Rose of the World" a Warner Bros. production.

Rose Of The World (Warner Bros.)

PRESS NOTICE

AN appealing story of heart conflicts and unhappy lovers is presented in "Rose of the World," which comes to the screen of the ———— Theatre on ————. Patsy Ruth Miller is the star, playing the role of Rose Kirby, who jilted by her sweetheart, who weds another woman, weds an unworthy suitor in a fit of pique. Both marriages bring untold misery to the participants, but in the end Fate annuls the ill-judged unions and Rose finds happiness with the one her heart yearns for.

Allan Forrest is the emotionally storm-tossed hero.

CATCH LINES

Which is the strongest, the lure of love or revenge? She had it in her power to ruin the man who nearly wrecked her life, but whom she still secretly adored. What course did she take?



Bryant Washburn, who appears in "Wandering Footsteps", a Banner production.

Wandering Footsteps (Banner Prod.)

PRESS NOTICE

SHARP contrasts between wealth and poverty, a pleasing romance and the half humorous, half sentimental adventures of a young millionaire hero are set forth in "Wandering Footsteps," a heart drama of absorbing interest which will be shown on the screen of the ———— theatre on ————. During a drunken spree, the rich young rounder foregathers with old Timothy Payne, a former gentleman, and adopts him as his father. Numerous complications ensue, including the temporary separation of hero and sweetheart, but all comes right in the end.

Bryant Washburn, Estelle Taylor and Alec B. Francis appear in the leading roles.

CATCH LINES

While in a convivial and reckless frame of mind this hero adopted an old derelict as his father.

The Scarlet Saint

(First National—6880 Feet)

(Reviewed by George T. Pardy)

A SOCIETY drama, superbly photographed, richly mounted against picturesque backgrounds, this film offers pleasing entertainment and should roll up a good box office score for any house. Especially attractive are the scenes showing the New Orleans Mardi Gras in full swing. These are the real thing, having been taken during the carnival last winter, as well as the grand Alexis ball, and add greatly to the feature's artistic appeal. The plot, dealing with the love affairs of a young American girl, who weds an Austrian nobleman in order to save the man she really cares for from jail, is unconvincing in spots, but swift action, skilled direction and capable acting are dominant factors in holding its interest, the heroine wins lots of sympathy and a surprise climax caps the romance nicely. Mary Astor, as the perplexed but loyal Fidele, is charming and very effective in the many emotional situations which fall to her share, Lloyd Hughes a gallant lover, and Frank Morgan gives a fine performance as the not too scrupulous Baron Badeau.

THEME. Society drama, New Orleans locale. American girl weds foreign noble to save real lover from prison, gets her freedom at the finish and man she wants.

PRODUCTION HIGHLIGHTS. Atmospheric effects, Mardi Gras Carnival, the ball. Duel, and scenes where Fidele threatens to take poison. The unique finish.

EXPLOITATION ANGLES. Boost the New Orleans carnival scenes, the racetrack event, story's thrills, suspense, romance. Feature Mary Astor and Lloyd Hughes.

DRAWING POWER. A likely box office attraction for any theatre.

SUMMARY. Has audience appeal, account of colorful surroundings, romantic trend and thrill sequences. Puts Mardi Gras glow and glitter stuff across well.

THE CAST

Fidele Tridon	Mary Astor
Philip Collett	Lloyd Hughes
Baron Badeau	Frank Morgan
Mr. Tridon	Jed Prouty
Josef	Jack Raymond
Trainer	George Neville
Cynthia	Frances Grant

Adapted from Stage Play by George Beaumont. Director, George Archainbaud.

SYNOPSIS. Fidele Tridon, wealthy New Orleans merchant's daughter, loves Philip Collett, but is engaged to Baron Badeau. Latter tricks Philip into a fake duel, is wounded and Philip jailed. To free her lover Fidele weds Badeau. The baron feigns illness in order to hold Fidele. At the Mardi Gras ball he disguises himself and Fidele mistakes him for Philip. Complications ensue, but Badeau, realizing that he has lost, surrenders Fidele and leaves her free to marry Philip.



Mary Astor, featured in "The Scarlet Saint", a First National release.

The Scarlet Saint (1st National)

PRESS NOTICE

"THE SCARLET SAINT," a society drama, vibrating with intrigue, a curious love affair, and filmed against the glowing picturesque backgrounds of the New Orleans Mardi Gras, is billed as the chief screen attraction at the ——— Theatre on ———. The heroine, portrayed by dainty Mary Astor, is a young American girl whom Fate forces to wed an Austrian Baron, while her heart belongs to Philip Collett. She has sacrificed herself to save the man she adored from prison. How she finally asserts her rights, obtains her freedom and finds happiness is outlined vividly in this unique picture.

CATCH LINES

New Orleans in Mardi Gras time. A riot of color, bizarre costumes and rollicking mirth. Against this background is enacted a thrilling drama of love and loyalty. See "The Scarlet Saint!"

The Eagle

(United Artists—Seven Reels)

(Reviewed by L. C. Moen)

VALENTINO'S first picture under his contract with Joseph M. Schenck is at last on view, and the results are in every way gratifying. "The Eagle" is a good picture—and we use the word "good" in no disparaging sense. It barely misses being an exceptional picture. It is well mounted, splendidly acted and sumptuously staged. Valentino gives one of his most intelligent and likeable characterizations, and the men should like this as well as the women. The picture's faults, such as they are, are in what it lacks. The lighter touches are splendid but the big moments have not been developed as fully as might have been. Direction and continuity are good, but fail to make the character as sympathetic or the emotional situations as potent as would have been desirable. However, its a beautifully produced picture and should satisfy the fans. Vilma Banky again justifies all the nice things said about her, and Louise Dresser is splendid as the Czarina. The Russian types are good, as a whole, and the atmosphere convincing.

THEME. Russian drama of young Cossack who sets out to avenge father's wrongs and death, but finds himself in love with wrongdoer's lovely daughter, with love triumphant.

PRODUCTION HIGHLIGHTS. Light comedy touches. Portrayals by star, Vilma Banky and Louise Dresser. The runaway. The scene with the bear. Scene in which hero seeks revenge. General mounting of production.

EXPLOITATION ANGLES. Play up the star, of course; also the Misses Banky and Dresser. Tell them this is an exciting story of Russian Cossacks, court intrigue and love versus vengeance.

DRAWING POWER. Big enough for the best.

SUMMARY. Beautiful produced version of a classic Russian novel, well cast and lavishly mounted. Excellent Russian atmosphere, beautiful settings and photography

THE CAST

Vladimir Dubrovsky	Rudolph Valentino
Mascha Troekouroff	Vilma Banky
The Czarina	Louise Dresser
Kuschka	Albert Conti
Kyrilla Troekouroff	James Marcus
Judge	George Nichols
Aunt Aurelia	Carrie Clark Ward

Adapted by Hans Kraly from the novel "Dubrovsky" by Pushkin. Directed by Clarence Brown. Photographed by George Barnes and Dev. Jennings.

SYNOPSIS. Dubrovsky, a young Cossack lieutenant, spurns amorous advances of Czarina and flees for life. Returning home, he finds father dying, defrauded by Kyrilla of property and estate. Seeking vengeance, he finds girl he has previously saved and fallen in love with is Kyrilla's daughter. He gains entrance to her home as French instructor. Love of girl restrains him from taking revenge on Kyrilla. In running fight he flees with girl, but is captured by troops. About to be executed, Czarina weakens, and he leaves with girl.



Rudolph Valentino, star of "The Eagle", a United Artists release.

The Eagle (United Artists)

PRESS NOTICE

RUDOLPH VALENTINO comes to the screen of the ——— Theatre on ———, when "The Eagle" will be the feature attraction. This is said to offer him one of the most colorful roles in his career, as a young lieutenant in the Russian Cossacks.

The story is based on the famous Russian novel, "Dubrovsky," by Alexander Pushkin, and tells of a young Cossack who returns to his native village to avenge the wrongs committed against his father, only to find that the girl he loves is the daughter of the man he has sworn to kill. This story develops against a colorful Russian background.

Vilma Banky, the Hungarian "find," and Louise Dresser, are important members of the supporting cast.

CATCH LINES

The Great Lover of the screen in a matchless drama of love and hate, intrigue and laughter.



"Failure"
(Fox—Two Reels)
(Reviewed by Thomas C. Kennedy)

O. HENRY'S the "Hypothesis of Failure" is the latest offering in the series of two-reel screen presentations of that author's works by Fox Film. The picture, like the others in the series, has the advantages of a good cast and fine technical qualities, but the story presented difficulties which the scenarist could not overcome. Beatrice Van wrote the scenario and she is responsible for some fine work in the comedy line, but here is an instance where the issues are a little too obscure. As a consequence "Failure" is somewhat confusing, and that spells "failure" for short screen comedy, because the average spectator will not search for issues in this form of entertainment.

Some gags have been added to enliven the play and a good bit of invention must be credited to the scenarist for putting in the action about Lawyer Gooch's inability to pay his office help. He works hard to get retainers out of the three clients who state hypothetical cases and is about to receive them into his eager hands when the stenographer or Archibald the office boy step up and grab the "advances" to satisfy back pay claims.

The Cast

Lawyer Gooch.....Harvey Clark
Tilly Jones.....Kathryn McGuire
Oscar Spiffen.....Maine Geary
Egbert.....William Bakewell
Thomas Billings.....William Norton Bailey
Mrs. Billings.....Vivian Oakland
Henry Jessup.....Roy Atwell

The Story—Lawyer Gooch, specializing in divorces, receives a visit from a man who tells him that a certain Mrs. Billings will not be happy until she gets a divorce from her husband, and without stating his name, the man says he will pay Gooch $500 if he obtains a divorce. A woman enters the office and states another "hypothetical case" saying that she is unhappily married and wants a divorce. She says her name is Billings and will pay $500 if Gooch will get her a divorce. She is scarcely out of the office when another man enters and pleads with the lawyer to patch up the differences of a Mr. and Mrs. Billings, saying he will pay $1000 if Gooch will effect a reconciliation. Gooch accepts the latter proposition, and thinking that the last man is the husband of Mrs. Billings he brings them together, only to find that the last man is the very man Mrs. Billings is pursuing, and who is interested in having her reconciled to her husband in order to escape her.

Summary—A well acted and staged presentation of an O. Henry story that seems too elusive for the screen. It is a frail tale and in the original was concerned with a lawyer, a central character, and therefore furnished no material for the scenarist or director to transpose into action.

"The Uneasy Three"
(Pathe—Two Reels)
(Reviewed by Edw. G. Johnston)

Here is a clever burlesque of "The Unholy Three"—a recent feature that has been going in good shape. Furthermore, it is a distinct departure from the usual slapstick gags and thrills and the result is a good, clean cut comedy, done in entertaining style.

Leo McCarey directed this latest one from Hal Roach and Charlie Chase, Katherine Grant and Bull Montana who aspire to be society crooks, make up the "Uneasy Three."

The Cast

Crook Number One.....Charlie Chase
Crook Number Two.....Katherine Grant
Crook Number Three.....Bull Montana

The Story—"The Uneasy Three" who aspire to be a trio of high grade society crooks, consult on their first big job and decide to annex the "Kadjir brooch," a famous jewel given much publicity by the newspapers. A Mrs. Van Courtland has just presented the brooch to her daughter and is further holding a party in the latter's honor. On the night of the party the crook trio proceed on their way to the home of Mrs. Courtland and during the journey, collide with an auto bearing three performers who have been hired to entertain at the party. The crooks convince the performers that the party has been postponed and gain entrance to the house by this ruse. On their arrival they are immediately besieged with requests from the guests to start the entertainment. They plan to have one of their trio steal the brooch while the others are playing but a detective who becomes suspicious on account of their unfamiliarity with the musical instruments, continually frustrates the plan.

In the meantime the original entertainers have telephoned to Mrs. Van Courtland to verify the postponement of the party and on finding out that they have been misled, proceed at once to her home. The crooks finally succeed with the theft of the brooch—only to reform before the end of the story.

Summary—A clever take-off on a recent feature picture, presenting good, clean cut comedy without resorting to a lot of slapstick. It will probably get the biggest laughs from those who have seen the feature, but should prove entertaining to other audiences.

"The Amundsen Polar Flight"
(Pathe—Three Reels)
(Reviewed by Edw. G. Johnston)

With the world-wide newspaper publicity that was given the Amundsen airplane expedition to the North Pole, these three reels that record the exploits of the members, cannot fail to interest the average audience for they are packed full of the heroic hardships that were attendant in a flight of this nature.

It is probably one of the most remarkable screen documents that have been recorded.

The camera man is not named but a lot of praise could also be given to the man who cranked his machine thru all sorts of trying conditions and helped make the showing of this film possible.

There must have been scenes enacted during this expedition that were more dramatic than anything ever produced for the stage or screen—but there isn't any cast so here are the names of the air-voyagers.

Captain Raold Amundsen, discoverer of the South Pole, was accompanied in one of the giant planes by Lieutenant Riiser-Larsen of the Norwegian Navy and Master Mechanic Karl Feucht. With Lincoln Ellsworth, the American scientist who commanded the other plane, were Lieutenants Omdal and Dietrichson.

At a Norway port, the planes were placed aboard a freighter and hauled to Kings Bay, Spitzbergen—a distance of 600 miles. It was from here that the two planes took off at a speed of eighty miles an hour and not far from this point the strange and impressive Arctic scenery begins to loom up. The first aerial pictures of the glacier chain above Spitzbergen are also revealed.

After being caught in an Arctic fog and within a distance of 134 miles from the Pole, the Ellsworth plane was forced down in a disabled condition. Two days elapsed before a strange freak of fate—that of the breaking and drifting ice floes—brought the two planes within signaling distance.

Communication established, the two crews joined forces to seek a way out of the serious situation of being stranded in a field of ice. With much labor and hardship, the gasoline and other supplies from the disabled Ellsworth plane, are hauled over treacherous ice floes to the point where Amundsen's plane rests.

Twenty-four days go by in preparation for the return flight—and in the meantime the world gives up the expedition as lost.

In order for the giant plane to effect a take-off, it was necessary to prepare a smooth runway of 600 yards. Large blocks of ice had to be trimmed and leveled with small crude instruments. At last the huge task is completed and the plane makes a successful take-off for its return trip.

Entering Oslo Harbor they are greeted by the entire population and carried in state to the Kings palace where they are decorated for valor.

Summary—Photographed under the most trying conditions, this is one of the most interesting adventure films that has been shown. Should prove successful with all audiences.

"Take Your Time"
(Pathe—Two Reels)
(Reviewed by Edw. G. Johnston)

Ralph Graves is starred in this one out of the Sennett studios and in a role depicting the many troubles that a love sick traffic cop must experience when confronted with the task of presenting a summons to his sweetheart.

Lloyd Bacon is the director and has handled the subject in good style; in fact, there can be no doubt that "Take Your Time" measures up to the average Sennett product.

Vernon Dent is a particularly watchful Sergeant and Thelma Parr a consistent traffic law breaker. William McCall is Thelma's father.

The Cast

Officer 999.....Ralph Graves
The Sergeant.....Vernon Dent
The Young Lady.....Thelma Parr
Her Father.....William McCall

The Story—Officer 999 is a traffic cop on a busy corner and is attending to his duties in an admirable manner until a certain young lady appears on the scene in an automobile and then the officer's sheik characteristics assert themselves. It is love at first sight but the next time they meet the cop is confronted with the embarrassing duty of handing the girl a summons on account of her disregard of the traffic rules. He is reluctant to do this but his post is being closely watched by a hard boiled Sergeant. However, the summons is finally handed over much to the chagrin of his new found sweetheart. In the meantime, to further damage his standing with the family, he gives another summons to the girl's father who is hurrying to catch a train.

The cop is much worried and invents a scheme to save his lady love and while the case is being tried, kidnaps her. They drive away and are married—later returning to the court in a care free manner for the reason that a husband cannot testify against his wife.

Summary—A good average two-reel comedy from the Sennett studios, starring Ralph Graves who has adequate support. It is suitable for the general audience.

"A Good Program Must Have Novelties"

729 7th Ave. New York City

Edwin Miles Fadman, Pres.

"Too Many Bucks"

(Universal-Mustang—Two Reels)

(Reviewed by Chester J. Smith)

AS a temporary relief to that sameness which has characterized all of the two reel westerns, comedy predominates in this Mustang picture, with Ben Corbett and Pee Wee Holmes as the featured players. There is a decided western atmosphere, but the attempt is made rather to get laughs than thrills. It's knockabout comedy and not too humorous at that, but it is different and probably will be highly approved in the neighborhood houses.

The Cast

Magpie Simpkins.....Pee Wee Holmes
Dirty Shirt Jones.....Ben Corbett

The Story—Magpie and Dirtyshirt are rivals in love with Lucy Whittaker. Dirtyshirt beats Magpie with an invitation to take Lucy to the rodeo, so Magpie disarranges the steering gear on Dirtyshirt's flivver. He happens along at the psychological moment and persuades Lucy to accompany him to the rodeo. Magpie, to make an impression with the girl agrees to ride the untamable horse, Ajax, but he is promptly thrown. Dirtyshirt conceives the idea of painting a docile animal the color of Ajax and then volunteers to ride him. Magpie detects the ruse and switches the names on the stalls of the animals, with the result that Dirtyshirt also has a rough time with Ajax. Magpie then leads out the docile painted animal and has no trouble winning the prize offered, until Dirtyshirt turns a hose on the horse and shows up Magpie.

Summary—A western comedy, with comedy predominating. It has some humorous situations with a lot of slapstick and knockabout stuff. It will probably be pleasing as a relief from the regular run of two-reel westerns.

"The Honor System"

(Pathe-Aesop Fable—One Reel)

THIS time the pen of Paul Terry has revealed the true story of the system employed in a cat's jail—where vicious, night prowling cat criminals are kept from breaking the peace. The "Honor System" is used but does not work out so well. A get-away is staged by a hardened old crook cat and a mighty chase develops with the armed guards in close pursuit. The escaped criminals are finally herded back to jail

The picture is done in the usual, entertaining style.—EDW. G. JOHNSTON.

"On Edge"

(Educational-Mermaid—Two Reels)

(Reviewed by Chester J. Smith)

THIS is a typical Lige Conley comedy. It is just a potpourri of hokum and gag mixed up with a humorous situation or two and the usual aerial angle which is being so much overworked by these short comedy producers in an effort to squeeze out a laugh. It might better be titled Fun in a Sporting Goods Store for Conley as the salesman demonstrates all the devices in the store with disastrous results to himself and the customers. Eventually, accompanied by a darkey he is projected through a window and lands on a safe which is being hoisted to one of the upper offices in the building. From then on to the end Conley and the darkey try hard for laughs while suspended in mid air from one of those trick Hollywood buildings.

The Cast

Egbert Eggleston.....Lige Conley
Dolly.....Estelle Bradley

A Mermaid Comedy, written and directed by Norman Taurog; photographed by Leonard Smith.

The Story—Lige is a sporting goods salesman in a retail store and is compelled to demonstrate the different devices in the store, which he does to very poor advantage as an irate boss looks on and threatens repeatedly to fire him. Eventually Lige shows the ladies how to "pin the tail on the donkey." He is blindfolded and walks through an open window to land on a safe being hoisted to an upper floor. A negro in an effort to rescue him, also winds up on the safe in midair. After a lot of horseplay that is not too funny, they are rescued.

Summary—There is not much to recommend in this picture, which for the most part is too silly in its antics to be humorous. It might be appreciated where a lot of young children are gathered.

"Fair But Foolish"

(Educational-Christie—Two Reels)

(Reviewed by Chester J. Smith)

THERE is a story to this comedy in which Jimmie Adams is featured that is far above the average for these two reelers, and while the picture is a conglomeration of knockabout and slapstick stuff it also has some situations that should be good for many laughs. The action is laid largely in the customs offices and on an ocean liner and it develops so many complications that Jimmie is fairly running wild throughout the two reels. The cast is a good one with Molly Malone showing to advantage opposite the star in the leading feminine role.

The Cast

Jimmie, a Clothing Salesman.....Jimmie Adams
Jimmie's Girl.....Molly Malone
Betty's Father.....Lincoln Plumer

A Jimmie Adams Comedy, directed by William Watson; photographed by Gus Peterson and Alex Phillips; cartoons by Norman Z. McLeod; produced by Christie.

The Story—Jimmie receives a wire from his girl telling him her father is taking her to Italy on the Romania in a half hour. He decides to make the boat, but is held up by the customs officials and detained temporarily as a prisoner with a gang of immigrants. Jimmie changes clothes with one of them and makes his getaway. He is then recognized as a dangerous immigrant tabbed for deportation and is ordered deported on the Romania. Molly evades her father and joins Jimmie in the steerage. Later the first class passengers, among whom is Molly's father, look down upon the steerage passengers and witness a marriage ceremony in progress. As the bride and groom turn around at the end of the ceremony they are recognized by Molly's irate father.

Summary—This comedy is well above the average for pictures of the type. The story is a good one with numerous complications, some lively situations and an abundance of slapstick. It should go fairly well in all but the first run houses.

"The Rustlers from Boulder Canyon"

(Universal-Mustang—Two Reels)

(Reviewed by Chester J. Smith)

A FAIRISH sort of story is revealed in this western, though the action is much the same as all of those that have gone before. Edmund Cobb is the featured player and a careful tally would probably check up to the usual number of fist fights in which he engages in all of these two reelers. He has yet to lose a decision despite the number of his antagonists and an apparent lack of a punch. However, he saves the girl from the advances of the unscrupulous foreman and provides a home for her and the little boy, which is the main thing.

Ned Carter.....Edmund Cobb

The Story—Ruth Noble and little Bobby have been given permission by the late owner to occupy the abandoned cabin on the Maltby Ranch. A new owner arrives and Dan Hodges, the foreman, who is in love with Ruth, advises her that she must leave the premises, on the order of the owner unless she agrees to marry Dan. Ned Carter arrives in time to order the furniture put back into the house, as he too has fallen in love with Ruth. Meanwhile little Bobby overhears a plot of the rustlers to run the balance of the horses that night. He tells Ned of it and the latter thwarts the rustlers, turns them over to the sheriff and then reveals himself as the new owner and offers to share the ranch with Ruth, who promptly accepts.

Summary—A western with a little better story than usual. It contains all of the customary action including fist fights, reckless riding and an abundance of suspense. Audiences that like the short western will approve this one.

"Eats Are West"

(Educational—One Reel)

THIS is one of Pat Sullivan's Felix the Cat series and a little better one than the general run of them though it is rather long drawn out for the laugh or two it contains. Felix, riding on an improvised airplane is desperately in need of food and descends into the rations being conveyed to the boys by the pony express. The rest of the reel is devoted to the actions of Felix in making his getaway.—CHESTER J. SMITH.

"Wild Cats of Paris"

(Pathe-Aesop Fable—One Reel)

MOST all of these are good—this one is a wow!

It's a story of the cat underworld of Paris—the cat's Montmartre district—and the wicked life of these night prowlers is entirely exposed. The original Apaches never had anything on these felines for ways that are dark and tricks that are vain.—EDW. G. JOHNSTON.

Serial Made on 17,000 Acre Ranch

La Aguerro Rancho, with 17,000 acres, the largest stock ranch in the state of California, was the recent location of the Pathe serial company making "The Bar G. Mystery," featuring Dorothy Phillips and Wallace MacDonald. It is a C. W. Patton production directed by Robert F. Hill. The story was adapted from the Raymond S. Spear magazine serial, "Janie of the Waning Glories."

Players supporting Miss Phillips and MacDonald in this serial are, Ethel Clayton, Johnnie Fox, Victor Potal, Fred Kohler, Violet Schram, Billie Bletcher, Al Hart, Bob Irwin, Jim Corey, Fred de Silva, Tom London, Robert Irwin and Whitehorse.

New Andy Gump Comedies Due Bi-Weekly

The new series of Andy Gump comedies produced by Sam Von Ronkel will be released by Universal every other week. The first of the series, "Andy's Lion Tale" went to exhibitors October 26th and "Chester's Donkey Party" was released November 2nd. The third will be "Dynamited," set for November 16th, and the fourth "Andy Takes a Flyer," November 30th. The fifth release will be December 14th and will probably go out under the title of "The Smash-Up."

In these comedies Joe Murphy has the role of Andy Gump, Fay Tincher as Min and Jackie Morgan is Little Chester.

Wray To Direct "Manhood" For Fox

Fox has assigned John Griffith Wray to direct "Manhood," which is on the Fox release schedule for February 21st. Wray is now engaged in filming "The Gilded Butterfly" and will launch "Manhood" as soon as that is completed.

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents.

CLASSIFIED SERVICE

A classified ad in MOTION PICTURE NEWS offers the full resources and circulation of the NEWS to the advertiser at a ridiculously low figure.

Whether you want to reach executives, branch managers, salesmen, or theatre managers, you can accomplish this quickly and economically through the NEWS Classified Columns.

Wanted

PIANIST would like engagement to play alone, evenings, in picture theatre within commuting distance from New York City. Address, Box 475, care Motion Picture News, 729 7th Ave., New York.

WANTED.—Manager combination theatre, pictures, road shows and vaudeville, wants location; will lease, buy or percentage proposition; thoroughly experienced and capable; just sold my theatre to one of the big circuits; bank reference; state full details; must be real proposition to be considered. Address, H. L., 616 West Locust St., Bloomington, Ill.

THEATRE MANAGER.—At liberty; picture house manager; 10 years' experience; married; age, 33; within commuting distance of New York; references; ambition; conscientious producer. Box 480, care Motion Picture News, New York City.

EXPERT OPERATOR and Electrician with 9 years' experience in big houses; married; wants to locate at once. Address, Operator, Box 282, Mason City, Iowa.

ORGANIST.—Experienced. References. Minimum, $60 six (6) days. Worth investigating. Now employed. Box 390, Motion Picture News, New York City.

FEATURE ORGANIST wishes steady position, first run theatre; 10 years' experience; 4 years at factory; play any make organ; complete library for perfect musical accompaniment; prefer position both playing and organ maintenance; not an "organ jazzer;" expect fair salary if you are looking for an organist who understands your musical needs. Write or wire Frank C. Howard, Rialto Theatre, Walsenburg, Colorado.

For Sale

FOR SALE.—Controlling interest in two best theatres in Ohio City; 16,000; $20,000 cash required; include references with reply. Address, Box 490, care Motion Picture News, New York City.

FOR SALE.—400 veneer seats in good condition; cheap. Melva Theatre, 2811 James St., Eastwood, N. Y.

THEATRE FOR LEASE.—25 x 125, brick building, located in New Plains town, West Texas; 400 population; grab it quick, boys. Write or wire, A. O. Chesher, Littlefield, Tex.

DATED ONE-SHEETS, any release; 100 lots, 5 cts. sheet; 50, 8 cts.; prompt shipment; write for samples. Central Show Printing Company, Mason City, Iowa.

FOR SALE.—Will sell half interest in modern theatre seating 700; best equipment; large pipe organ; town of 4,000; livest cotton farming town in Texas; want partner who can manage show; $3,000 cash will handle half interest; a rare opportunity. Address, Box 470, Motion Picture News, New York City.

FOR RENT

VAULT SPACE

for 500 reels with cutting room privilege. In Manhattan. Address Box 485, care Motion Picture News, New York City.



The display ads for "The Midshipman" (Metro-Goldwyn-Mayer) shown above illustrates the manner in which the Ramon Novarro vehicle was sold through newspaper advertising by several leading first runs. The ads include layouts used by the Stanley, Philadelphia; Garrick, Minneapolis; Loew's State, Los Angeles; Tower, St. Paul; Allen, Cleveland; Loew's Palace, Washington, D. C.; Bijou, New Haven, Conn.; Century, Baltimore.

Regional News from Correspondents

Houston

R. O. ROBERTS, manager of the Southern Theatre Equipment Co. was in Houston for several days last week. Mr. Roberts is making a tour of south Texas.

J. A. Weinberg is in Houston for a short visit. Mr. Weinberg represents Enterprise Distributing Exchange.

Work on the new million dollar theatre which is being erected for Southern Enterprises, Inc., and the new popular price theatre erected by local interest is at a complete stand still on account of the rainy weather which has had Houston in its grip for more than ten days.

Jack Meredith, Dallas publicity man, has been in Houston for a week in the interest of Universal productions.

Mrs. Milton S. Goss, manager of the Houston office of the Milton S. Goss interests, has returned for a two days' trip to Ft. Worth.

Paul Barraco, owner of a string of popular price theatres, has announced a s pecial show for white people only one night each week at his colored vaudeville theatre.

New York and New Jersey

IN these days when news of the expansion of theatre circuits seem to fill the columns of all the trade papers, it is noticeable that Mayer and Schneider, the two "big butter and egg men" from the East Side of New York, are doing very nicely in the process of building up the M. & S. Circuit. Not only are they progressing in the acquisition of theatres but Milton Kronacher reports that they have plenty of coal in their cellars which also adds the diamond business to their interests.

Present holdings of the M. & S. Circuit consist of the following theatres: The Clinton, Odeon, Palace, Waco, Majestic, New Law, New Stand, M. & S. Delancey, Orpheum and the recently added houses which are the Forsyth (a new theatre), The Casino Playhouse, New Atlantic Garden, New Delancy and the Florence.

Mayer and Schneider have also taken over a theatre site on Clinton St., near Grand, and will construct a modern 3,000 seat playhouse with a roof garden that will seat an additional 1,800. Altogether there are five M. & S. theatres under construction on the East Side.

All this activity will undoubtedly have its effect on Louis Goldberg, the quietly busy booker of the M. & S. Circuit, who besides having the entertainment responsibility of all these theatres on his shoulders is further saddled with the tsk of operating a free clinic on the "Curb." Many a film salesman has been advised by Louis to "see the doctor." It will be remembered that Louis Goldberg was at one time the manager of the theatre that is now known as the M. & S. Majestic on Second Avenue and that is where Louis made a reputation for himself as a theatre manager. He is now traveling at express train speed and an appointment needs about three weeks advance notice.

James Sammons, who has a theatre over on Coney Island Avenue, Brooklyn, called the Sunshine, does not worry about competition despite the fact that a new 2,000 seat house has just opened near himm and another large theatre that has been closed for alterations has also re-opened. "Jimmy" gives them their money's worth and a whole family can see a show at the Sunshine for the price of one ticket at a Broadway house.

Yetta Cuminsky, well known New York exhibitress and owner of the new Third Avenue Theatre at 96th St. and 3d Ave., which is one of Harlem's most prosperous houses, has entirely recovered from her recent illness and made her first stopp at the Pathe exchange on Tuesday.

The "Big U" has recently inaugerated a new policy which is that of having three of their salesmen specialize on "Outdoor" pictures. Emil Rosenbaum will cover New York City, H. Richland will take care of New Jersey and Arronwald will look after Brooklyn.

Louis Gold, of Newark and with three theatres to his credit in that city, is reported as looking about for new theatre sites in New Jersey.

Joe Hornstein, of Howells Cine Equipment Co., will leave for Philadelphia and Washington some time during the week in the interest of The Supply Dealers of America. Joe is an executive member of this organization. Recent installations reported by Howells include the Olympia, a new Famous-Players theatre at Miami, Fla., the Rivoli at Newark and Louis Rosenthal's Lyceum and Colonial at East Orange, N. J.

E. J. Smith, General Sales Manager of Associated Exhibitors paid a call to the local exchange on Tuesday of this week. Eddie O'Donnell, formmerly with the Fox-Educational department, is a recent addition to the Associated Sales staff.

Theatre construction continues to be active in this zone. The Glen Cove Amusement is building a 1,700 seat house in Glen Cove at a reported cost of $300,000. Contract has also been let for a proposed million dollar theatre on the Broadway Country Club property in Flushing, L. I., and Mineola, L. I. is to have a new brick and steel theatre building at Mineola Boulevard and First St., that will house 1,700.

Sam Roth, managing director of the Chrystmos and Roth circuit and one of the best showmen in this section recently put on a "Circus"at the Orpheum in Yonkers and needless to say, it went over big. The Yonkers daily paper raved about the idea.

Louis Rosenthal's Colonial and Lyceum theatres at East Orange, N. J. will have their opening on the night of November 14th. In as much as this opening was postponed at one time, it is reported that this date is positive.

The Seventh Avenue Theatre, formerly called the Atlantic Playhouse at Seventh Ave. and 51st St., Brooklyn ,that opened up a couple of weeks ago under new management, has again closed its doors.

The United Theatre, Myrtle Ave. and Flatbush Ave. Extension, Brooklyn, closed on November 3d in order to begin work on the enlargment of the house.

Pollack and Bratter's new theatre in Newark, the Hawthorne, will hold its opening on November 17th.

Up around 174th St. and Jerome Ave., New York City, where the grass still grows, there seems to be considerable building activity. Manager Blendes, a former exhibitor is constructing an 1,800 seat house in that neighborhood and it is further reported that The Consolidated Amusement Co. is putting up two more in the same section.

A Prudential Film Delivery driver was recently called to police headquarters in order to scrutinize the faces of two suspects that were being held in connection with the robbery of the Heights theatre. It will be remembered that this robbery took place a few months ago. The Prudential man failed to recognize the two men.

New England

IN keeping with the general reorganization program of national scope of Associated Exhibitors since it was acquired by Oscar Price, New England headquarters have been established at 39 Church street, Boston.

Walter Scates is manager and in charge of the Boston office and the outside sales force consists of Ralph Quive, who will cover New Hampshire and Vermont; Charles Loftus, who comes from Philadelphia to join the New England staff, who will cover Rhode Island and Southern Massachusetts; Max Burman, formerly with the Boston office of Universal, who will cover Western Massachusetts, and William G. Anketell, formerly with Independent of Boston, who will cover Maine.

Pathe will be the physical distributors for Associated Exhibitors' fiims in New England, but Associated Exhibitors will do its own booking, which was formerly handled by Pathe.

John Downing will be the booker for Associated in Boston. He was formerly with Selznick and Pioneer Films of Boston. He has a wide acquaintance and a host of friends among exhibitors throughout the New England territory.

R. H. Cross, former manager at Brockton, has become manager of the Strand theatre in Dorchester, Mass., since the latter house has reverted to its former owners. He took charge the first of the month.

O. P. Hall, at one time with First National and more recently with the Fox Films in Boston, has resigned to go to his former home city, Atlanta, Ga., as manager for Warner Brothers there. He was in charge of the Cape Cod district for Fox prior to the time of his retirement from that company.

Fox Week, in observance of the Fox anniversary, is set for the week of January 24.

J. S. Charboneau, booker for the Manchester, N. H., theatres, goes this month to Florida for an indefinite stay. He has looked after the bookings of the Star, Lyric, Eagle, Empire and Granite Square theatres in Manchester. Miss Olga Sideris, who has been associated with the motion picture theatres in Manchester for some time has been selected to succeed Mr. Charboneau.



Salt Lake City



L. W. WEIR, Western Division Manager for Producers Distributing Corporation, was here last week, spending several days winding up negotiations with the Paramount Empress and Victory theatres of this city.

Mike Newman, who recently completed a seven day auto trip from Los Angeles to New York City, is stopping in this city for a few days on his return to the coast.

All Famous Players-Lasky salesmen will be called in from their territories next week to attend a sales conference which will be conducted by A. G. Pickett, branch manager here. Those who will be in attendance are L. G. McGinley, Montana salesman; C. G. Epperson, who covers Utah; Joe English, from Eastern Montana; F. S. Gulbransen, Eastern Idaho and Western Montana; E. J. Loy, Western Idaho, and F. J. Murphy, manager of the Butte sub-office.

George L. Cloward, manager of the Metro-Goldwyn branch in this city, announces that his office finished fourth place in the recent national sales drive. J. F. Samuels, Utah salesman, finished as third leading salesman in the United States.

C. L. Dillard, assistant manager of the Metro-Goldwyn resident office, is back at his desk after making a three weeks' selling trip into the territory.

Matt Aparton, who covers the Idaho section for Universal, returned this week and left immediately for the southern part of Utah where he will work for the time being. J. D. McElhenney is in Utah and Samuel Henley, branch manager, is working in Idaho for a few days.

Harry Lustig, Western Division Manager for Warner Brothers, left the city yesterday. His destination is Los Angeles.

While here Mr. Lustig installed a new branch manager at this office in the person of W. H. Rankin, who comes to this position from the Seattle office. He succeeds R. S. Stackhouse, who intends to make connections with another company.

George E. Jensen, Montana salesman for Warner Brothers, and L. W. Hyde, who covers the Utah section, are in for a few days conferring with the new manager. Rankin leaves tomorrow with Hyde for a few days trip to the Northern part of Utah.

Jack Connors has been added to the selling force out of the local Warner Brothers exchange, and has been assigned to the Idaho territory, making his initial trip this week.

Bennett J. Brandon, Special Serial Representative for Pathe, is back in this city and will do special work in the territory for the next two weeks following which he will return to New York.

W. G. Seib, local Pathe manager, announces that R. B. Epperson, who has held down the booker's desk for several years, has been promoted to the position of two-reel comedy salesman. He will cover the entire territory from the local office. Earl Steele succeeds Epperson as booker.

Charles Hamal, Pathe salesman, is making a two weeks' trip into the Idaho territory, and Bob Boomer is spending the week in Nevada.

Lon Hoss is selling the Associated Exhibitors product in Southern Utah this week.

Carl Stearn, who has held down the managerial position, since he opened the United Artists exchange in this city several months ago, is severing connections with this company to accept the position as manager of the Warner Brothers exchange in Seattle. Joe Madsen, formerly booker for United Artists here, is now in charge of the office.

L. A. Davis, F.B.O. manager in this city, leaves this week for a ten day sojourn into the Idaho district. Joe Solomon is leaving for Wyoming while W. K. Bloom is selling in Southern Utah.

Clyde H. Messinger, Educational Pictures exchange manager in this city, has returned from a trip into Southern Utah.

W. F. Gordon, branch manager for Associated First National, is spending a few days in the northern part of Utah. C. J. Hawkes is devoting his time this week in the Twin Falls district of Idaho while Vete Stewart is around the Boise sector.

Out of town exhibitors who were on the row this week were T. M. Chessler, owner of the Princess theatre, Bingham Canyon, Utah; John Ruger, manager of the Orpheum and American and theatres at Park City, Utah; Harmon and Lou Peery, operating the new Egyptian theatre, Ogden, Utah; Steve Deal, manager of the Star theatre, Springville, Utah; J. A. Griffin, owner of the Star theatre, Escalante, Utah, and Reno Memmott of the Opera House at Scipio, Utah.

James R. Keitz, Greater Features exchange manager in this city, is now covering the coal camp section of Utah.



San Francisco



NOT since its opening has the California theatre had such an elaborate celebration as was held the first week in November in recognition of its eighth birthday.

Today the California is prominent in a chain of large theatres operated through the guiding of Edward R. Barron, president of the San Francisco Amusement, Inc.

Manager Tom Bailey and Oscar Kantner of the local Paramount office left Nov. 1st to attend the three-day convention to be held at the Drake Hotel, Chicago, by the Famous Players-Lasky Corpn.

Dan Markowitz of the Rivoli theatre has installed new reflector lamps.

L. W. Weir, Western Division Manager of P.D.C., has moved his official headquarters to Los Angeles.

Frank Vesley, for some time past associated with the National Theatre Syndicate, has been appointed to fill the vacancy left by Jas. Beatty, who is taking a vacation trip to the Hawaiian Islands. Mr. Vesley is a showman of 12 years' experience, and will be remembered as manager of the Modesto theatre prior to the formation of the National Theatre Syndicate.

Ward Morris has resigned as manager of the White theatre at Fresno to go into another line of business, and is being succeeded by Herman Kirsken, formerly at the San Francisco Casino theatre.

Geo. Seach, former F. B. O. booker, is now handling sales in the local and Bay City territories.

Harold Moore, F.B.O. salesman, San Francisco, is now manager of the Portland office.

W. A. Mead is on the road for Associated Exhibitors, now, having returned to film row.

Miles Jackson, formerly connected with the Pantages theatre, and at one time assistant house manager at Loew's Warfield and for eight years connected with the T. & D. management, has been appointed house manager at the St. Francis theatre.

Metropolitan theatre patrons gave Elmer Vincent a royal reception when he appeared at the console of the organ at that house. Vincent was formerly at the Strand theatre in Oakland and at the Arkush theatres in Palo Alto. He is recognized as a clever composer and improvisor as well.

L. A. Savage, Pathe inspector-booker, is here for an indefinite period, having just returned from a trip to the New York office. He and Mrs. Savage spent several weeks East, making this their vacation trip.

Carol Nathan is well and on the road to recovery, although still confined to the Dante Hospital where he was rushed for an operation for the removal of his appendix. Nathan is local manager of Universal Exchange, and having held this post for the past five years, naturally has a very large number of friends throughout the territory who have been very anxious as to his recovery.

The Capitol theatre, on Ellis Street, will be re-opened as a steady-running legitimate house, it was announced by William P. Cullen, manager. A. J. Gallos, movie magnate, and F. Chamorro, both of Los Angeles, will be associated with him in a deal involving a long lease, it was stated by Cullen.

H. J. Henroulle is now assistant to Manager Weissbaum of F.B.O. and booker as well.

Thos. H. DeHaye opened his new Bay Shore theatre in the Visitation District of this city Saturday, Oct. 31.

Evelyn Stoddard is the new cashier at the Pathe office, following the resignation of Mrs. Riley. Lillian Albers is back as secretary at F.B.O.

M. Haas is to fill the vacancy left by Geo. Knowles as two-reel comedy salesman in the Pathe San Francisco office. Haas hails from the Los Angeles office.

Dorothy Taylor of Metro-Goldwyn has been transferred to the Los Angeles office.

Henry Peters, who the old timers on the Row remember as former Pathe representative, visiting here some six years ago, is headquartering in San Francisco, while acting as Pacific Coast special feature representative.

Geo. Mann has returned from his trip. He and Mrs. Mann having taken a pleasure jaunt through Eastern cities and Havana.

The "Appleton," Watsonville's new 900-seat house, under the supervision of M. L. and D. S. Markowitz of San Francisco, opened its doors October 1st.

Of Spanish design, with lower floor and balcony arrangement, the house is an artistic creation of beauty and comfort. A Wurlitzer Hope Jones Unified Orchestral Organ was installed. The interior decorating was handled by the Zelinsky Bros. of San Francisco.



Atlanta

THE Alamo No. 2, under the management of Raymond R. Miller, will celebrate its twelfth anniversary as one of Atlanta's most successful smaller houses next week.

D. W. Townsend, exhibitor of Fayetteville, N. C., is busy on the construction of a new theatre for that town, which will be ready for opening about December 1st, it is anticipated. The new house will seat about 400, and will incorporate in its construction many new features in smaller-type theatres. Mr. Townsend will operate the house under a first-run policy.

Ira P. Stone, who has been a familiar figure on Film Row since he came to Atlanta several years ago as manager of the Vitagraph exchange, and who continued in that office when Warner Brothers absorbed Vitagraph, is leaving this week for a long and much-needed rest. He will be succeeded by O. P. Hall, who assumes managerial duties Monday.

Fred Martin, one of the most popular young man in southern film circles, whose illness of several months has been a source of deep concern to his many friends throughout the territory, is still very ill, comes the report from the Erlinger Hospital, Chattanooga, Tenn.

Earle E. Griggs, exploiteer for Universal, is now in Troy, Alabama, Dublin, Georgia, and other



Barbara La Marr, who will be seen in "The Girl from Montmartre," a First National Picture.

connecting points at work on some of Universal's recent releases. He is expected to return to Atlanta by the end of the week.

Saul Berman, traveling auditor for Warner Bros., is now in the Atlanta exchange carrying out his work.

H. E. Elder, district manager of Warner Bros. in this territory, returned from Tennessee Saturday morning.

L. B. Remy, division manager for Fox in the South, returned to Atlanta yesterday following a ten days' visit to the home office in New York.

Thomas A. Little, local branch manager for Producers, who has recently returned after a sojourn in the Florida territory, left the latter part of the week for Birmingham, Ala., where he will remain several days before returning to Atlanta.

Ed D. Turner, manager of Charlotte theatres, Inc., was in town last week and visited his numerous friends along Film Row.

L. C. Lowe, salesman for Producers Distributing Corporation for three years, traveling out of the Atlanta exchange, has gone with United Artists local exchange in the same capacity. It is understood Mr. Lowe will travel North Georgia and the Carolinas for his new company.

George F. Lenehan, district manager of Producers, and Ernest Neiman, district representative for this territory, left Tuesday night for Charlotte.



Reginald Denny, star of the Universal production "What Happened to Jones."

Hank Hearn, jovial manager of the Atlanta Liberty exchange, left early in the week for Tennessee. He is expected back in the office either Saturday or Monday.

Ernest E. Geyer, Paramount exploiteer, was in Charleston, S. C., all last week.

Buffalo

J. RAYMOND Thurston, identified with Lockport, N. Y. motion picture circles for many years, has resigned as manager of the Temple and Rialto theatres and will leave soon to spend the winter in Florida. He has been succeeded by Clarence Trembley, who comes from Gloversville, where he managed the Glove theatre. Both the Temple and Rialto are operated by the Schine Theatrical corporation.

As another step in the aim to have the Eastman, Rochester, presentations establish a standard of originality and excellence in its acts and special offerings that will measure up with the best that is being produced in this line of artistic endeavor, Manager Eric T. Clarke has announced the appointment of Rouben Mamoulian as stage director to have complete charge of all stage numbers.

William J. McFarlane won out again for mayor of Canandaigua, but Bill, who is also an exhibitor, had a close call. His majority was only 117. Bill formerly was vice president of the old Associated Theatres, Inc., which was absorbed by the Schine Theatrical corporation.

Charlie Goodwin, who has been sales representative in the Rochester district, has succeeded Earl Kramer, as manager of the Buffalo Universal exchange. Mr. Kramer has been appointed eastern sales manager, succeeding Jules Levy. George Moeser, formerly in charge of short subjects at the Buffalo office, has succeeded Frank S. Hopkins as Syracuse representative for "U." The Buffalo "U" office force gave a farewell party in the Hotel Statler last Thursday evening in honor of Mr. Kramer. Fred M. Zimmerman, manager of the Producers Distributing corporation office, acted as toastmaster. Richard C. Fox, president of Freedom Film Corporation, John Sitterly and Charlie Johnston were also guests. About 40 members of the office staff, their wives and friends attended. Mr. Kramer was presented with a beautiful desk set. An orchestra, under the direction of Herman E. Schultz, played.

John M. Sitterly, recently a member of the Buffalo United Artists' sales staff, has been appointed Associated Exhibitors' representative in the Queen City of the Lakes, with headquarters in the Pathe exchange. Mr. Sitterly succeeds C. W. Anthony, one of the most popular and best liked picture men in this neck of the timber and who soon is expected to announce his plans for the future. Mr. Anthony was for many years manager of the old Vitagraph office.



Earl A. Bell, manager of the Warner Bros. Omaha exchange.

Talk about tough luck. Bill Bork, Paramount booker, is getting it from all sides. The other day a lumber wagon backed its load into the windshield of Bill's car. The next day he got a summons to show up for jury duty in the federal court.

The new Shea Buffalo theatre in Main street, north of Chippewa will open about the first of January, according to an announcement by Michael Shea on his return from New York, where he has completed final negotiations in the deal consolidating the Shea houses in Buffalo with the Famous Players-Lasky-B. & K. interests. Shea's Hippodrome is to be renovated and redecorated. The Court street theatre will be continued as the Keith vaudeville house.

Richard Wilhelm has purchased a $25,000 Wurlitzer orchestra organ to install in the new 1500-seat motion picture theatre which he is building in Gowanda, N. Y., and which is expected to be ready for the public, January 15.

G. K. Rudulph, former manager of the Buffalo Fox exchange and now publicity manager for the same organization, is now on the West Coast.

TRAILERS SELL SEATS
NATIONAL SCREEN SERVICE
YOUR MOST EFFECTIVE SALESMAN

Albany

IT is a case of nip and tuck between the teams making up the Troy theatrical bowling league with Louis Rinn, of the American theatre having high average among the bowlers up to the present time. The Griswold and Troy theatres are tie for first place.

The Rialto theatre in Glens Falls, which was badly damaged by fire last spring, is being reconstructed by its owner, F. E. Colburn, who plans to open the theatre the middle of this month. A new organ is being installed.

Ben Apple, who formerly ran the American and the King theatres in Troy, and who sold out to go to Florida, and who came back to Troy for a few weeks, has gone back to Florida, where he will sell real estate during the winter months.

Andrew Johnson, who has been showing pictures twice a week at the Berkshires Industrial Farms at Canaan, has gone to Florida for a vacation.

Mathew Moran, an exhibitor in Coxsackie, has now added another form of entertainment along with his motion picture theatre. Finding that many of the young people in Coxsackie enjoy a canter over the country roads, Mr. Moran has acquired a stable which he is renting out at so much an hour with very satisfactory results.

The Rose theatre in Troy, N. Y., lost heavily one night last week, when the house was without lights for four straight hours and up until nine o'clock at night. Mr. Rosenthal has been playing in rather hard luck of late, for someone entered his theatre the other night and made off with $186, representing the day's receipts.

Ben Stern, managing the Lincoln theatre in Troy, was complimented last week by Uly S. Hill, managing director of the Strand group of houses in Albany and Troy for the efficient system which he has devised in handling the crowds. Instead of holding out the crowds and not allowing the purchase of tickets until the first show is out, Mr. Stern permits each person to secure his or her ticket and then move over and form a line on the opposite side of the lobby.

R. H. Clark, who was formerly district manager for First National, and well known in Albany, and who is now connected with the Producers Distributing company, made a trip to Albany during the past week.

Alec Herman, manager for First-National, Albany, made one of his periodical trips to New York city during the past week.

Joe Saperstein, managing Harmanus-Bleecker Hall, takes the cake as an announcer for the amateur acts which are staged at the theatre one night a week.

The Mark Strand theatre in Albany, came out last Monday with the largest newspaper advertisement ever used by a motion picture theatre in the Capital City. The advertisement covered two pages and announced the fifth anniversary of the Mark Strand theatre and was the work of Tony Veiller, who is not only handling the advertising of the Mark Strand, but also of the other Strand houses in Albany and Troy.

Louis Buettner, of Cohoes, who is also chairman of the Albany Zone, has just returned home from a deer hunting trip with a party of friends from the knitting mill town.

Mike Freedman, of the Rialto theatre in Schenectady, has decided that there is just as much money to be gathered in, in his home town, as there is in Florida, and has cancelled his arrangements to join William Shirley in the south.

N. S. Fleck, of Middleburgh, who has been running the Rex theatre there, has decided to close down at least for the time being.

Miss Lucy Matthews, daughter of Jack Matthews of Plattsburg, was married last week. Ray Smith, a salesman for the Universal exchange in Albany, acted as best man.

The Albany theatre, in Albany, which is being most ably handled these days by Herman Vineberg, is the only theatre in the Capital City downtown section, that opens at 10 o'clock each morning.

Being a state committeeman from Broome county, although now residing in Albany with theatrical interests in Schenectady and Yonkers, necessitated W. W. Farley going to Binghamton to cast his vote. The outcome of the election, however, was so satisfactory that Mr. Farley found no cause to complaint for the long trip to the southern tier city.

The same system of advertising attractions at the three houses being run by the Strand interests in Troy by means of distributing heralds over the city, is being employed in Albany as well as the Collar City. About 5,000 of the heralds were distributed in Troy last week and it is said that there was some immediate response with increased business.

The coal situation is becoming serious at some of the theatres in this section of the state. Very few of the houses have a supply on hand.

Earl Kelly, of the Strand in Millbrook, appeared last week at the steering wheel of a brand new car. Nothing definite has yet been forthcoming from Ben Davis, as to his plans. He continues to spend a considerable portion of the time in New York city.

Rev. H. H. Black, who runs the motion picture theatre in Central Bridge two nights a week, was along Film Row during the week, buying pictures for the future.

Mrs. Tony Veiller, wife of the manager of the Mark Strand in Albany, is spending a week or ten days with friends in New York city.

According to Alex Sayles, managing the Leland in Albany, there is nothing that can equal newspaper space in calling attention to theatrical attractions.

St. Louis

BARNEY ROSENTHAL, president of Columbia Pictures Corporation, has returned from a business trip to Chicago.

Sydney J. Gates, who formerly managed the Loew's State Theatre in St. Louis and more recently in charge of the Regent Theatre at Harrisburg, Pa., has been transferred to Loew's Aldine Theatre, Pittsburgh, Pa.

Herbert Krause, manager of the local Paramount offices, attended a district sales convention held in Chicago, November 6, 7 and 8.

Roy Dickson, manager for Associated Exhibitors, has annaunced the perfection of the local sales organization. The men now traveling out of St. Louis for Associated Exhibitors are: Conley Hickman, Morris Aaron and L. E. Talley.

Arthur La Plant, manager of the St. Louis exchange of Producers Distributing Corporation, visited Quincy, Jacksonville and Springfield during the past week.

C. D. Hill, district manager for Producers Distributing Corporation, accompanied by Russell McLean, personal representative, motored to Kansas City, Mo., returning November 8.

Philadelphia

WILLIAM J. QUINLIVAN, formerly branch manager for Vitagraph, and George Rosenbaum have been added to the sales force of the Philadelphia office of Pathe. Mr. Quinlivan will handle two-reel comedies in the Scranton territory and Mr. Rosenbaum will handle two-reel subjects in the Harrisburg section.

W. E. Smith and Percy A. Bloch, district manager and branch manager, respectively, of the Philadelphia office of Paramount, have returned from Chicago, where they attended the semi-annual sales convention of Paramount district and sales managers. M. Landow, sales manager of the Philadelphia office, also joined the party in Chicago.

Larry Jacobs, who had been managing Loew's Colonial theatre in Reading for the past few weeks, has been assigned to the Philadelphia and Pittsburgh offices of Metro-Goldwyn to act as exploitation man and publicity director. Mr. Jacobs is succeeded at the Colonial by Horace Nields, who came to Reading from Los Angeles, where he had served as resident manager of Loew's Los Angeles theatre.

Joseph Hebrew of the Fox Exchange, G. Humphreys of Producers Distributing Corporation and Gene Marcus of Twentieth Century, have been named by the Film Board of Trade to sit as the exchange members of the Arbitration Board until November 24th.

The optional lease which was sold by George and Harry Dembow on the Coulter theatre has been relinquished by M. Carman, who has now taken over the active operation of the theatre.

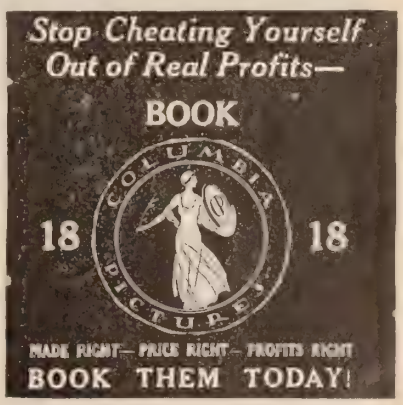
Wm. Schock has purchased the lease on the motion picture theatre at Bristol, Pa., from J. Leon, who has been operating the house for several seasons.

The Diana theatre, South Bethlehem, Pa., has been closed indefinitely.

The Pennsylvania Federation of Projectionists, Inc., held a Hallowe'en dance at Rittenhouse hall on Wednesday, October 28th. The hall was appropriately decorated and specialty dances and solos were features of the entertainment.

George Higginbotham, formerly connected with the Eureka and Elrae theatres, is now manager of the Wayne theatre, 4910 Wayne avenue.

A contract has been awarded for a new theatre to be built at Bryn Mawr for P. Harrison.





Cleveland

J. E. BECK has been appointed manager of the Cincinnati branch of Producers Distributing Corporation. He succeeds N. G. Shafer who resigned last week. He took up his new duties in Cincinnati last Monday. R. E. Bishop, chief booker for Warner Bros., has gone with Beck into the Cincinnati P. D. C. office. Bishop was booker at the Cleveland Vitagraph exchange when Beck was manager.

E. H. Brauer, manager of the Cleveland Paramount exchange, was in Chicago over the week-end, attending a convention of Famous Players district and branch managers.

J. E. Fontaine, for there years manager of the Cleveland Paramount exchange and now manager of the Pittsburgh branch, was in town last week and had a great time being welcomed by his former cronies.

G. W. Kerr is the new booker at the local Famous Players exchange. He was transferred to Cleveland from the Pittsburgh office. "Mac McCreevey of the Columbus office has replaced Kerr in Pittsburgh and Carl Petterson has been boosted from assistant to head booker of the Columbus exchange.

A. Chapman, for the past five consecutive years, commander-in-chief of the local Fox booking department, resigned last week to become office manager and booker for Producers Distributing Corporation in Indianapolis.

Frank Hunt has been appointed head booker of the local Fox exchange, to fill a vacancy caused by the resignation of A. Chapman. Hunt was formerly assistant booker. And T. C. Allay has been advanced from the shipping department to the post of assistant booker.

Lew Thompson, who has been in charge of the Akron-Canton-Youngstown territory for Producers Distributing Corporation, is now handling the city sales. And A. S. Clatworthy, formerly western division manager for Warner Brothers covering Calgary and Vancouver, is taking the Akron territory.

B. J. Brandon, special serial representative for the Pathe Film Corporation, working at large out of the home office, has been designated special serial representative for the central division, with Cleveland, Pittsburgh and Buffalo as his field of operation.

R. S. Shrader, Pathe central division manager, making a swing of the territory, was in Cleveland the end of last week.

Louis B. Hicks has joined the sales force of the Progress Pictures Company. He will cover the Akron-Canton-Youngstown field.

J. S. Jossey, of Progress Pictures Company, was away from his office for several days last week, on account of an operation on his nose. The operation was a success.

Charles Bros, an exhibitor of Cleveland, and a resident of Mentor, a residence suburb of Cleveland, was elected chairman of the Council of Mentor last week. Bros owns and operates the Miles theatre in Cleveland.

J. G. Furrer, who operates the Harkness theatre at Clyde, Ohio, has just recently purchased the Rivoli in Defiance, from J. Armbrust. Furrer will redecorate the house and will open it under new management on Friday, November 13th.

A. B. Kraft, who has the Star theatre at Forest, O., has added the New Royal Findley, to his theatre possessions. D. F. Harris formerly operated the New Royal.

The Film Bldg. register was much in use last week. Among the out-of-town exhibitor guests were: John Damm, Strand, Wadsworth; Ben Yudelvitz, Princess, Medina; T. P. Smith, Majestic, Akron; John G. Furrer, Harkness at Clyde and Rivoli at Defiance; F. L. Bowers, manager of the Opera House, New Philadelphia; M. E. Ames, Pastime, Jefferson; H. L. Tracy, Temple, Willard; Max Young, McKinley, Canton; J. A. Beidler, Eastwood, East Auditorium and Royal, Toledo; John Palfi, Princess and Opera House, Kent; Paul Mueller, Casto and Palace, Ashtabula; and F. Reynard, who has a string of houses in Marion.

Special children's admission prices were introduced at the Stillman theatre on Friday and Saturday of last week. Twenty-five cent admission prevailed for both afternoon and evening performances, as against the regular evening price of forty cents.

J. E. Loeffler, formerly with Lee Chapman of Security Pictures Company, and F. W. Mast, in the theatre business, have opened a new exchange called the Cleveland Rex Film Company, at 219 Film Exchange Bldg. for the distribution of independent picture product.



Des Moines

THE Universal Film Company of the Des Moines office has organized a Universal Boosters Club and E. J. Allison, booker, has been selected as president. "Sunshine" Hughes, secretary to Manager Gottlieb, is the secretary and F. W. Wallace is treasurer. Manny Gottlieb, manager of the Des Moines office is the honorary president and Carl Laemmle is the official uncle of the association.

Visitors in Movie Row last week were A. C. Shuneman of the Isis theatre at Webster City and Tony Veenschoven of the Rivoli theatre at Elcador, Wes Booth of Belle Plain. Madson of Newall stopped at the F. B. O. Exchange, and Giereth of Grand River visited Universal.

Lester Tiejgon, auditor for Universal from the home office, has been ill with lumbago and confined to his rooms at the Hotel Fort Des Moines.

The special sales convention of Famous Players at Omaha next week will be attended by the entire sales staff of the Des Moines office, Messrs. Coplan, Saveride, Robbins, O'Hara, Barker and Rushing, and Mr. McClintic, head booker. Manager Frank Crawford, who just returned from the convention in Chicago, will also be at the Omaha convention, as will Jack Curry, ad sales manager.

W. E. Troag, district manager for Universal, is at the Des Moines office.

Ivor Egenes of Story City sold his theatre, the Grand, to Woodes Brothers. On a recent trip to Des Moines, Mr. Egenes did not report any plans for buying another theatre.

Romance is in the air at the Universal office. Dorothy Gontermans, who among other things has charge of the switchboard at the Universal office, is the fair maiden who has enchanted Charlie Stephens who recently came from Omaha to take charge of the shipping department.

Lester Phillips, head salesman for the Exhibitors Supply Company, returned from a successful hunting trip up north.

E. P. Smith of the Strand theatre at Newton reports that business is good in Newton which is experiencing a big boom. Mr. Smith rechristened his theatre, from the Newtonia, to the Strand, when he bought the house recently.

The new quarters of the Metro-Goldwyn exchange at Twelfth and High, are nearing completion. The building is a one-story construction being built especially for the film exchange. It has all the modern equipment for a film exchange, and will be a decided improvement upon the present quarters of the film exchange. They will move into the new office on December 15.



Denver

M. C. GERHART of the Empress Theatre, Fort Collins, Colorado, was taken to a Fort Collins Hospital last Wednesday where he submitted to an operation for appendicitis. Mr. Gerhart is one of the oldest and most popular exhibitors in the Denver territory. His many friends wish him a speedy recovery.

Claude Ezell, Field Representative for Associated Exhibitors, is back in Denver visiting H. L. Burnham, local Associated Exhibitors Manager. While here, he is assisting in making several changes to make the local office more facilitated to handle the distribution of Associated Exhibitors product. One of the first changes was to engage A. E. Emerick as salesman for the Colorado, Southern and Western Slope territory.

Among exhibitors visiting Denver Exchanges during the past week were A. J. Diaz of the Isis Theatre, Boulder, Colorado; Ed Shulte, Rialto Theatre, Casper, Wyoming; Paul H. Hoppen, America Theatre, Longmont, Colorado; William Ostenberg, Jr. of the Orpheum Theatre, Scottsbluff, Nebraska; Max Kravetz, manager of the American Theatre, Fort Collins, Colorado; E. A. Coulter, owner and manager of the Star Theatre, Lingle, Wyoming; "Fatty" Mills of the famous Tungston Town of Nederland, Colorado.

Floyd Rice of the Far West Theatres Company, has returned to Los Angeles after supervising the reopening of the new State Theatre; Carl Ray of the Carl Ray Amusement Company, Cheyenne, Wyoming, has also returned to Los Angeles after a business visit with Earl Nye, the manager of the Cheyenne Theatres.

Charles Decker, manager of the Majestic Theatre, Grand Junction, Colorado, has attracted considerable attention by his publication of the Majestic Review, a four page newspaper which he edits and publishes as an exploitation medium. He has the paper printed in Montrose, Colorado, and sent back to Grand Junction where it is widely distributed. It contains interesting news items and an adequate supply of theatre advertising.

Minneapolis

MISS HELEN HINES, former secretary in the Des Moines office of Universal has come to the Paramount office in Minneapolis.

A. W. Nicolls and A. B. Leak of the Paramount office have gone to Chicago for a sales conference to be followed by a convention of salesmen in Omaha. All Omaha, Des Moines, Sioux Falls and Minneapolis salesmen are to be there.

Harry Mickleson, one of the owners of the Lawler theatre in Rochester, has been in a hospital there for three weeks with rheumatism.

Minneapolis is now struggling with an old before-the-war regulation of film theatres that has long caused inconvenience. Ordinances limiting occupancy of the stage of a motion picture theatre to one person, usually the "lecturer" or singer of illustrated songs have been outgrown and it is now proposed to raise the limit to four persons to permit vaudeville embellishment of programs. No scenery or costumes are to be used, however. The regulations have to do with theatres not so constructed as to enable them to obtain a regular theatre license.

Jack Segal of the Universal office is back at work after endeavoring to nudge a hayrack off the road with his car. He has been laid up for five weeks.

J. M. Lucius is the new cashier of Universal. He is a Minneapolis boy.

Phil Dunas, Minneapolis manager of Universal, forsook his desk the other day and made a little tour of the territory.

Finkelstein & Ruben's Minneapolis publicity, advertising and exploitation office looks like a hospital ward these days. The boys are looking for a handsome nurse to be in constant attendance. Bob La Piner, exploiteer, was getting too much attention with a recurrence of his old war wounds and so Eddie Gallinagh, director of Minneapolis publicity decided to have trouble with his foot. Not to be outdone, Frank Woollen, advertising director for Minneapolis consulted a physician and was ordered to have an operation on his foot for a badly healed cut.

Incidentally Eddie Gallinagh has just been given that job of Minneapolis publicity director for F. & R.

Al Allard has been boosted up a notch to the position of circuit advertising and publicity director, handling the work for all the F. & R. theatres outside the Twin Cities in addition to his other duties in the publicity office.

Ray Peterson has succeeded Earl Abrahamson as assistant to Frank Woollen with F. & R. Earl succumbed to the Florida fever and is said to be on his way.

Roy McMinn of Superior was a visitor in Minneapolis last week.

William Rudd of Granite Falls, owner of the Gem theatre, was a "man about town" as the boys say, last week.

Harry Forman, F. B. O. auditor from New York, is engaged in deep study of the F. B. O. accounts here.



Cliff Bowes, featured in Educational comedy release.

E. T. Gomersall, Fox manager in Minneapolis, is back from a trip to Duluth.

Fox held a good sized sales conference here last Monday.

Emil Eumann, Fox's new exploitation man, is on the job and left this week for Sioux Falls for his first special work in the territory.

G. G. Bandy of the Majestic theatre in Rinelander, Wis., has been visiting Minneapolis.

So has George Johnson, manager of the Auditorium in Red Wing, Minn.

Sam Sandin who has theatres in Blue Earth, Jackson and Lakefield, was in town last week with his partner, P. W. Ashley who handles the theatre at Lakefield.

A. S Clatworthy, former Canadian manager of Vitagraph, visited in the Minneapolis office of Producers' here on his way to Cleveland to enter the P. D. Corporation service.

J. Stanley Woolf, New York, auditor of Producers Distributing Corporation, is in the Minneapolis office this week.

The Lycum theatre, Minneapolis, has opened for a proposed three weeks' run under the auspices of the Veterans of Foreign Wars.

J. H. Stroud is expected to return soon to his duties as manager of the Wonderland at Windom, of which he is part owner. He has been confined to a hospital at Mountain Lake.

W. W. Arnold, North Dakota salesman for Warner Brothers, and who owns the Bijou theatre at Harvey, N. D., has taken over the Grand at Carrington. Jack Arnold is to be manager.

Ben Friedman, American Amusement company president, Minneapolis, with a large interest in several Minnesota theatres, denies that his theatres have been sold to Metro-Goldwyn or to anybody else. Several companies have made proposals, he says, but none have offered the cash demanded. On the other hand Joseph Friedman, his brother, owns the Tower in St. Paul. The Tower is running Metro-Goldwyn pictures which would give color to such a report as has been published. Joe Friedman has not made any statement, however.

Milwaukee

BILL CUDDY, well known Milwaukee newspaper man, has been appointed to the senior publicity directorship of the Saxe Amusements Enterprises. He succeeds Jack Keefe, who was brought down from New York a month ago to take charge of Wisconsin Theatre publicity.

Frank Steffens opened his new Rex Theatre at Racine last Saturday. The house has been in the process of reconstruction for the past six months, and has been changed so much for the better that it can virtually be called new. It has a 900-seat capacity and is equipped with all modern conveniences and furnishings.

Charlie Koehler, assistant manager of the Milwaukee branch of the Progress Pictures Company, tried his hand as an entertainer at the Murray Theatre last week, when he led the community singing.

Jack Yeo, manager of the Odeon Theatre at Beaver Dam, Wis., spent several days of last week in Milwaukee, conferring with F. C. Gross, local capitalist, who is associated with Yeo in several theatrical enterprises.

John Jacks, owner of the Rex Theatre at Mauston, Wis., is still confined to his bed with an attack of paralysis, according to word received by his Milwaukee friends who have been hoping for his speedy recovery.

Max Krofta, operator of the Idle Hour and Mozart Theatres at Milwaukee, is spouting forth enthusiasm over his crack football team, which has been winning many noteworthy victories on local amateur gridirons this season.

Rudolph Kuehn, late assistant to Leo Brecher in the opening of new houses for Universal in the East, has been assigned to the Alhambra Theatre as assistant to Manager Howard Waugh. Kuehn, who is a native of Milwaukee, has in the course of the past few years managed several houses in New York and vicinity.

Pictures have once more been introduced at the Garrick Theatre, which is under lease this year to the Wisconsin Players, a Little Theatre group. It is planned to run pictures during the many dark weeks between performances by the players and other organizations booked in by them.

Len Brown, former manager of the Parkway Theatre, Madison, Wis., which was destroyed by fire a few weeks ago, has been named as manager of the new Fond du Lac Theatre, Fond du Lac, Wis., which is to be opened in the very near future by the Fischer Theatre Company.

Howard Waugh, enterprising manager of the Alhambra Theatre, Milwaukee, has been confined to his home for several days past with an attack of pneumonia. His speedy recovery is looked forward to by his associates at the large downtown picture house, which has staged a phenomenal "come-back" under Waugh's direction since it was taken over by Universal three months ago.

Henry Goldman, manager of the Colonial and Grand Theatres at Green Bay, Wis., spent several days of last week visiting at the Milwaukee exchanges, arranging for a strong season's program at his two houses.

Sam Therion, manager of the Bijou Theatre at Green Bay, was another Milwaukee visitor during the past week. As usual he was bubbling over with good fellowship and announced that things were all coming nicely in the northern city.

George Levine, manager of the Milwaukee branch of Universal, has returned from New York with an appointment as supervising director of the Universal Theatre operating enterprises which are to be gotten under way in this territory during the coming months. At present the Alhambra Theatre at Milwaukee is the only Universal house under this jurisdiction. This house has for the past few weeks been operated under the long distance direction of Leo Brecher at New York. No change in the house management is contemplated, according to Levine, and Howard Waugh, who has made the local exhibiting circles sit up and take notice during his three months' regime, will continue to actively guide the destinies of the house.

COSTUMES FOR HIRE PRODUCTIONS EXPLOITATIONS PRESENTATIONS BROOKS 1437 Broadway Tel. 5580 Pen.

Central Penn

LARRY B. JACOBS, formerly manager of Loew's Colonial theatre, Reading has accepted a position as exploiter for Metro-Goldwyn-Mayer in the Pennsylvania district. His home office is in Philadelphia and he already has gone out on the road getting acquainted with theatre men in his territory.

Marr & Colton organs recently have been installed in a theatre in Exeter, Pa., and the Palace theatre, Berwick.

Rumors of important changes at Loew's Colonial, Reading, since H. D. Neides, of San Jose, Cal., has taken hold as resident manager, are gaining circulation. The house, which only recently was acquired by the Loew interests, is to be enlarged, according to reports, and this belief is strengthened by stories that negotiations are under way for extending the present lease for the Colonial property and for obtaining a long-time lease on the Hotel Allen property, next door to the theatre.

Professor John De Palma, the accomplished organist of the new Strand picture theatre, opened a few months ago in New York by the Nathan Appell interests, has recovered from his recent severe illness and has resumed his duties at the organ.

The Franklin theatre, Allentown, recently sold by Nicholas Iacocoa to John Buck, of Vandegrift, has been bought back by Mr. Iacocoa. Mr. Buck, who also operates a theatre in Vandegrift, found that he did not have sufficient time to devote to both theatres, and hence the sale. Mr. Iacocoa has started plans for the erection of another theatre in Allentown.

Cincinnati

GEORGE BROWN, manager of the Rialto and Colonial theatres, Bluefield, W. Va., made his usual trip to the exchanges last week in search of better pictures.

L. B. Wilson, manager of the Liberty theatre, Covington, Ky., returned from a trip to New York where he went to see his brother Hans in Dillingham's new show "The City Chap." Hans is as good at comedy as L. B. is at managing theatres and that is saying a whole lot for the actor brother.

J. I. Russel of the Denham theatre, Denham, Ky., bought several pictures while here for a few days last week.

H. Banks of the Cinderella theatre, Williamson, W. Va., while in the city last week reported that business in his district was very good.

E. Davidson of the Welsh theatre, Welsh, W. Va., was another coal region exhibitor who reported that business is good in his neck of the woods.

C. E. Peppiatt, local Paramount manager, and Chas. Reagan, district manager for the same firm, were quite enthused after returning from the Famous Players convention in Chicago last week.

Max Margolis, the energetic W. Virginia salesman for Universal, had some grief last week. He left his brief case in his brand new Dodge car and when he came out of the picture house or what other place he was visiting he found his brief case missing.

L. Burns of the Champion theatre, Columbus, O., was in the city last week spending most of his time at the film exchanges making new contracts for many pictures.

Kansas City

UNTIL the new Wurlitzer pipe organ is installed in the Newman theatre the audience must listen to the strains of a piano while part of the feature picture is being filmed. The audiences have been asked to bear with the management and no dissatisfaction has been expressed although there will be felt relief when the organ is ready.

The Ritz, located at 12th and College avenue, is the lastest suburban house to open. The design is rather unique and quite fetching. The location long has been considered the jink for suburban houses and none ever has made a go of it. The Ritz has created quite a bit of interest, however, and stands a chance of winning the neighborhood patronage.

Leslie Durland, formerly booker with Vitagraph and following the merger with Warner Brothers, has accepted a similar position with the Independent Film Corporation.

Among the exhibitors visiting Movie Row the past few days were Roy Spurlock, Star and Nickel theatres, St. Joseph, Mo.; Roy Fuehrer, Temple theatre, Yates Center, Kas.; Roy Burford, Arkansas City, Kas.; J. J. Newcomb, Newks, Burlington, Kas.

Charles C. Davis, formerly a Universal salesman, has accepted a position with P. D. C., according to an announcement by Manager C. A. Schultz.

Butte

C. R. WADE, manager of the Producers Distributing Corporation, has been in his Butte office for a few days attending to bookings for his company.

L. A. Davis of the F. B. O. out of Salt Lake has been in Butte for a few days.

W. K. Bloom, salesman for F. B. O., who handles the Montana output is registered in Butte this week.

Carl Stearn, representing United Artists, has been making the key towns of the state and has returned to Salt Lake.

W. F. Gordon, out of the Salt Lake office for First National, spent a few days in the Butte office recently.

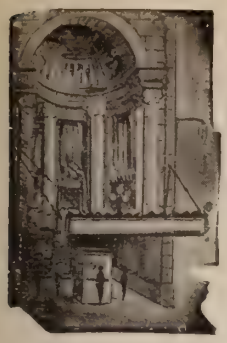
George L. Cloward, a Metro-Goldwyn salesman, has returned to Salt Lake after covering the Montana territory.

Merle Davis, lessee and manager of the Ansonia string of theatres in Butte, is boasting one of the very finest musical organizations in the West for his Broadway theatre. Its members are recruited from the leading orchestras of Butte.

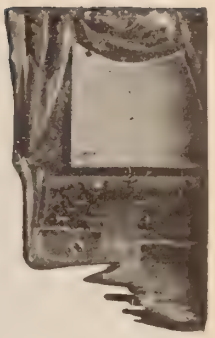
Manager W. J. Sullivan of the Rialto theatre has issued another invitation to the crippled children of Butte and vicinity to attend his theatre en masse. Everything is absolutely free for the unfortunates on this day set aside for their entertainment.



Scenes from "Three Pals," a Davis Distributing Division release through Vital, starring Marilyn Mills.



CONSTRUCTION & EQUIPMENT DEPARTMENT



Building Supervision of Great Importance

Competent Execution of Plans and Specifications Just As Vital As Proper Design

By H. Robins Burroughs, Theatre Engineer

(Continued from Last Week)

THE practice of having the design made by one individual and the supervision executed by another, who is entirely disassociated, is to be discouraged, if best results are to be obtained, for the reason that it is not possible for a disconnected party to read the full intention of the designer through the medium of plans and specifications. There must be a personal contact and the individual attention if the full realization of the original conception is to be developed.

The main point of issue is the absolute necessity of proper supervision. The writer in his practice makes virtually mandatory the handling of the supervision of the work for the reason as already stated. It is a dangerous procedure for an engineer or architect to design a structure or any part of it and then leave the execution of his plans to others. In some cases, it may be possible to obtain competent supervision from others but, if there is to be competent supervision, it should be kept within the jurisdiction of the designer.

The practice of preparing plans and specifications or plans without specifications for an owner, even with the understanding that no responsibility is attached thereto, is highly unsatisfactory from every point of view. Should the work not turn out satisfactorily, even though the designer may not actually be responsible, the tendency is to accuse him of deficiency from the mere fact that he is connected with the work and it always has a tendency to reflect on the ability of the designer. The writer is, therefore, strongly of the opinion that designers should insist upon having control of the execution of their work and, if this is done, both the designer and the owner will be properly protected and better results in every respect will certainly be obtained.

The opinion seems to prevail among not a few of those who contemplate building theatres that the matter of construction is one to be more or less lightly considered and that the entire operation leans or depends on the plans and specifications. This is a fallacy which should be eliminated, not only from the architect's or engineer's point of view but equally so from the owners' or builders' viewpoint. The organization for construction in order to get proper results must be as carefully considered as an organization for any business concern.

There are two objectives to be obtained in any building operation. One is the execution of plans and specifications and the other is the execution of plans and specifications within a specified or reasonable length of time. The coordination of the construction work is also of great importance. It is not possible for an inexperienced person to undertake to do something that they are not familiar with. This applies as well to supervision of construction as it does to any other line. It is necessary to have a head to every organization and the head, in order to get results, must have had an extensive experience in that particular line of work.

Of equal importance is the awarding of contracts. This is usually a part of the contractor's job. Frequently it is attempted by owners who are not qualified and, as a result, they usually learn sooner or later to their sorrow that a mistake has been made. Much of this trouble is due to over-confidence of the owner in his own ability and his extreme desire to reduce the cost. Were these two objectives obtained by pursuing the course above mentioned, there might be some justification for its consideration. The usual result is, however, just the opposite. The desired end is not obtained and, on the contrary, the cost of the work is greatly increased.

There is only one proper method of procedure which will lead to both efficiency and economy and which will produce satisfaction to all concerned. This method is to place any building operation in the hands of a competent engineer or architect in whom the investors have absolute confidence and whom they know from investigation are absolutely reliable and honest. With this done, the

Projection Standards

VERY recently a person supposedly well informed on the motion picture equipment field remarked to us concerning the lamentable lack of interest on the part of exhibitors toward a high standard of projection. This party vouchsafed as his estimate that eighty per cent of the houses now operating could not boast of projection showing any material improvement over that prevalent eight or ten years ago.

By what method of reasoning or set of statistics this conclusion is reached we do not know, though this person's opinion is by no means unsupported in the equipment trade.

But let us take just obvious facts into consideration: first, the physical characteristics of the average theatre of today as compared with the average of ten years ago; second, the importance that is now fairly generally attached by exhibitors to the physical characteristics of their houses; last, but most conclusive, the quality and quantity of apparatus being sold by equipment manufacturers.

The average house of today, excepting of course, town hall shows and the like, is built on a relatively elaborate scale, representing many times over the investment of show places of a decade ago. The presentation of pictures in old time theatres, in an elaborate setting, would obviously be a mark for deriding criticism.

Again today exhibitors realize that the discriminating taste of modern theatre patrons will not tolerate a picture projected in a manner to cause irritation and annoyance—factors that were once philosophically accepted by movie fans.

However, final proof of the status of present day projection lies in an analysis of the type of equipment now generally manufactured for theatre use. The average apparatus today is far better in every way than the best used ten years ago. Also, in number of actual sales the figures show to advantage though the number of prospective buyers have shown a decrease. P. M. Abbott.



Note the special arrangement of the "Lounge" in Brill's New Inwood Theatre, New York City.

Building Supervision of Great Importance

(Continued from preceding page)

entire matter should be left with them and their recommendation acted upon. No attempt should be made to tell them what to do. The owner should merely decide the amount of money that he can afford to spend or have his agent decide the amount of funds that should be spent on any given operation. If this is done, the proposition should work out satisfactorily from both a financial and construction point of view and the owners interests will be served in the best way possible. After all, any building operation, especially a theatre, is one of investment, and, as it involves the most complicated structure from an engineering point of view, it needs special attention both as to design and as to construction.

In conclusion, the writer wishes to emphasize the importance of first having complete plans and specifications, properly drawn, for any given proposition and based on previous estimates of cost or amount of outlay that has been assigned to the job. In other words, plans and specifications should not be overdesigned to the extent that, when their estimates of cost are obtained, it is found that the final cost greatly exceeds the original appropriation. He next wishes to recommend that the construction of the theatre be placed in the hands of competent construction engineers or builders and that, as a result, proper supervision is obtained at all times with special attention given to the structural features with a view to both economy and safety. Owners should make certain that their construction work is placed under highly efficient supervision as the building of a theatre requires particular attention to details.

Walter Hayes to Lease New Buffalo Theatre

SIDNEY WERTHEIMER will begin at once to build his new theatre on Hertel avenue, Buffalo, a few doors from Shea's North Park. It is to be a 2,500 seat house, complete in every way and comparing with the larger downtown houses. Mr. Wertheimer encountered much trouble in getting his plans O.K'd by the council because of the objection of nearby church officials. However, taking the matter to court he won out. When completed, the house will be leased by Walter Hays of Buffalo. former president of the M.P.T.O. of N. Y. The policy of the house has not as yet been decided upon.

Rivoli Theatre Opened at Rome, Georgia

From all reports, Rome, Georgia, has a fine modern motion picture theatre in the Rivoli which was recently opened to the public by O. C. Lam.

All through the house the plans have been carried out to insure balance and harmony. The front is green and white and this color is the keynote for the entire building. The black and white tile in the lobby has been laid diagonally in order to give length and is in striking contrast to the yellow walls. On each side of the lobby are Adam style console tables with polychrome finish of green and yellow. The mirrors and chairs are of the same period furniture. The drapes on the alcoves on each side of the lobby are a rich blue and crimson. Burnished gold lanterns also adorn the alcoves. On either side of the alcoves are the dressing rooms.

In the main auditorium, the large light fixture and the wall brackets are also furnished in burnished gold and the wall lights are covered with parchment shades. There are aisle lights attached to the chairs. The stage finishings are all in good taste and the theatre is also being equipped with a new pipe organ.

The projection room is strictly fire-poof and forced to go to work. It is thru this part Ventilation is taken care of by the exhaust fan system.

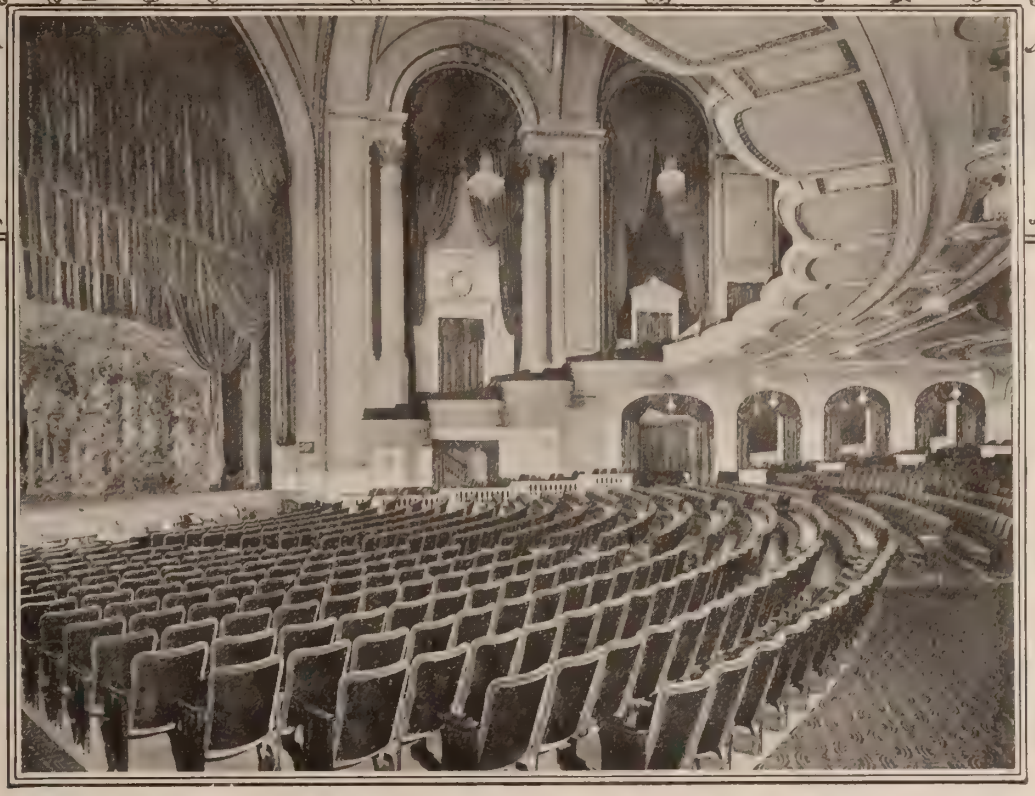
There is also a section for the colored people located back of the white balcony.

Benton Opens New Theatre in Mechanicville

William E. Benton, of Saratoga Springs, N. Y., opened his new theatre known as the State, in Mechanicville, on Monday night, October 26. The theatre represents an investment on the part of Mr. Benton of about $142,000. The house is located in the business center of the city and preceding the two shows of Monday night, the house was opened to the public for a general inspection from 5:30 o'clock. The theatre resembles in many respects the house which Mr. Benton operates in Saratoga Springs.



View of the Auditorium from the stage of Sol Brill's New Inwood Theatre, New York City.



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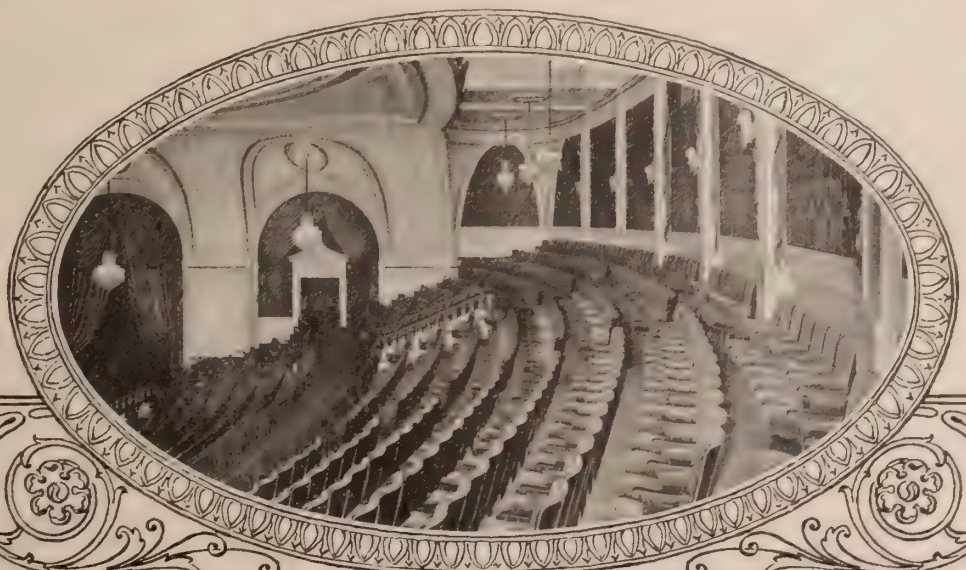
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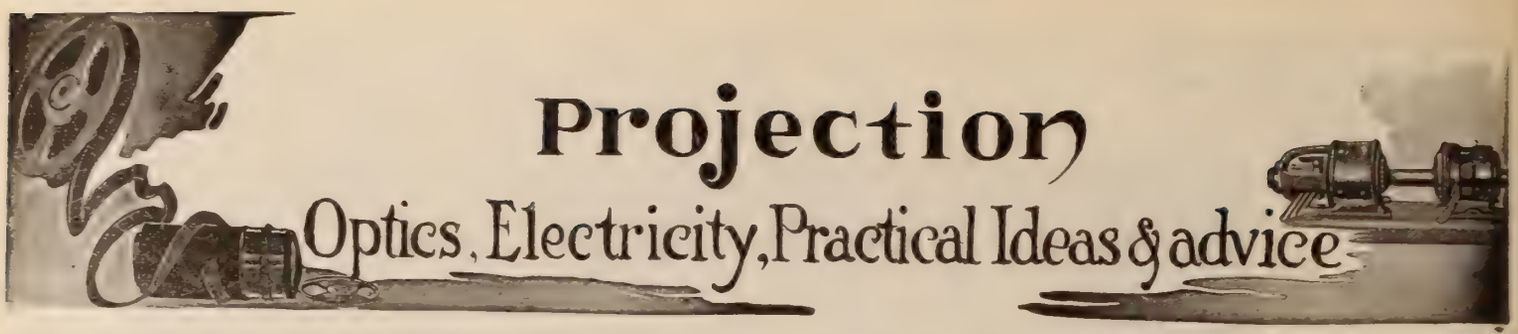
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Inquiries and Comments

Some Points on Screens

ACCORDING to statisticians, everything moves in cycles. A sort of "Today we are down, Tomorrow we will be up" process.

This, apparently has nothing to do with the daily grind of the projectionist, yet the cyclic law of variation applies with equal force to events in the motion picture field.

After many moons of hibernating, exhibitors and projectionists alike have deluged us with requests for information on screens; big screens, little screens, cheap screens, dear screens, new screens, old screens, painted screens, washed screens; the inquiries run the whole gamut of screens and then back again.

The reason for this is, to us at least, as obscure as the reason for other cyclic variations—sun spot activity, for instance. However, the upward swing has arrived, so the only thing to do is to meet it and prepare for a protracted siege.

No Information

Occasionally, very occasionally, these requests for screen information contain enough information to enable the editor to make a specific recommendation. By far, the most of them are so indefinite, or give so little information, however, as to preclude any recommendation whatever, even based on guesswork. We have studiously avoided giving "guess-work recommendations" since they are invariably costly to the recipient and do not tend to improve the relations between subscribers and this journal.

We are sorely tempted sometimes, with the best of misguided intentions, to hand out such recommendations since we realize that the inquirer has a real need for impersonal information and lack of time does not permit of lengthy correspondence in an effort to find out just what the conditions are.

As an example a subscriber in New York recently sent the following letter:

"Dear Sir:—

I was referred to you by ..... in relation to framing and resilvering my screen.

"Will you kindly send me information on the above subjects?"

Now a request like that in the ordinary press of time would mean one of two things; either ignoring it altogether or else writing a voluminous letter describing in detail the general subject of framing and renovating screens.

It should be obvious that only a little of the tendered information, that bearing on this inquirer's particular case, would be of interest to him, and the remainder would be just so much waste effort.

It is manifestly unfair to expect us to write a general treatise on screens in order to make certain that the desired information is included somewhere in the body of the letter. Especially so in view of the fact that a description of the specific conditions would have saved much paper and time.

A Little Information

Then we have another class of requests which give a little information, just enough to whet your appetite for making a reply, but not enough to enable one to make such a complete recommendation as to expect good results therefrom.

Such a typical request was received from Largo, Florida. It will be better to omit names in this discussion. This writer had evidently secured possession of a pamphlet or booklet containing the reflective distributions curves of various makes of commercial screens and had applied the information to checking the screen in his theatre. He used the data, for the most part, very intelligently since the screen he selected was the one which would have been, ordinarily, recommended for his conditions.

He apparently confused the significance of the names applied to the commercial screens since he thought these names referred to points which could be applied to his present screen in order to secure the required distribution of light.

His letter is as follows:

"Dear Sirs:

I notice in—(manufacturers' pamphlet which was reprinted from a paper on the subject) that the color of screens for different theatres has been figured out.

"My screen is 9 x 12 feet and the house measures 24 x 65 feet from projectors (machines, he calls them) to screen.

"I have figured out that my screen should be painted with—(here he gives the name of a well known screen and assumes that it is the name of a special paint).

"Am I right and where can I get the paint to paint it with."

Screens, Not Paint

It was necessary to inform this gentleman that the table referred to screens as made by the manufacturers and not to a list of paints for amateur application.

Incidentally, a little unbiased selling talk was included which attempted to convince him that, in the long run, it would probably be better for him to purchase a new screen of recognized quality than to attempt to renovate his old screen with questionable results.

"Tinted" Screens

We now come to a third class of inquiries having to do with the selection of proper screen for use with projector systems employing various types and forms of light sources, such as Reflector Arc, A. C. Arc with Condensers, Mazda and ordinary D. C. Arc.

A recent letter from Delano, California, contained a request for information on the proper screen to use with Mazda in connection with the color from this source.

Now there is no earthly reason why, in the general run of theatres, a screen suitable for a reflector arc, say, should not be equally effective for use with Mazda and vice-versa.

Neverthless there are many persons who believe otherwise. It seems only logical for a dealer when trying to sell an exhibitor a new screen to claim that he has the one and only screen for bringing out the proper color in connection with, say, an A. C. Arc, which the exhibitor might happen to use.

No doubt, if it has been Mazda instead of the Arc, the claim would have been switched with equal ease to this source of light.

It may be possible—it *may* be—particularly with highly diffusing types of screen made of cloth that color can be introduced into the screen body in such a way as to obtain color modification in the light from the source. And it may also be possible that other certain screen materials are being employed which will also permit of this and with which we are not familiar.

Let it be understood, however, that no metallic surfaced screen can possess the property of selective color reflection because of the very "nature of the beast."

A metallic screen must possess a dull-polished surface, if such a term can be used. Now, no polished metal can selectively reflect light. That is, reflect certain colors and absorb others, which form the basis of so-called screen tinting. The color of the metal has no bearing in the matter. Burnished copper, which appears red under diffuse white light will appear green under green light. So will all other polished metals, for that matter, regardless of their characteristic color.

It may be possible, however, to mix coloring matter with metallic particles and so form a screen surface which will possess, to a greater or lesser degree, a certain slight amount of selective reflection. The ultimate outcome of such practice, however, is to *absorb* light, thus making the screen appear of *lesser brightness.*

In other words a certain amount of light is wasted, (absorbed in the screen) when doing this and if carried too far may easily spoil the screen, as such. On the other hand if a small quantity of coloring is used its effectiveness will not be noticeable so, wherein lies the good? If it is possible to obtain effective color modification in the screen material, why has no screen been developed for use with the high intensity arc, to tone down its color? Here, above all other places such modification is necessary and to our knowledge no such screen exists.

(*Continued on page* 2482)

Screen Brilliancy

For brilliancy on the screen make sure you have Eastman Positive Film in the projector. It is identified by the words "Eastman" and "Kodak" in black letters in the film margin.

Eastman is the film that is unrivaled for carrying the quality of the negative through to the screen.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Theatre Construction

We are in a position to analyze any theatre proposition from every angle. If you contemplate building a theatre, get in touch with us before you arrange for plans and specifications; we can save you money, due to our special knowledge of theatre construction. We are prepared to analyze your proposition, prepare sketches, submit an estimated cost, prepare plans and specifications and supervise construction, so that the ultimate cost will not exceed the estimated. We will prepare you a statement showing the probable net returns on the investment and advise as to methods of finance. We can handle your proposition from inception to completion, turning the theatre over to you complete in every detail, ready to operate. Send us your proposition for analysis.

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Theatre Construction Continues Active In New England Zone

THE new theatre in New Haven, Conn., being erected by the United Theatres Corporation of New Jersey, is expected to be ready for opening within a short time. The construction work is now practically completed. The theatre occupies the site of the Rialto which was destroyed by fire, and is next door to the Hotel Taft.

The United Theatres Corporation is also erecting a new theatre in New London, Conn., diagonally opposite the Hotel Mohican on the main street. This playhouse will probably be ready for opening late in the winter or early spring.

The Shawmut Theatre, the first of the Jake Laurie houses in Boston undergoing extensive remodelling and enlargement, to reopen, was thrown open to the public Sunday, Nov. 8. The remodelled house now has a seating capacity of 2500, an increase of 800 over the old house. Harry H. Goldstein is the manager.

There are three more houses in Mr. Laurie's circuit undergoing similar enlargement and they are expected to reopen at intervals of about two weeks. They are the Jamaica, Roslindale and Morton Street Theatres, all in Metropolitan Boston.

The new Bellevue Community Theatre in the Roslindale section of Boston was formally opened to the public Monday. There were no exercises of dedication nor no addresses, but the playhouse opened with a regular program. The house is giving double feature bills with two programs weekly.

Thomas D. Gotshall, one of the owners of the Bellevue Community Theatre is its active manager. The theatre is located opposite the Bellevue station. It has a seating capacity of 800.

Construction of the new University Theatre in Harvard Square, Cambridge, has commenced and the foundations are almost completed. This theatre will have a seating capacity of a little more than 2,000 and it is expected that it will be completed and ready for occupancy about April 1. The policy of the house has not yet been determined.

Stanley Sumner, owner-manager of the Community Theatre, Newton, is one of the owners of the University Theatre and will have general oversight of the playhouse.

The new Arlington Theatre on Massachusetts avenue, corner of Lake street, Arlington, Mass., will be opened about Nov. 23, according to present plans of Al Locatelli, the owner. The new theatre has a seating capacity of 1,700 and will draw its patronage from the rapidly growing residential section of Cambridge and Arlington. The house is to be operated on a straight picture policy with two changes of bill weekly. Fred Shehay, formerly of the Allston Theatre, Boston, will be manager of the new house.

The 325 State Street Corporation of New London, Conn., has let contracts for the erection of a theatre and office building in New London to the J. D. Harrison Construction Co. of New York City. Work is to commence at once. The theatre will be completed next fall if present plans are carried through.

Inquiries and Comments

(*Continued from page* 2480)

If this thing were at all possible one would think that a diffusing type of screen made of yellow cloth, would do the trick very nicely. Has such a screen been tried? If so, with what results?

If diffusing type screens cannot do a creditable job in toning down colors, and the indications are that they cannot since they are not commonly encountered, then certainly no metallic screen can hope to do a successful job.

Some slight color modification in any case, is no doubt possible. That is undeniable. The question, however, is this, "Are the results commensurate with the loss of light which unavoidably results?" We think they are not.

Make Bright Colored Lights Out of Plain



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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming, will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Amazing Quest, The	Henry Edwards	Cranfield & Clarke	5500 feet	
American Pluck	George Walsh	Chadwick	5000 feet	July 11
Apache Love	Geo. Larkin	B'way Dist. Co.	5000 feet	
As No Man Has Loved	Special Cast	Fox	7836 feet	Feb. 28
Battler, The	Kenneth McDonald	Bud Barsky (S. R.)	5000 feet	
Below The Line	Rin-Tin-Tin (dog)	Warner Brothers	6100 feet	Oct. 31
Big Pal	Wm. Russell	Ginsberg Dist	4543 feet	
Black Cyclone	Rex (horse)	Pathe		May 30
Bobbed Hair	Prevost-Harlan	Warner Brothers	6700 feet	
California Straight Ahead	Reginald Denny	Universal	7238 feet	Sept. 12
Call of Courage, The	Art Acord	Universal	4661 feet	Sept. 19
Classified	Corinne Griffith	First National		Oct. 17
Coast of Folly	Gloria Swanson	Paramount	6840 feet	Sept. 12
Coming of Amos	Rod La Rocque	Prod. Dist. Corp	5677 feet	Sept. 19
Crack of Dawn	Reed Howes	Rayart (S. R.)		
Cyclone Cavalier	Reed Howes	Rayart (S. R.)	4928 feet	Sept. 26
Dark Angel, The	R. Colman-V. Banky	First National	7311 feet	Sept. 26
Don Q, Son of Zorro	Douglas Fairbanks	United Artists	10264 feet	June 27
Free to Love	C. Bow-D. Keith	B. P. Schulberg (S.R.)		
Freshman, The	Harold Lloyd	Pathe		July 25
Graustark	Norma Talmadge	First National	5900 feet	Sept. 19
Havoc	Special Cast	Fox	9200 feet	Aug. 29
High and Handsome	"Lefty" Flynn	F. B. O.	5669 feet	
His Majesty Bunker Bean	M. Moore-Devore	Warner	7291 feet	Sept. 26
His Master's Voice	Thunder (dog)	Gotham Prod. (S. R.	6000 feet	
If Marriage Fails	J. Logan-C. Brook	F. B. O.	6006 feet	May 23
Kentucky Pride	Special Cast	Fox	6597 feet	Sept. 19
Knockout Kid, The	Jack Perrin	Rayart Pict. Corp. (S. R.)	4901 feet	
Let's Go Gallagher	Tom Tyler	Film Book Offices	5182 feet	Oct. 3
Little Annie Rooney	Mary Pickford	United Artists	8850 feet	Oct. 31
Lost World, The	Special Cast	First National	9700 feet	Feb. 21
Man of Nerve	Bob Custer	F. B. O.	4452 feet	
Man Who Found Himself	Thomas Meighan	Paramount	7168 feet	Sept. 5
Mystic, The	Special Cast	Metro-Goldwyn	6147 feet	Sept. 12
Never the Twain Shall Meet	Stewart-Lytell	Metro-Goldwyn	8143 feet	Aug. 8
New Champion, The	Wm. Fairbanks	Columbia Pict. (S.R.)	4547 feet	
Not So Long Ago	Betty Bronson	Paramount	6943 feet	Aug. 8
Once In a Lifetime	Richard Holt	Gerson Pict. (S. R.)		
Other Woman's Story	Calhoun-Frazer	B. P. Schulberg	6080 feet	Nov. 7
Outlaw's Daughter, The	Josie Sedgwick	Universal	4375 feet	
Paint and Power	Elaine Hammerstein	Chadwick		
Parisian Nights	E. Hammerstein - L. Tellegen	F. B. O.	6278 feet	June 20
Plastic Age, The	Special Cast	B. P. Schulberg (S. R.)		
Pretty Ladies	Zazu Pitts	Metro-Goldwyn	5828 feet	July 25
Primrose Path, The	Bow-MacDonald	Arrow	5475 feet	Oct. 31
Ridin' the Wind	Fred Thomson	Film Book Offices	7518 feet	Oct. 24
Scandal Street	Kennedy-Welch	Arrow	6923 feet	
Sealed Lips	Revier-Landis	Columbia Pict.(S.R.)	5770 feet	Nov. 7
Seven Days	Lillian Rich	Prod. Dist. Corp	6974 feet	Sept.12
Shore Leave	Barthelmess-Mackaill	First National	6856 feet	Aug. 29
Siege	Virginia Valli	Universal	6424 feet	June 20
Son of His Father, A	Special Cast	Paramount	7009 feet	Sept. 19
Souls for Sables	Windsor-O'Brien	Tiffany (S. R.)	7000 feet	
S. O. S. Perils of the Sea		Columbia Pict. (S.R.)		
Speed Madness	Frank Merrill	Hercules Film	4579 feet	
Spook Ranch	Hoot Gibson	Universal	5147 feet	May 2
Steppin' Out	Sterling-Revier	Columbia	5267 feet	
Sun Up	Special Cast	Metro-Goldwyn		Aug. 29
Teaser, The	Laura La Plante	Universal	6967 feet	May 30
Three in Exile		Truart (S. R.)	5800 feet	
Three Weeks in Paris	M. Moore-D. Devore	Warner Brothers	5900 feet	
Three Wise Crooks	Evelyn Brent	Film Book. Offices	6074 feet	Oct. 24
Throwback, The	Special Cast	Universal		
Timber Wolf, The	Buck Jones	Fox	4809 feet	Sept. 26
Trouble With Wives, The	Vidor-T. Moore	Paramount	6489 feet	Aug. 15
Wall Street Whiz, The	Richard Talmadge	Film Book. Offices	5452 feet	Nov. 7
What Fools Men	Stone-Mason	First National		
Wheel, The	Special Cast	Fox	7264 feet	Aug. 29
White Outlaw, The	Jack Hoxie	Universal	4830 feet	June 27
Wild Horse Mesa	Special Cast	Paramount	7221 feet	Aug. 22
Wild, Wild Susan	Bebe Daniels	Paramount	5774 feet	Aug. 15
With This Ring	Mills-Tellegen	B. P. Schulberg	5333 feet	Oct. 3

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
Borrowed Finery	Louise Lorraine	Tiffany (S. R.)	6500 feet	
Bustin' Through	Jack Hoxie	Universal	4506 feet	Oct. 24
Cactus Trails	Jack Perrin	Madoc Sales	4800 feet	
Circus Cyclone, The	Art Acord	Universal	4609 feet	Aug. 22
Compromise	Irene Rich	Warner Bros.	6789 feet	Nov. 7
Dollar Down	Ruth Roland	Truart (S. R.)	5860 feet	Aug. 29
Everlasting Whisper, The	Tom Mix	Fox	5611 feet	Oct. 24
Exchange of Wives, An	Special Cast	Metro-Goldwyn	6300 feet	Oct. 17
Fate of a Flirt, The		Columbia (S. R.)		
Fighting Heart, The	Geo. O'Brien	Fox	6978 feet	Oct. 3
Golden Princess, The	Bronson-Hamilton	Paramount	6395 feet	Sept. 19
Great Sensation, The	W. Fairbanks-P. Garon	Columbia (S. R.)	4470 feet	Sept. 26
Heads Up	Fred Thomson	F. B. O.	5482 feet	
Hell's Highroad	Leatrice Joy	Prod. Dist. Corp	6084 feet	Sept. 5
Heartless Husbands	Gloria Grey	Madoc Sales	5000 feet	
His Father's Pride	Richard Holt	Gerson Pict. (S. R.)		
Iron Horse, The	O'Brien-Bellamy	Fox Film Corp.	10285 feet	Sept. 12
John Forrest	Henry Edwards	Cranfield&Clark(S.R.)	5000 feet	
Keeper of the Bees, The	Robert Frazer	F. B. O.	6712 feet	Oct 17
Low Tyler's Wives		B. P. Schulberg (S. R.)		
Lights of Old Broadway	Marion Davies	Metro-Goldwyn		
Lorraine of the Lions	Kerry-Miller	Universal	6753 feet	Aug. 15
Lovers in Quarantine	Daniels-Ford	Paramount		
Man on the Box, The	Sydney Chaplin	Warner Bros		
Midnight Special		Truart (S. R.)		
Midshipman, The	Ramon Novarro	Metro-Goldwyn		
Mock Marriages	Hawley-Lincoln	Broadway Dist.	5600 feet	
New Brooms	Hamilton-Love	Paramount	5443 feet	Oct. 24
Peacock Feathers	Logan-Landis	Universal	6747 feet	Aug. 29
Pony Express, The	Betty Compson	Paramount	9929 feet	Sept. 26
Prairie Pirate, The	Harry Carey	Prod. Dist. Corp.	4603 feet	Sept. 26
Red Hot Tires	Monte Blue	Warner Bros.		
Regular Fellow, A	Raymond Griffith	Paramount	5027 feet	Oct. 17
Sally of the Sawdust	Fields-Dempster	United Artists	9500 feet	Aug. 1
Silver Fingers	Geo. Larkin	B'way Dist. Co.	5000 feet	
Some Pun'kins	Chas. Ray	Chadwick	6500 feet	Sept. 19
Storm Breaker, The	House Peters	Universal	6064 feet	Sept. 26
Substitute Wife, The	Jane Novak	Arrow	5994 feet	Nov. 7
Thunder Mountain	Special Cast	Fox	7537 feet	Oct. 10
Tower of Lies	Chaney-Shearer	Metro-Goldwyn	6849 feet	Oct. 10
Tumbleweeds	Wm. S. Hart	United Artists		
Unchastened Woman, The	Theda Bara	Chadwick	6800 feet	
Wandering Fires	Constance Bennett	Arrow		
Wandering Footsteps	Special Cast	Ginsberg Dist. Corp.	5060 feet	
Winds of Chance	A. Nilsson-B. Lyon	First National	9753 feet	Aug. 29
Without Mercy	Vera Reynolds	Prod. Dist. Corp	6550 feet	5
Winding Stair, The	Special Cast	Fox	5700 feet	Oct. 17

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
After Marriage	Margaret Livingston	Madoc Sales	5000 feet	
All Around the Frying Pan	Fred Thompson	F. B. O.		
Ancient Highway, The	Holt-Vidor	Paramount		
Best Bad Man, The	Tom Mix	Fox		
Best People, The	Special Cast	Paramount	5700 feet	Nov. 7
Blue Blood	George Walsh	Chadwick		
Calgary Stampede, The	Hoot Gibson	Universal		
Camille of the Barbary Coast	Busch-O. Moore	Assoc. Exhib	5600 feet	Aug. 1
Clash of the Wolves	Rin-Tin-Tin (dog)	Warner Bros		
Cobra	Valentino-Naldi	Paramount		
Daring Days	Josie Sedgwick	Universal	5 reels	
Don't	S. O'Neill-B. Roach	Metro-Goldwyn		
Durand of the Bad Lands	Buck Jones	Fox	5844 feet	
East Lynne	Special Cast	Fox	8975 feet	Oct. 10
Fifty-Fifty	L.Barrymore-H.Hampton	Assoc. Exhib	5564 feet	June 20
Fight to a Finish, A		Columbia (S. R.)		
Flower of Night	Pola Negri	Paramount	6374 feet	Oct. 31
Fool, The	Edmund Lowe	Fox	9374 feet	April 25
His Buddy's Wife	Glenn Hunter	Assoc. Exhib.	5600 feet	July 25
Home Maker, The	Alice Joyce	Universal	7755 feet	Aug. 8
Keep Smiling	Monty Banks	Assoc. Exhib.	5400 feet	Aug. 1
King on Main St., The	Adolphe Menjou	Paramount	6229 feet	Nov. 7
Last Edition, The	Ralph Lewis	Film Book. Offices		
Lazybones	Special Cast	Fox Film	7234 feet	Oct. 31
Little Bit of Broadway	Ray-Starke	Metro-Goldwyn		
Makers of Men	Special Cast	Bud Barsky (S. R.)	5500 feet	Oct. 3
Manhattan Madness	Dempsey-Taylor	Assoc. Exhib	5500 feet	July 25
Merry Widow	Mae Murray	Metro-Goldwyn		
No Man's Law	Bob Custer	F. B. O.		
People vs. Nancy Preston	Bowers-De La Motte	Prod. Dist. Corp.	6300 feet	Nov. 7
Perfect Clown, The	Larry Semon	Chadwick		
Phantom Express, The	Special Cast	Ginsberg Dist		
Price of Success, The	Alice Lake	Columbia (S. R.)		
Road to Yesterday, The	Joseph Schildkraut	Prod. Dist. Corp.		
Romance Road	Raymond McKee	Truart	5000 feet	
Rose of the World	Special Cast	Warner Bros.		
Satan in Sables	Lowell Sherman	Warner Bros.		
Seven Sinners	Marie Prevost	Warner Bros.	6826 feet	
Simon the Jester	Rich-O'Brien	Prod. Dist. Corp.		
Sporting Life	Special Cast	Universal	6709 feet	Sept. 26
Stage Struck	Gloria Swanson	Paramount		
Tessie	McAvoy-Agnew	Arrow	6221 feet	
Thank U	Special Cast	Fox	6900 feet	Sept. 19
Time the Comedian		Metro-Goldwyn		
Transcontinental Limited	Special Cast	Chadwick (S. R.)		
Under the Rouge	Tom Moore	Assoc. Exhib.	6500 feet	July 25
Vanishing American, The	Dix-Wilson	Paramount	10063 feet	Nov. 7
Wedding Song, The	Leatrice Joy	Prod. Dist. Corp.		
Where Was I?	Reginald Denny	Universal	6630 feet	Aug. 29
Wild Girl		Truart (S. R.)	5800 feet	
Winner, The	Charles Ray	Chadwick (S. R.)		

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Ancient Mariner, The	Special Cast	Fox		
Between Men	"Lefty" Flynn	F. B. O.		
Braveheart	Rod LaRocque	Prod. Dist. Corp.		
Circle, The	Special Cast	Metro-Goldwyn	5511 feet	Oct. 31
Dice Woman, The	Priscilla Dean	Prod. Dist. Corp.		
Flood, The	Special Cast	Truart (S. R.)		
Golden Strain, The	Special Cast	Fox		
Handsome Brute, The	Columbia Pict. (S. R.)			
Lady Windermere's Fan	Special Cast	Warner Brothers		
Lodge in the Wilderness, The		Tiffany (S. R.)	6500 feet	
Madam Behave	Eltinge-Pennington	Prod. Dist. Corp.		
Man From Red Gulch	Harry Carey	Prod. Dist. Corp.		
Midnight Flyer, The	Landis-Devore	F. B. O.		
Morals for Men	Tearle-Mills	Tiffany (S. R.)	6500 feet	
Pals		Truart (S. R.)	5800 feet	
Pleasure Buyers, The	Irene Rich	Warner Brothers		
Prince of Pep	Richard Talmadge	F. B. O.		
Prince of Broadway	George Walsh	Chadwick		
Sally, Irene and Mary	Special Cast	Metro-Goldwyn		
Silver Treasure, The	Special Cast	Fox		
Sweet Adeline	Charles Ray	Chadwick		
Wages for Wives	Special Cast	Fox		
When the Door Opened	Special Cast	Fox		

JANUARY

Feature	Star	Distributed by	Length	Reviewed
Conquered	Gloria Swanson	Paramount		
Count of Luxembourg, The	Larry Semon	Chadwick		
Daybreak		Fox		
Dixie Merchant, The	Special Cast	Fox		
Fifth Avenue	De La Motte	Prod. Dist. Corp		
Fighting Edge, The	Harlan-Miller	Warner Brothers		
Golden Cocoon		Warner Bros.		
Golden Butterfly, The	Special Cast	Fox		
His Jazz Bride	Special Cast	Warner		
Husband Hunters		Tiffany	6500 feet	
Johnstown Flood, The	Special Cast	Fox		
Ladies of Leisure	Elaine Hammerstein	Columbia (S. R.)		
Lure of the Arctic, The		Prod. Dist. Corp.		
Marrying Money		Truart (S. R.)	5800 feet	
Million Dollar Handicap, The	Vera Reynolds	Prod. Dist. Corp.		
Sea Beast, The	John Barrymore	Warner Bros.		
Steel Preferred	William Boyd	Prod. Dist. Corp.		
Three Faces East	Goudal-Ames	Prod. Dist. Corp.		
Where the Worst Begins		Truart (S. R.)	5800 feet	

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Agony Column, The	Monte Blue	Warner Bros		
Bells, The	Lionel Barrymore	Chadwick Pictures		
Cave Man, The	Harlan-Miller	Warner Bros		
First Year, The	Special Cast	Fox		
Love Toy, The	Lowell Sherman	Warner Bros		
Lure of Broadway, The	Special Cast	Columbia (S. R.)		
Morganson's Finish	Special Cast	Tiffany (S. R.)	6500 feet	
Night Cry, The	Rin-Tin-Tin	Warner Bros.		
Night Watch, The	Special Cast	Truart (S. R.)		
Palace of Pleasure	Special Cast	Fox		
Separate Rooms	Special Cast	Fox		
Siberia	Special Cast	Fox		
Silent Witness, The	Louise Lorraine	Truart (S. R.)	5800 feet	
Tony Runs Wild	Tom Mix	Fox		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Love Me and the World Is Mine		Universal		

Comedy Releases

Feature	Star	Distributed by	Length	Reviewed
Absentminded	Neely Edwards	Universal	1 reel	
Air Cooled	"Aesop Fable"	Pathe	1 reel	
Alice Plays Cupid		Winkler (S. R.)	2 reels	
Alice the Jail Bird		Winkler (S. R.)	2 reels	
All Abroad	"Helen & Warren"	Fox	2 reels	
All Wool	Mohan-Engle	Pathe	1 reel	Oct. 31
Amazing Mazie	Alberta Vaughn	F. O. O.	2 reels	Oct. 24
Are Parents Pickles?	Parrott-Ralston	Pathe	1 reel	
At Home	"Our Gang"	Pathe	2 reels	
Baby Be Good	"Juvenile"	Educational	2 reels	Oct. 24
Back to Nature	Charles Puffy	Universal	1 reel	
Barnyard Follies	"Aesop Fable"	Pathe	1 reel	Sept. 5
Be Careful	Jimmie Adams	Educational	2 reels	
Better Movies	"Our Gang"	Pathe	2 reels	Nov. 7
Beware of Your Relatives	Neely Edwards	Universal	1 reel	
Big Kick, The	Mohan-Engle	Pathe	1 reel	Oct. 10
Bonehead Age, The	"Aesop Fable"	Pathe	1 reel	
Brainstorm, The	Smith-Bennett	Fox	2 reels	
Buster Be Good	Trimble-Turner	Universal	2 reels	
By the Sea	Chas. Puffy	Universal	1 reel	Oct. 10
Caretaker's Daughter, The	Charley Chase	Pathe	2 reels	Oct. 10
Cat's Whiskers, The	Neely Edwards	Universal	1 reel	
Chester's Donkey Party	Joe Murphy	Universal	2 reels	
Cleaning Up		Educational	2 reels	
Closer Than a Brother	"Aesop Fable"	Pathe	1 reel	
Cloudy Romance	Special Cast	Fox	2 reels	Oct. 10
Cuckoo Love	Glenn Tryon	Pathe	2 reels	Oct. 17
Cupid a La Carte		Fox		
Cupid's Victory	Wanda Wiley	Universal	2 reels	
Dangerous Curves Behind	Mack Sennett	Pathe	2 reels	Nov. 7
Day's Outing, A	"Aesop Fable"	Pathe	1 reel	
Dog Daze	Bowes-Vance	Educational	1 reel	
Dog's Life, A	Charles Chaplin	Pathe	3 reels	
Educating Buster	Trimble-Turner	Universal	2 reels	Aug. 29
English Channel Swim, The	"Aesop Fable"	Pathe	1 reel	
Fair But Foolish	Jimmie Adams	Educational	2 reels	
Fair Warning	Al St. John	Educational	2 reels	Sept. 26
Felix the Cat Busts Into Business	"Cartoon"	Educational	1 reel	
Felix the Cat in Eats Are Wets	"Cartoon"	Educational	1 reel	
Felix the Cat in The Cold Rush	"Cartoon"	Educational	1 reel	
Felix the Cat on the Farm	"Cartoon"	Educational	1 reel	
Felix the Cat on the Job	"Cartoon"	Educational	1 reel	
Felix the Cat Tries the Trades	"Cartoon"	Educational	1 reel	
Felix the Cat Trips Thru Toyland	"Cartoon"	Educational	1 reel	
Fire Away		Educational	2 reels	
Free Ride, A	Arthur Lake	Universal	1 reel	
From Rags to Britches		Pathe	2 reels	
Good Morning Madam	Ralph Graves	Pathe	2 reels	Oct. 17
Goofy Gob, A	Billy Dooley	Educational	2 reels	Oct. 31
Great Open Spaces, The	"Aesop Fable"	Pathe	1 reel	
Green-Eyed Monster, The	Arthur Lake	Universal	1 reel	
Half Fare	Arthur Lake	Universal	1 reel	
Haunted House, The	"Aesop Fable"	Pathe	1 reel	
Heart Breaker, The	Special Cast	Fox	2 reels	Oct. 24
Hero Wins, The	"Aesop Fable"	Pathe	1 reel	
His Wooden Wedding	Charlie Chase	Pathe	2 reels	
Hollywouldn't	Johnny Sinclair	Bischoff, Inc.	2 reels	Sept. 12
Hold Everybody	Perry-Codey	Fox		
Honor System, The	"Aesop Fables"	Pathe	1 reel	
Hot Doggie	Walter Hiers	Educational	2 reels	
Hot Feet	Bowes-Vance	Educational	1 reel	
Hotsy Totsy	Alice Day	Pathe	2 reels	
Hungry Hounds	"Aesop Fable"	Pathe	1 reel	
Hurry, Doctor!	Ralph Graves	Pathe	2 reels	
In Deep	Bowes-Vance	Educational	1 reel	Oct. 10
Isn't Love Cuckoo?		Pathe	2 reels	
Jiminy Crickets	Neely Edwards	Universal	1 reel	
Kick Me Again	Charles Puffy	Universal	1 reel	
Klynick, The	"Hey Fellas"	Davis Dist.	2 reels	Sept. 5
Laughing Ladies		Pathe	2 reels	
Lion and the Monkey, The	"Aesop Fables"	Pathe	1 reel	Oct. 10
Little Red Riding Hood	Baby Peggy	Universal	2 reels	
Love and Kisses	Alice Day	Pathe	2 reels	Oct. 10
Madame Sans Jane	Glenn Tryon	Pathe	2 reels	Sept. 12
Maid in Morocco	Lupino Lane	Educational	2 reels	Oct. 17
Misfit Sailor, A	Billy Dooley	Educational	2 reels	Oct. 3
Monkey Business	"Krazy Kat"	Winkler (S.R.)	1 reel	
Moonlight and Noses	Clyde Cook	Pathe	2 reels	Oct. 3
More Mice Than Brains	"Aesop Fable"	Pathe	1 reel	
Movies, The	Lloyd Hamilton	Educational	2 reels	Oct. 3
Muddled Up	Charles Puffy	Universal	1 reel	
Never Weaken	Harold Lloyd	Assoc. Exhib. (Re-issue)	3 reels	
No Father to Guide Him	Charles Chase	Pathe	2 reels	Sept. 5
Nursery Troubles	Edna Marian	Universal	2 reels	Oct. 24
Nuts and Squirrels	"Aesop Fable"	Pathe	1 reel	
Off His Beat	Walter Hiers	Educational	2 reels	Sept. 12
Officer No. 13	Eddie Gordon	Universal	1 reel	
Oh Buster	Arthur Trimble	Universal	2 reels	Nov. 7
On Edge		Educational	2 reels	
One Wild Night	Neely Edwards	Universal	1 reel	
One Wild Ride	"Our Gang"	Pathe	2 reels	
Over There-Abouts	Mack Sennett	Pathe	2 reels	
Papa, Be Good!	Glenn Tryon	Pathe	2 reels	
Parisian Knight, A	Earle Foxe	Fox	2 reels	
Peacemakers, The	"Helen & Warren"	Fox	2 reels	Nov. 7
Pie Eyed Pie	"Krazy Kat"	Winkler (S.R.)	1 reel	
Piping Hot	Al Alt	Universal	2 reels	Oct. 10
Pleasure Bent	Charles Puffy	Universal	1 reel	
Pleasure Bound	Lige Conley	Educational	2 reels	
Punch in the Nose, A	Special Cast	Pathe	2 reels	Oct. 31
Raisin' Trouble		Arrow	2 reels	
Rainy Knight, A		Pathe	2 reels	
Roomers Afloat	Jack Cooper	Bischoff (S.R.)	2 reels	Oct. 31
Scandal Hunters	Al Alt	Universal	2 reels	
Scrambled Eggs	Bowes-Vance	Educational	1 reel	Oct. 17
Shoes	Special Cast	Fox	2 reels	Aug. 29
Should Sailors Marry?	Clyde Cook	Pathe	2 reels	
Sky Jumper, The	Earle Foxe	Fox	2 reels	
Slippery Feet	Bobby Vernon	Educational	2 reels	Oct. 31
Soapsuds Lady, The	Alice Day	Pathe	2 reels	
Solid Ivory	Mohan-Engle	Pathe	1 reel	Oct. 17
So Long Bill	Billy West	Arrow	2 reels	
Somewhere in Somewhere	Special Cast	Pathe	2 reels	Sept. 26
Speedy Marriage, The	Wanda Wiley	Universal	2 reels	
Spooky Spooks		Bischoff (S. R.)	2 reels	Sept. 12
Spot Light	Lige Conley	Educational	2 reels	Oct. 24
Stranded	Edna Marian	Universal	2 reels	
Strong For Love	Special Cast	Fox	2 reels	
Sweet and Pretty	Bowes-Vance	Educational	1 reel	
Sweet Marie	Special Cast	Fox	2 reels	Aug. 29
Sweet Pickle, A	Alice Day	Pathe	2 reels	Oct. 24
Take Your Time	Ralph Graves	Pathe	2 reels	
Taxi War, A	Eddie Gordon	Universal	2 reels	Oct. 31
There He Goes	Harry Langdon	Pathe	3 reels	
Too Much Mother-in-Law	Constance Darling	Universal	2 reels	Sept. 12
Tourist, The	Johnny Arthur	Educational	2 reels	
Transients in Arcadia	Special Cast	Fox	2 reels	Oct. 31
Ugly Duckling, The	"Aesop Fable"	Pathe	1 reel	Sept. 26
Uncle Tom's Gal	Edna Marian	Universal	2 reels	Oct. 3
Uneasy Three, The	Charles Chase	Pathe	2 reels	
Unfriendly Enemies	Jas. Finlayson	Pathe	1 reel	
Wandering Papas	Clyde Cook	Pathe	2 reels	
Watch Out	Bobby Vernon	Educational	2 reels	Aug. 29
Westward Ho	Chas. Puffy	Universal	1 reel	Oct. 3
Whistling Lions	Parrott-Ralston	Pathe	1 reel	
Who's Which	Bowes-Vance	Educational	1 reel	Oct. 10
Wildcats of Paris	"Aesop Fable"	Pathe	1 reel	
Winning Pair, A	Wanda Wiley	Universal	2 reels	Oct. 24
Working for the Rest	Johnny Sinclair	Bischoff (S. R.)	2 reels	Oct. 31
Wrestler, The	Earle Foxe	Fox	2 reels	Aug. 9
Your Own Back Yard	"Our Gang"	Pathe	2 reels	Oct. 3

Short Subjects

Feature	Star	Distributed by	Length	Reviewed
Ace of Spades (Serial)		Universal	2 reels	Oct. 24
Amunsden Polar Flight, The		Pathe	3 reels	
Animated Hair Cartoons (Series)		Red Seal Pict.	1 reel	
Barrier Busters (Sportlight)		Pathe	1 reel	Sept. 5
Boundary Line, The (Mustang Series)		Universal	2 reels	Oct. 31
Breakin' Loose (Mustang Series)		Universal	2 reels	
Clever Feet (Sportlight)		Pathe	1 reel	
Cuba Steps Out (Variety)		Pathe	1 reel	
Fight Within, The	George Larkin	Universal	2 reels	
Film Facts (Series)		Red Seal Pict.	1 reel	
Flirting With Death		Red Seal Pict.	2 reels	Sept. 26
Gold Trap, The (Mustang Series)		Universal	2 reels	Oct. 10
Green Archer, The (Serial)		Pathe		
In a China Shop (Variety)		Fox	1 reel	
I Remember		Short Films Syn.	2 reels	Sept. 26
Iron Trail Around (Variety)		Fox	1 reel	
Just Cowboys (Mustang Series)		Universal	2 reels	Oct. 10
Knicknacks of Knowledge (Hodge Podge)		Educational	1 reel	
Ko-Ko on the Run (Out-of-Inkwell)		Red Seal Pict.	1 reel	Oct. 3
Life's Greatest Thrills		Universal	2 reels	Sept. 26
Magical Movies (Hodge Podge)		Educational	1 reel	
Marvels of Motion (Series)		Red Seal Pict.	1 reel	
My Bonnie (Ko-Ko Series)		Red Seal Pict.	1 reel	
My Own Carolina (Variety)		Fox	1 reel	Aug. 29
Outings For All (Sportlight)		Pathe	1 reel	
Perils of the Wild (Serial)		Universal		
Raid, The (Mustang Series)		Universal	2 reels	
Range Law (Mustang Series)		Universal	2 reels	
River Nile, The (Variety)		Fox	1 reel	
Road From Latigo, The (Mustang Series)		Universal	2 reels	Oct. 17
Runaway Taxi, A (Stereoscopik)		Pathe	1 reel	Oct. 3

Feature	Star	Distributed by	Length	Reviewed
Rustlers of Boulder Canyon, The (Mustang Series		Universal	2 reels	
Rustlin' Kid, The (Mustang Series)		Universal	2 reels	
Shakespeare (Gems of the Screen)		Red Seal	1 reel	
Shooting at Time (Sportlight)		Pathe	1 reel	
Shootin' Wild (Mustang Series)		Universal	1 reel	Oct. 24
Silvery Art		Red Seal	2 reels	Sept. 26
Sky Tribe, The (Variety)		Fox	1 reel	
Starting an Argument (Sportlight)		Pathe	1 reel	
Story Teller, The (Hodge Podge)		Educational	1 reel	Oct. 3
Taking Chances (Mustang Series)		Universal	2 reels	
Then and Now (Sportlight)		Pathe	1 reel	
Toiling for Rest (Variety)		Fox	1 reel	
Too Many Bucks (Mustang Series)		Universal	2 reels	
Tricked (Mustang Series)		Universal	2 reels	Sept. 12
Walloping Wonders (Sportlight)		Pathe	1 reel	
What Price Touchdown. (Sportlight)		Pathe	1 reel	
Whirlpool, The (Variety)		Fox	1 reel	
White Paper (Variety)		Fox	1 reel	
With Pencil, Brush and Chisel (Variety)		Fox	1 reel	
Wild Beasts of Borneo		Educational	2 reels	Sept. 12
Wild West (Serial)		Pathe	10 episdoes	Sept. 10

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Ace of Cads, The	Adolph Menjou	Paramount		
Ace of Spades, The	Desmond-McAllister	Universal		
Age of Indiscretion		Truart (S. R.)	5800 feet	
Aloma of the South Seas	Gilda Gray	Paramount		
American Venus, The	Special Cast	Paramount		
Aristocrat, The	Special Cast	B. P. Schulberg (S. R.)		
Atlantis		First National		
Barrier, The		Metro Goldwyn		
Barriers of Fire	Monte Blue	Warner Bros.		
Bat, The	Special Cast	United Artists		
Beautiful Cheat, The	Laura La Plante	Universal		
Beautiful City	R. Barthelmess	First National		
Behind The Front	Mary Brian	Paramount		
Beloved Pawn, The	Reed Howes	Rayart (S. R.)		
Ben Hur	Special Cast	Metro-Goldwyn		
Best Bad Man	Tom Mix	Fox		
Big Parade, The	John Gilbert	Metro-Goldwyn		
Black Pirate, The	Douglas Fairbanks	United Artists		
Bluebeard's Seven Wives	First National			
Border Intrigue	Franklyn Farnum	Inde. Pict. (S. R.)	5 reels	June 6
Border Women	Special Cast	Phil Goldstone (S.R.)	5000 feet	
Bright Lights	Ray-Starke	Metro-Goldwyn		
Broken Hearts of Hollywood	Harlan-Miller	Warner Brothers		
Broken Homes	Lake-Glass	Astor Dist		
Brooding Eyes		Ginsberg Dis. Corp. (S. R.)		
Brown of Harvard		Metro-Goldwyn		
Charity Ball, The		Metro-Goldwyn		
Checkered Flag, The		Ginsberg Dist. Corp. (S. R.)		
Clean-Up, The	Richard Talmadge	F. B. O.		
Clod Hopper, The	Glenn Hunter	Assoc. Exhibitors		
Clothes Make the Pirate	Errol-D. Gish	First National		
College Widow, The	Syd Chaplin	Warner Brothers		
Crashing Through	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Cyclone Bob	Bob Reeves	Anchor Film Dist.		
Cyrano de Bergerac	Special Cast	Atlas Dist. (S. R.)	9500 feet	July 18
Dance Madness	Pringle-Cody	Metro-Goldwyn		
Dangers of a Great City		Fox		
Dark Horse, The	Harry Carey	Prod. Dist. Corp.		
Daughter of the Sioux, A	Wilson-Gerber	Davis Dist. (S. R.)	5 reels	Oct. 3
Demon, The	Jack Hoxie	Universal		
Demon Rider, The	Ken Maynard	Davis Dist	5000 feet	Aug. 22
Detour		Prod. Dist. Corp.		
Devil Horse, The	Rex (horse)	Pathe		
Don Juan	John Barrymore	Warner		
Down Upon the Suwanee River	Special Cast	Lee Bradford (S. R.)		Nov. 7
Dumb Head		Tiffany (S. R.)	6500 feet	
East of the Setting Sun	Constance Talmadge	First National		
Eagle, The	Rudolph Valentino	United Artists		
Eden's Fruit		B. P. Schulberg (S.R.)		
Enchanted Hill, The	Special Cast	Paramount		
Ermine and Rhinestone		H. F. Jans (S. R.)		
Exquisite Sinner, The	Special Cast	Metro-Goldwin		
Face on the Air, The	Evelyn Brent	F. B. O.		
False Pride		Astor Dist.		
Fast Pace, The	Special Cast	Arrow		
Fighter's Paradise, The	Rex Baker	Phil Goldstone	5000 feet	
Fighting Courage	Ken Maynard	Davis Dist. Div. (S.R.)	5 reels	July 11
Fighting Heart, The	Frank Merrill	Bud Barsky Prod. (S. R.)	5000 feet	
Fighting Smile, The	Bill Cody	Inde.Pict. Corp.(S.R.)	4630 feet	
First Year, The	Special Cast	Fox		
Flaming Waters		F. B. O.		
Flying Three	Al Wilson	Davis Dist. Corp.		Nov. 7
Flying Fool, The	Dick Jones	Sunset Prod. (S. R.)		
Forest of Destiny, The		Gotham Prod. (S. R.)		
Forever After	Corinne Griffith	First National		
Fort Frayne	Ben Wilson	Davis Dist.	5000 feet	Aug. 29
Free Lips	Norma Shearer	M-G-M		
Friends	Special Cast	Vitagraph		
Frivolity		B. P. Schulberg (S.R.)		
Galloping Dude, The	Franklyn Farnum	Inde.Pict.Corp.(S.R.)	4700 feet	
Going the Limit	Richard Holt	Gerson Pict. (S. R.)	5000 feet	Sept. 26
Go West	Buster Keaton	Metro-Goldwyn	6256 feet	Nov. 7
Gold Hunters, The	David Butler	Davis Dist. Div.	6500 feet	Nov. 7
Golden Butterfly, The	Special Cast	Fox		
Golden Journey, The	Sojin	Paramount		
Goose Woman, The	Special Cast	Universal	7500 feet	Aug. 22
Great Love, The	Dana-Agnew	First National		
Grey Vulture, The	Ken Maynard	Davis Dist. Div.		
Gulliver's Travels		Universal		
Hands Up	Raymond Griffith			
Hassan		Paramount		
Haunted Range, The	Ken Maynard	Davis Dist. Div.		
Headlines	Joyce-MacGregor	Assoc. Exhibitors		
Hearts and Fists		Assoc. Exhib.		
Hearts and Spangles		Gotham Prod. (S. R.)		
Hell Bent for Heaven		Warner Bros.		
Heir's Apparent	Special Cast	First National		
Her Cowboy Prince	Buck Jones	Fox		
Her Father's Daughter		F. B. O.		
Hero of the Big Snows, A	Rin Tin Tin (dog)	Warner Brothers		
His Woman	Special Cast	Whitman Bennett	7 reels	
Hogan's Alley	Harlan-Miller	Warner		
Honeymoon Express, The	M. Moore-D. Devore	Warner Brothers		
Horses and Women		B. P. Schulberg		
How to Train a Wife	Valli-O'Brien	Assoc. Exhib.		
Hurricane		Truart (S. R.)	5800 feet	
Inevitable Millionaires, The	M. Moore-Devore	Warner Bros.		
Invisible Wounds	Sweet-Lyon	First National		
Irene	Colleen Moore	First National		
Justice of the Far North		C. B. C. (S. R.)	5500 feet	
Just Suppose	Richard Barthelmess	First National		
King of the Turf		F. B. O.		
Kings of the Turf		Fox		
Kiss for Cinderella, A	Betty Bronson	Paramount		
La Boheme	Lillian Gish	Metro-Goldwyn		
Lariat, The	William Desmond	Universal		
Lawful Cheater, The	Bow-McKee	B. P. Schulberg	4946 feet	
Lena Rivers	Special Cast	Arrow	6 reels	
Life of a Woman		Truart (S. R.)	6500 feet	
Lightning		Tiffany (S. R.)	6500 feet	
Lightning Jack	Jack Perrin	Ambassador Pict. (S.R.)	5000 feet	
Lightning Passes, The	Al Ferguson	Fleming Prod. (S.R.)		
Limited Mail, The	Monte Blue	Warner Bros.		
Little Girl in a Big City, A		Gotham Prod. (S. R.)		
Little Irish Girl, The	Special Cast	Warner Bros.		
Lodge in the Wilderness		Tiffany (S. R.)	6500 feet	
Lord Jim	Percy Marmont	Paramount		
Love Cargo, The	House Peters	Universal		
Lover's Island	Hampton-Kirkwood	Assoc. Exhib		
Loyalties	Special Cast	Fox		
Lunatic at Large, The	Leon Errol	First National		
Lure of the North, The		Columbia Pict. (S. R.)		
Lure of the Wild	Jane Navok	Columbia (S.R.)		
Lying Wives	Special Cast	Ivan Abramson (S. R.)	7 reels	May 2
Man and the Moment		Metro-Goldwyn		
Mannequin, The	Special Cast	Paramount		
Man She Bought, The	Constance Talmadge	First National		
Mare Nostrum	Special Cast	Metro-Goldwyn		
Married Cheats		Fox		
Married Hypocrites	Fredericks-La Plante	Universal		
Martinique	Bebe Daniels	Paramount		
Masked Bride, The	Mae Murray	Metro-Goldwyn		
Memory Lane	Boardman-Nagel	First National		
Men of Steel	Milton Sills	First National		
Miracle of Life, The	Busch-Marmont	Assoc. Exhib		
Midnight Flames		Columbia Pict. (S. R.)		
Miss Brewster's Millions	Bebe Daniels	Paramount		
Miss Vanity	Mary Philbin	Universal		
Million Dollar Doll		Assoc. Exhib.		
Mismates		First National		
Mocking Bird, The	Lon Chaney	M-G-M		
Modern Musketeer, A	Gene Corrado	Bud Barsky (S.R.)	5000 feet	
My Own Pal	Tom Mix	Fox		
Napoleon the Great		Universal		
Nervous Wreck, The		Prod. Dist. Corp.		
New Commandment		First National		
Nightie, Night Nurse	Syd Chaplin	Warner Brothers		
North Star, The	Strongheart (dog)	Assoc. Exhib		
Oh, Horace	Billy West	Rayart		
Old Clothes	Jackie Coogan	Metro-Goldwyn		
Only Thing, The	Special Cast	Metro-Goldwyn		
Open Trail, The	Jack Hoxie	Universal	4800 feet	May 16
Pace That Thrills, The	Ben Lyon	First National		
Palace of Pleasure		Fox		
Paris	Pauline Starke	Metro-Goldwyn		
Paris After Dark	Norma Talmadge	First National		
Partners Again		United Artists		
Passionate Quest, The	Marie Prevost	Warner Bros		
Passionate Youth	Special Cast	Truart (S. R.)	6 reels	July 11
Part Time Wife, The		Gotham Prod. (S. R.)		
Phantom Express		Ginsberg		
Phantom of the Forest	Thunder (dog)	Gotham Prod.		
Phantom of the Opera	Lon Chaney	Universal	8464 feet	Sept. 19
Pinch Hitter, The	Glenn Hunter	Asso. Exhibitors		
Play Safe	Monty Banks	Assoc. Exhib.		
Polly of the Ballet	Bebe Daniels	Paramount		
Prince, The	Philbin-Kerry	Universal		
Quality Street		Metro-Goldwyn		
Quicker 'n Lightning	Buffalo Bill, Jr.	Weiss Bros. (S. R.)	5 reels	June 13
Racing Blood		Gotham Prod. (S. R.)		
Rainbow Riley	Johnny Hines	First National		
Reckless Lady	Belle Bennett	First National		
Reckless Sex, The	Special Cast	Truart (S. R.)	6 reels	Feb. 14
Red Clay	William Desmond	Universal		
Red Dice	Rod La Rocque	Prod. Dist. Corp.		
Red Kimono, The	Mrs. Wallace Reid	Davis Dist. Div.		
Return of a Soldier	Special Cast	Metro-Goldwyn		
Rime of the Ancient Mariner, The		Fox Film		
Road to Glory, The		Fox		
Road That Led Home, The		Vitagraph		
Rocking Moon	Bowers-Tashman	Prod. Dist. Corp.		
Romance of an Actress		Chadwick		
Ropin' Venus, The	Josie Sedgwick	Universal		
Sailors' Wives		First National		
Salvage		Truart (S. R.)	5800 feet	
Sap, The	M. Moore-D. Devore	Warner Bros		
Savage, The	Ben Lyon	First National		
Scarlet Saint, The	Lyon-Astor	First National		
Scraps	Mary Pickford	United Artists		
Sea Horses		Paramount		
Seven Keys to Baldpate	Douglas MacLean	Paramount	7 reels	Nov. 7
Seventh Heaven	Special Cast	Fox		
Shadow of the Wall		Gotham Prod. (S. R.)		
Shadow of the Mosque	Odette Taylor	Cranfield & Clarke (S. R.)	6200 feet	
Shenandoah		B. P. Schulberg (S. R.)		
Ship of Souls	B. Lytell-L. Rich	Assoc. Exhib	6800 feet	
Shootin' Square	Jack Perrin	Ambassador Pict. (S.R.)	5000 feet	
Siegfried		Ufa		
Sign of the Claw		Gotham Prod. (S. R.)		
Silken Shackles	Irene Rich	Warner Bros.		
Skinners Dress Suit	Reginald Denny	Universal		
Sky Rocket, The	Peggy Hopkins Joyce	Assoc. Exhib.		
Social Highwayman, The	Harlan-Miller	Warner Brothers		
Song and Dance Man, The	Tom Moore	Paramount		
Span of Life	Betty Blythe	Banner Prod. (S. R.)		
Speed Limit, The		Gotham Prod. (S. R.)		
Splendid Crime	Daniels-Hamilton	Paramount		
Splendid Road, The	Anna Q. Nillsen	First National		

Feature	Star	Distributed by	Length	Reviewed
Stage Door Johnny	Raymond Griffith	Paramount		
Stella Dallas		United Artists		
Stella Maris	Mary Philbin	Universal		
Still Alarm, The	Chadwick-Russell	Universal		
Stop, Look and Listen	Larry Semon	Pathe		
Strange Bedfellows		Metro-Goldwyn		
Streets of Sin		Fox		
Sunshine of Paradise Alley	Special Cast	Chadwick Pict.		
Tale of a Vanishing People		Tiffany (S. R.)	6500 feet	
Tattooed Countess, The	Pola Negri	Paramount		
Tearing Loose	Wally Wales	Weiss Bros. (S. R.)	4900 feet	June 13
Ten to Midnight		Prod. Dist. Corp.		
That Man from Arizona	D.Revier-W.Fairbanks	F. B. O.		
That Royle Girl	Kirkwood-Dempster	Paramount		
This Woman	Special Cast	Fox		
Thoroughbred	George O'Brien	Fox		
Thoroughbred, The	Special Cast	Truart	5481 feet	Sept. 19
Three Bad Men	Special Cast	Fox		
Too Much Money	Nilsson-Stone	First National		
Trailing Shadows	Edmond Lowe	Fox Film		
Travelin' Fast	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Travis Coup, The		Tiffany (S. R.)	6500 feet	
Tumbleweeds	Wm. S. Hart	United Artists		
Twin Sister, The	Constance Talmadge	First National		
Two Blocks Away	Special Cast	Universal		
Two Soldiers, The	Mildred Davis	Paramount		
Unguarded Hour, The	Sills-Kenyon	First National		
Unknown Lover, The	Elsie Ferguson	Vitagraph		
Up and At' Em	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Vengeance of Durand, The	Irene Rich	Warner Brothers		
Viennese Medley	Special Cast	First National		
Volga Boatman, The		Prod. Dist. Corp		
Wanderer, The	William Collier, Jr.	Paramount	8173 feet	Sept. 12
Warrior Gap	Wilson-Gerber	Davis Dist.	4900 feet	Aug. 22
We Moderns	Colleen Moore	First National		
What Happened to Jones	Reginald Denny	Universal		
What Will People Say		Metro-Goldwyn		
When His Love Grew Cold		F. B. O.		
When Husbands Flirt	Dorothy Revier	Columbia		
Whispering Canyon		Ginsberg Dist. Corp. (S. R.)		
White Chief, The	Monte Blue	Warner Brothers		
White Mice	Jacqueline Logan	Sering D. Wilson (S. R.)		
Why Girls Go Back Home		Warner Brothers		
Why Women Love		First National	6750 feet	Oct. 18
Wild Oats Lane	Dana-Agnew	Prod. Dist. Corp.		
Wild Ridin'	Buck Jones	Fox		
Wide Open	Dick Jones	Sunset Prod. (S. R.)		
Winning of Barbara Worth		Principal Pict. (S. R.)		
Wise Guy, The	Lefty Flynn	F. B. O.		
With Kit Carson Over the Great Divide	Special Cast	Sunset Prod. (S. R.)		
Wives for Rent		Universal		
Womanhandled	Richard Dix	Paramount		
Women		Banner Prod. (S. R.)		
Women and Wives		Metro-Goldwyn		
Woman of Mystery, The	Pola Negri	Paramount		
World's Illusion, The		Metro-Goldwyn		
Worst Woman, The	Special Cast	B. P. Schulberg (S. R.)		
Wreckage		Ginsberg Dist. Corp.		
Wrong Coat, The		Tiffany (S. R.)	6500 feet	
Wyoming Wild Cat, The	Tom Tyler	F. B. O.		
Yankee Senor, The	Tom Mix	Fox		
Yoke, The	Special Cast	Warner Brothers		
You Can't Live on Love	Reginald Denny	Universal		

Newspaper Opinions on New Pictures

"Go West" — M-G-M., Capitol, New York

Mirror: "It's a bully 'Go West' that features the lavish sixth anniversary program at the Capitol this week. Stern-faced as ever, Buster takes his disreputably clothed self to a ranch, where he tries to play nursemaid to a herd of cattle. In taking the herd to the stockyards of a nearby town, the train is attacked by bandits and singlehandedly our hero gets the cattle to the yards. These concluding scenes are a yell. The Capitol audiences simply doubled up and screamed."

Telegram: "The choice of the Capitol Theatre for the stellar feature in its sixth anniversary program has fallen upon the tragic-eyed Buster Keaton, and judging by the hilarity of yesterday's audiences the selection will be amply justified. Keaton's latest comedy, 'Go West,' is a riotous affair of the big open spaces, and thousands of cattle and numerous bona fide cowboys have been enlisted to give greater realism to the production."

Times: When the fun starts popping in Buster Keaton's new film, 'Go West' it is rich and uproarious, with countless novel comedy twists. The chapters in which the herds of cattle are beheld roaming through the town created no end of mirth in the Capitol last evening, as did also Buster's hapless ideas of milking a cow."

Evening World: "For one hilarious hour see Buster Keaton in 'Go West.' It is packed full of merriment. 'Go West' is one of the rare pictures that ought to go big with regular patrons of the movies and prove no less popular with those who ordinarily scorn the pictures. It is advertised as a satire on 'the great open spaces' and it lives up to the billing."

Post: "The appearance of the comedian's name on the screen elicited a burst of applause from yesterday's audience and everybody, as far as we could see, appeared to enjoy the picture. Mr. Keaton's comedy matter is new and excellent, his pantomime, as ever, is very, very eloquent. Mr. Keaton is his old, appealing self."

American: "'Go West' has its amusing moments. When Buster lands his car full of cattle in Los Angeles, and tries to march them down the thoroughfare the stampede is very funny. The futile effort of the policemen to stop them in their march down the street made the Capitol audience rock with laughter yesterday. It was, I might say, the high point of merriment in the entire film."

"Classified"—First National, Allen, Cleveland.

The News: "Produced with an imagination and dexterity so sadly lacking in many a photoplay, it becomes cleaner, adroit and grown up in its every phrase. It is filled with those little subtle touches which make one remember it long after leaving the theatre."

Plain Dealer: "It is one of the most intelligently made comedy dramas which includes excellent titles, good acting and fine direction—I have seen in a long time."

"Classified"—First National, Capitol, Cincinnati

Times-Star: "'Classified,' First National's picturization of Edna Ferber's story, makes excellent screen entertainment. We do not know how closely it follows the original, but the scenario contains plenty of action well seasoned with modern romance. And best of all it has as its star Corinne Griffith, than whom there is no lovelier feminine vision on the silver sheet."

Commercial Tribune: "Corinne Griffith and Edna Ferber combine in making 'Classified' one of the most entertaining pictures shown here in some time. And in the matter of players—well, Corinne Griffith would make any picture in which she appeared."

"Don Q"—United Artists, Stillman, Cleveland

News: "Judging from the many outbursts of genuine merriment over Douglas Fairbanks in 'Don Q' most people will agree that this picture is highly entertaining. I think you will enjoy this photoplay, even as I enjoyed it. So will your wife, and so will your old man."

Press: "There is much that is engaging, much that is gallant, much that is amusing in 'Don Q' and his romantic adventures."

Plain Dealer: "Put it down in your memory that 'Don Q' is a great piece of entertainment—eleven reels of romantic magnetism, heroic charm, gorgeous background, all traveling at the rate of ninety miles an hour on the highway and sixty on the turns. Doug has never leaped so high, moved as quickly or kept in such constant motion so long before. The man isn't human; that's what he isn't."

"The Freshman"—Pathe, Hippodrome, Buffalo

Post: "One week is not going to be a long enough engagement for Harold Lloyd in 'The Freshman' which yesterday proved a sensation at Shea's Hippodrome. The crowded houses for the first day were more than enthusiastic over the side-splitting comedy. It looks as though the film will make a Buffalo record for a picture."

"The Freshman"—Pathe, Cataract, Niagara Falls

Gazette: "Rah—rah—rah, and more rahs! Harold Lloyd and 'The Freshman' yesterday at the Cataract Theatre left their audience limp with laughter and wanting to stand up and cheer. It's one of those comedies that airs all your emotions in public and you laugh and cry and shout and completely forget all dignity."

"Bobbed Hair"—Warners, Warners, New York

Daily News: "The picture blithely touches on the question of 'to bob or not to bob' and then dashes into hilarious melodrama that leaves you breathless. It's great fun—every bit of it. Louise Fazenda, as Sweetie, is a riot. Marie Prevost is delightful. Kenneth Harlan keeps up the pace. Go to see 'Bobbed Hair' if you have to miss your appointment with the barber."

Evening Post: "Bobbed Hair is accompanied by almost continuous laughter from the audience. It is splendid movie material from start to finish, and the scenarist, Lewis Milestone, and the director, Alan Crosland, have turned out a fast-moving, hilarious comedy which will amuse almost anybody, even the proverbial Old Grouch. The cast is unusually good."

Journal: "Three shears for 'Bobbed Hair'! It's a rollicking melodrama, packed from start to finish with the most absurdly exciting adventures ever filmed outside of a serial. Louise Fazenda is excellent in a comedy role, Francis McDonald and Walter Long are good 'heavies,' and Pal, a dog, shares honors with the rest of the cast. The picture is ludicrously entertaining. You'll like it."

Evening Telegram: "Marie Prevost is attractively provoking as the adventurous maiden, and Kenneth Harlan, as the ultimate object of her affections, is commendably cool and collected as he passes through one alarming experience after another. Louise Fazenda provides some rapid comedy relief to the picture."

Sun: "Marie Prevost is unusually pleasing—as always."

Evening World: "A fast moving, racy comedy, full of plot, thrills and fights, and easily the best film the Warners have shown in the last six weeks. Marie Prevost is charming and provocative. Louise Fazenda is the pert and saucy Sweetie. Kenneth Harlan proves an excellent foil for Miss Prevost."

Morning Telegraph: "An excellent cast makes the most of the comedy values. Marie Prevost is appropriate as the heroine; she has a sparkling sense of comedy probably not equalled by any other screen comedienne. Louise Fazenda can always be counted upon for a delectably humorous performance and she has here the best opportunity in months of film making."

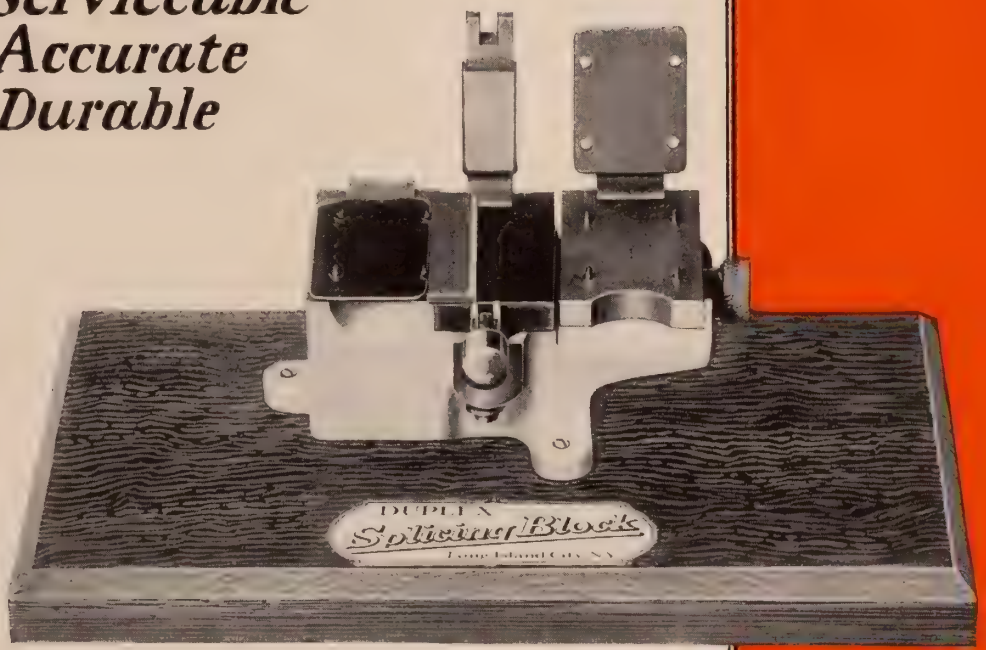
Daily Mirror: "The picture is a clever, absorbing film jokester, flaunting an audacious ending."

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Motion Picture News

Theatre Building and Equipment Buyers Guide

FEATURING
The THEATRE of TO-DAY
by E.C.A. BULLOCK
of C.W. RAPP & G.L. RAPP
Architects



for "The Uptown"
Balaban *and* Katz ... Chicago.

The seating of The Uptown theatre, Chicago, required a new type chair of Spanish Motif to appropriately seat this newest of the world's fine theatres. This chair, designed at the direction of the owners by the architects, C. W. and Geo. L. Rapp, was manufactured and installed to their satisfaction by this organization.

American Seating Company
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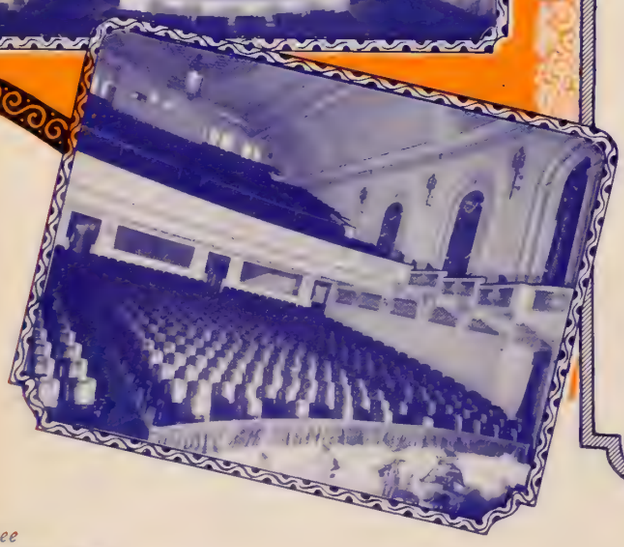
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THE real punch of pictures is organ music—the white streak of lightning through turbulent clouds, the pounding hoofs of racing horses, the silver melody of rippling waterfalls—are inanimate without the thunderous or soft and mellow accompaniment of an organ, and no instrument is as responsive and majestic in effect as a Wurlitzer Organ.

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Du Pont Positive and Negative raw stock is the result of unstinted and persistent laboratory research and experimentation, which have brought these products to their present high standard of quality.

Du Pont negative with high speed, fine grain and excellent gradation, is ready for the touch of the cinema artist.

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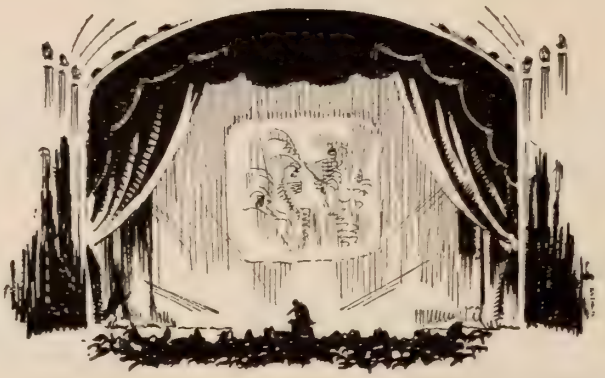
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Du Pont Pathe Film Mfg. Corporation

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THE furnishing requirements of modern theatres, whether they be of impressive or moderate proportions, necessitate a service with extensive facilities. Such a service is offered by our Contract Division which has at its command the combined resources of our Retail and Wholesale Stores and our Manufacturing Plants. Our long experience, creative and designing abilities, and an interesting diversity of furnishings are evidenced in a few of the large number of theatres we have done:

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MARSHALL FIELD & COMPANY

Reprinted From The Motion Picture News

In the Interest of the

Entire Motion Picture Industry

By the

Manufacturers of

POWER'S PROJECTOR

Protection for the Distributor
is
Protection for the Exhibitor

DIRECT BUYING

THE principal topic of discussion these days among equipment manufacturers is whether they will comply with the demand of large circuits to sell them direct thereby eliminating distributors' profit.

Direct buying necessitates that installation and servicing be done by the purchaser—which is convenient for a few circuits—fifteen at the outside. It is very questionable whether smaller or even relatively large groups of theatres can maintain such a special service department economically, not to mention the thousands of independent houses which have no technical staff.

This field is not large enough for distributors to maintain a paying business if they derive no profits from equipment bought by circuits. Therefore direct sales to circuits by manufacturers at the discounts now given dealers would eventually be the means of eliminating distributors or at least all the important ones.

Without complete distributor representation, manufacturers will be forced to sell the entire field direct. Results from that sales policy might be manifold—and by no means beneficial to theatres in general:

Where large discounts could be allowed big buyers, this policy would necessarily mean excessive charges to smaller buyers to cover installation, service and sales expense. The introduction of new and improved equipment would be handicapped, retarding the excellent advancement, such as has been constantly going on during the past ten years, for more efficient and better apparatus.

Manufacturers of lessor supplies would find it difficult to sell in quantities, resulting in the maintenance of higher prices. With no distributors' sales representatives constantly calling on exhibitors urging the installation of new and improved apparatus, the tendency towards better projection and general up-to-dateness of theatres might be brought to a more or less stand-still.

Certainly, large buyers should receive a discount—but not to the elimination of all distributor profits. And as to the manufacturers being "forced" to sell direct, this appears a bit strong—especially if these manufacturers are making good products, that are needed by theatres.

P. M. ABBOTT.

Service is an Important Element in the Purchase of Any Mechanical Product

NICHOLAS POWER COMPANY
INCORPORATED
NINETY GOLD ST. NEW YORK, N.Y.

Know how to use light *profitably*

The first purpose of light is to see by. But merely using light for seeing is not getting full value from it. Light should be used to attract, to beautify — to bring people into your theatre and to contribute to their comfort and pleasure. That is the way to use light *profitably*.

Light can be fitted to a theatre as music is fitted to a play —adding a little extra touch of beauty, color or decoration wherever needed; creating any desired "effect"—making the theatre more attractive in every way.

Of course it requires skill to use light profitably. Skill that comes only from years of study and experience. But you can have this lighting skill—and simply for the asking.

Our lighting engineers, who have planned the lighting for the finest theatres in the country, are at your service—free. If your lighting is not a business-getting feature of your theatre, you need the service of these engineers.

When you mail the attached coupon enclose a brief note asking for lighting service. Our representative will call and study your problem—then very soon you will get detailed recommendations.

To get profitable lighting you must use lamps correctly. To get maximum value from the current you buy, use

EDISON MAZDA LAMPS
A GENERAL ELECTRIC PRODUCT

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Theatre Lighting Booklet

Our theatre lighting experts have prepared a Booklet that is a complete treatise on the subject of Theatre Lighting. A few topics covered in this Booklet are—

(1) *The proper use of direct and indirect lighting.*
(2) *The correct intensity of illumination for each department of the theatre.*
(3) *Decorative and ornamental lighting.*
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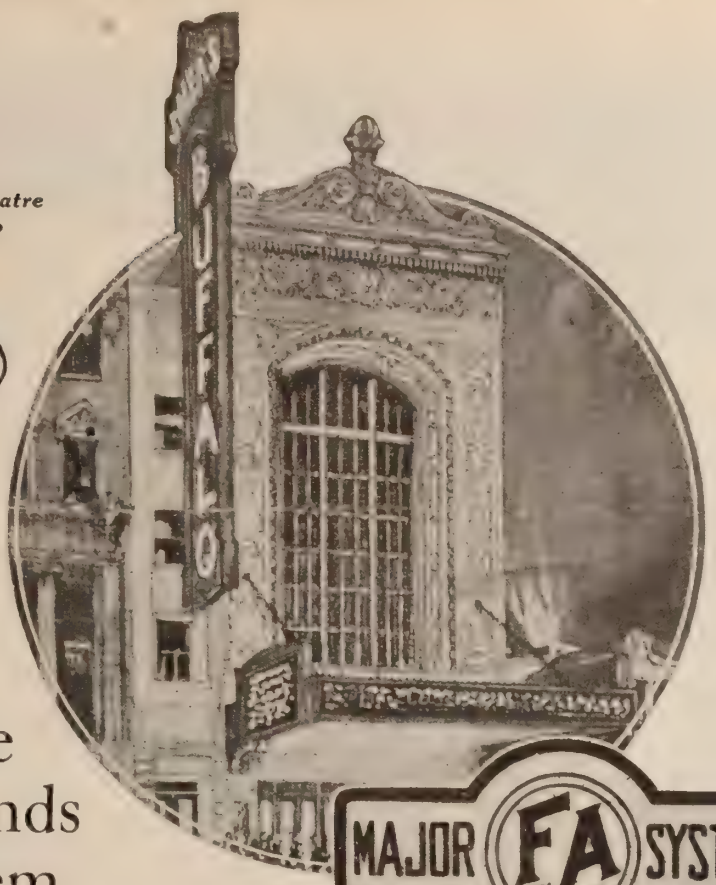
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Theatre .....

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RAPP & RAPP
Architects

Modern Theatre Lighting Demands *FA* Major System and Service

The new and beautiful Shea's Buffalo Theatre has lighting equipment above reproach, as can only be expected. At the heart of this marvelous unit is the *FA* Major All-Master Control System—specified by Rapp & Rapp, Architects. It is becoming more and more a standard practice for leading theatre architects to specify the *FA* Major System; for in such the theatre manager and owners are assured of perfection in lighting effects by far unattainable otherwise.

Complete estimates are most willingly furnished on any theatre lighting job. Our most hearty co-operation and plan-ideas are yours free of cost or obligation. Write us.

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FA Major System Pilot Stage Switchboard combining both switch and dimmer controls.

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EXECUTIVE OFFICES
CHICAGO THEATRE BUILDING
CHICAGO

TELEPHONE RANDOLPH 5300

OFFICE OF PRODUCTION DEPT

March 11, 1925.

Clinton Carpet Company,
130 North Wells Street,
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Gentlemen:

After three and one half years experience in the use of "OZITE" Carpet Cushion under all of our carpets in our five different theatres, where millions of our patrons are continually coming and going, we wish to offer a testimonial of the merits of such a remarkable product.

We could not exaggerate its value, no matter what we may say, it giving exceptional length of wear to our carpets, and adds a luxurious effectiveness, that causes many complimentary comments as to our floor coverings.

We unhesitatingly recommend "OZITE" Carpet Cushions, and are pleased to state that we have ordered it for under all carpets for the three new theatres now under construction.

Yours very truly,
BALABAN AND KATZ CORPORATION
By Paul Gambrill
Director of Art and Production

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Used in all Balaban & Katz Theatres

Ozite
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This New Film Safe Makes Security Cheaper than Risk

—Its Conveniences Cost You Nothing—

Insurance rates are determined by the hazards to which property is subjected. Rates charged for insurance on theatres and places where films are kept are comparatively high because of the prevalence and dangers of film fires.

The new American Film-Safe so minimizes film-fire hazards that Insurance Rating Companies allow material reductions in rates wherever this film safe is installed.

In some states the reductions allowed will in one year pay the cost of a film-safe. From then on the safe actually pays a dividend to the owner.

A Convenient Filing or Storing Cabinet

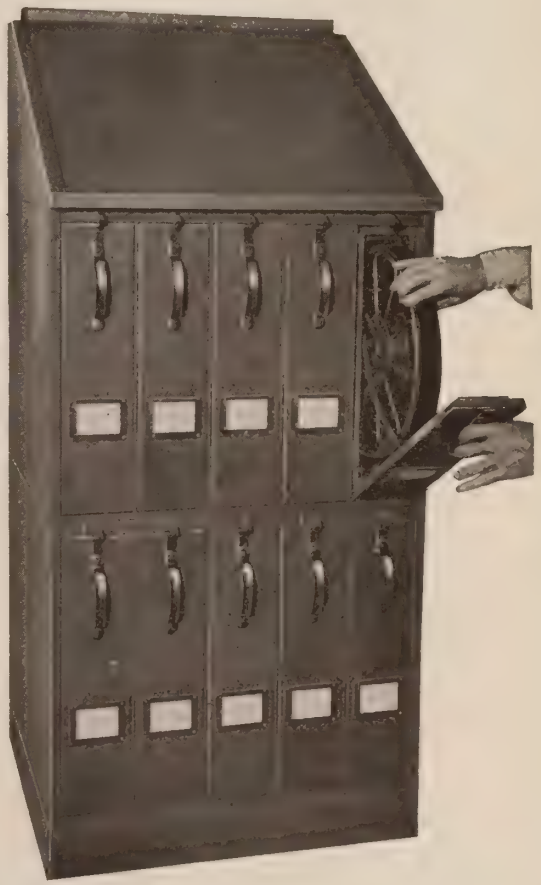
In addition to its protective value the American Film-Safe provides a most convenient system for filing and storing films. It is compact, takes up little space and can be easily moved about. It is of unit construction and may be added to or re-arranged at will. Made of full cold rolled sheet steel with all joints tenoned and pinned together, the safe is practically indestructible.

Each film is housed in a separate compartment and is suspended on a carriage which automatically moves forward when the door to the compartment is opened. Reels are always easily accessible for handling. Doors to compartments close automatically.

The exterior surfaces of American Film-Safes are finished in baked enamel. Standard colors are olive green with bronze hardware but this may also be obtained in mahogany, oak, American walnut or circassian walnut finishes.

American Film-Safes are made in two sizes. Style 1100 has five compartments for five 1000 foot reels. Style 1200 has five compartments for five 2000 foot reels.

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Please send me full description of the American Film-Safe.

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American Film-Safe Corporation

Baltimore, Md.

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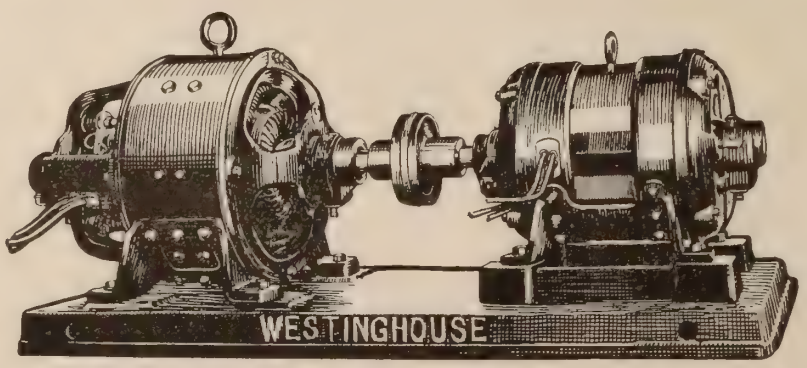
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THE Westinghouse motion picture motor-generators are quiet and vibrationless in operation. This is accomplished by using sleeve bearings of ample size; careful balancing of rotor; properly proportioned brushes, and specially designed magnetic circuits.

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Westinghouse

In the Finest Theatres

—*the Voice of the Silent Drama*



KILGEN WONDER ORGANS have, during the past few years, won universal preference in those theatres where music selection is a matter of discrimination.

Organists have been unfailing in their approval of the Kilgen; because it is responsive in the expression of all human emotions—joy, sorrow, happiness, tragedy. And throughout the land, an announcement of Kilgen Music wins immediate public approval; because in hundreds of theatres, auditoriums, universities and homes, Kilgen Wonder Organs have told the story of music beauty.

Geo. Kilgen & Son, Inc.
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ST. LOUIS
Studio—252 Wrigley Bldg.—Chicago

Installations

Below are listed a few of the leading theatres in which Kilgen Wonder Organs are furnishing the Voice of Melody to the Silent Drama

ST. LOUIS
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Capitol
Tivoli
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Del Monte
Ritz

CHICAGO
White Palace
Vogue

ST. PAUL
Capitol Theatre

BIRMINGHAM
Lyric

HOUSTON
Majestic

LITTLE ROCK
Majestic

GARY, IND.
Broadway

KEOKUK, IA.
Grand

CAPE GIRARDEAU, MO.
Broadway

One of the newest commissions for Kilgen craftsmen is the Miracle Play to be staged in the St. Louis Coliseum in December under the direction of Morris Gest. The beauty of flowing, stately melody is of the greatest importance to this spectacle; so it is natural that a Kilgen was chosen.

The organ music at Radio Station WHT, Wrigley Bldg., Chicago, has won comments of praise from delighted auditors throughout the land. It is Kilgen Organ Music.

An Invitation

Let Kilgen Organ architects confer with your builders on the question of an organ installation. The benefit of their long study and knowledge is available without obligation on your part.

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the Ideal Organ Blower for Theater Organs, where continuous and uninterrupted service is an

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Suit Case Type with Rear Projector, Daylight Screen
Light weight portable and does not require an operator; can easily be transported and set up anywhere

An Exploitation Triumph

Your lobby is your showroom. Make it sell your seats to passers-by.

The Capitol Self-Operating Continuous Motion Picture Projector

Capitol Distributors

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Pathescope Co. of Canada, Ltd., 156 King Street, West, Toronto, Canada.

Will sell your vacant seats by showing continuously your coming and current films in your lobby.
SPECIAL TRAILER FILMS for CAPITOL PROJECTORS on 16 m/m non-flammable stock can be procured from National Screen Service, 130 West 46th Street, New York City.

Four outstanding features of the Capitol Daylight Projector

1. Can be displayed in your lobby either day or night with equal success.
2. Gives continuous automatic projection without any attention whatsoever.
3. Capitol Projectors use 16 mm. films (reduced from any standard negative), have a special perforation and **are made only on non-fammable film, which is free from insurance restrictions and does not require a fireproof booth.**
4. Made in both light portable and in cabinet styles.

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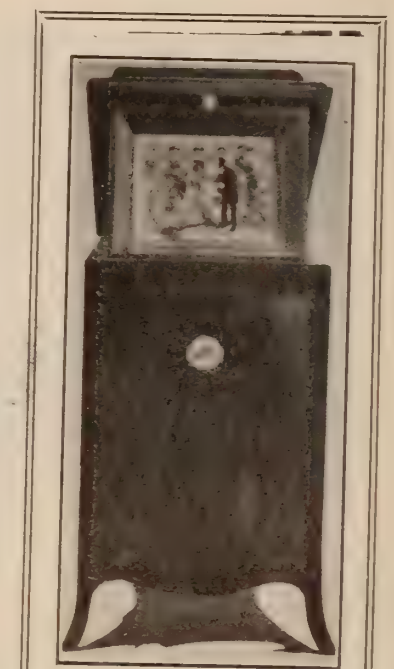
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Also explain your TRAILER SERVICE.

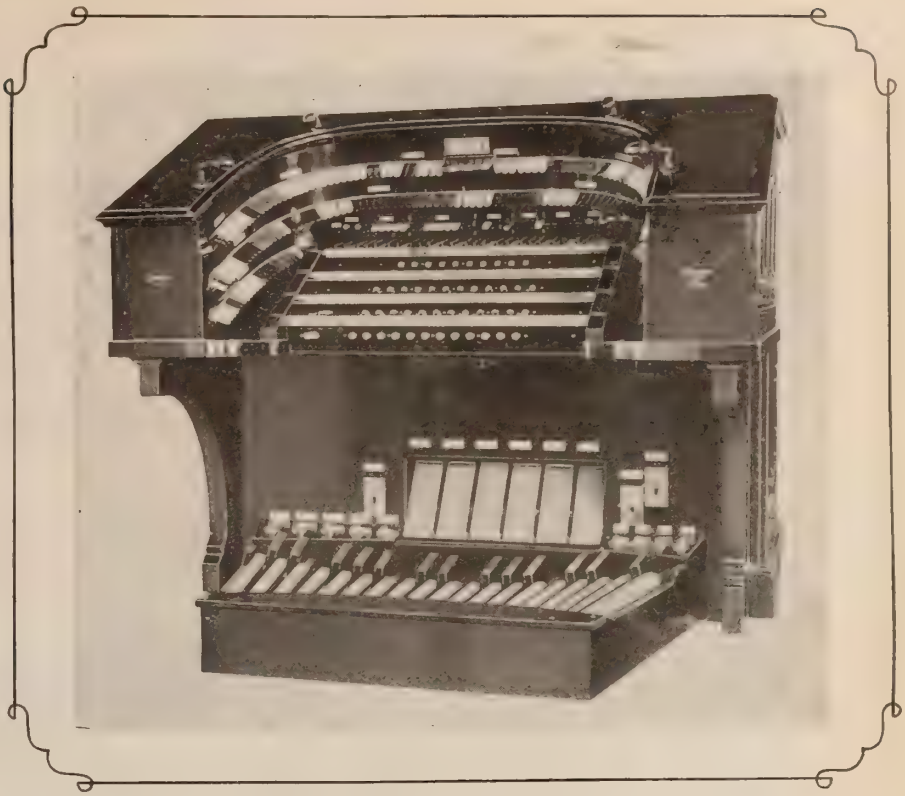
Name.....

Theatre.....

Town..... State.....



Cabinet type — suitable for lobby display



The Console illustrated here is the beautiful Barton Organ installed in the Fair Park Auditorium, Dallas, Texas.

The Golden Voice Barton Brings Silver to Your Box Office

What brings the crowd back next night? What fills those last remaining seats — *your profit seats?* The Picture? Yes — and NO!

Somewhere — hidden in the orchestra pit, or in full view — there is a man or woman who makes your shows infinitely better. He or she — the organist — sways your audience to the moods of the presentation.

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The Barton Orchestral Organ is bringing capacity crowds to many leading theaters of the country. It can do likewise for yours.

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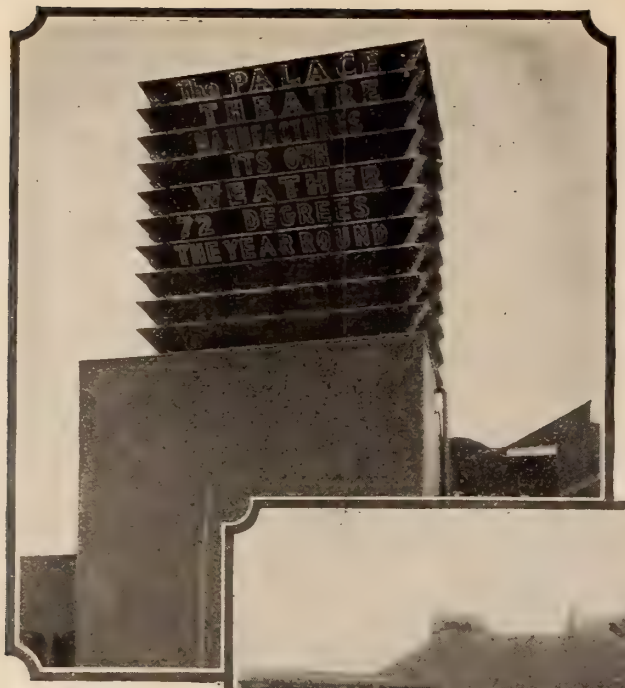
Of course, the New Wisconsin—being an advanced theater chose the Barton as well as did the Joliet theater, Joliet, Ill., and Retlaw theater, Fond du Lac, Wis.—All these are C. W. and Geo. L. Rapp designed theaters.

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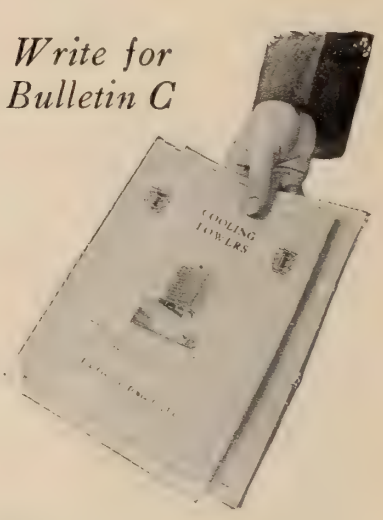
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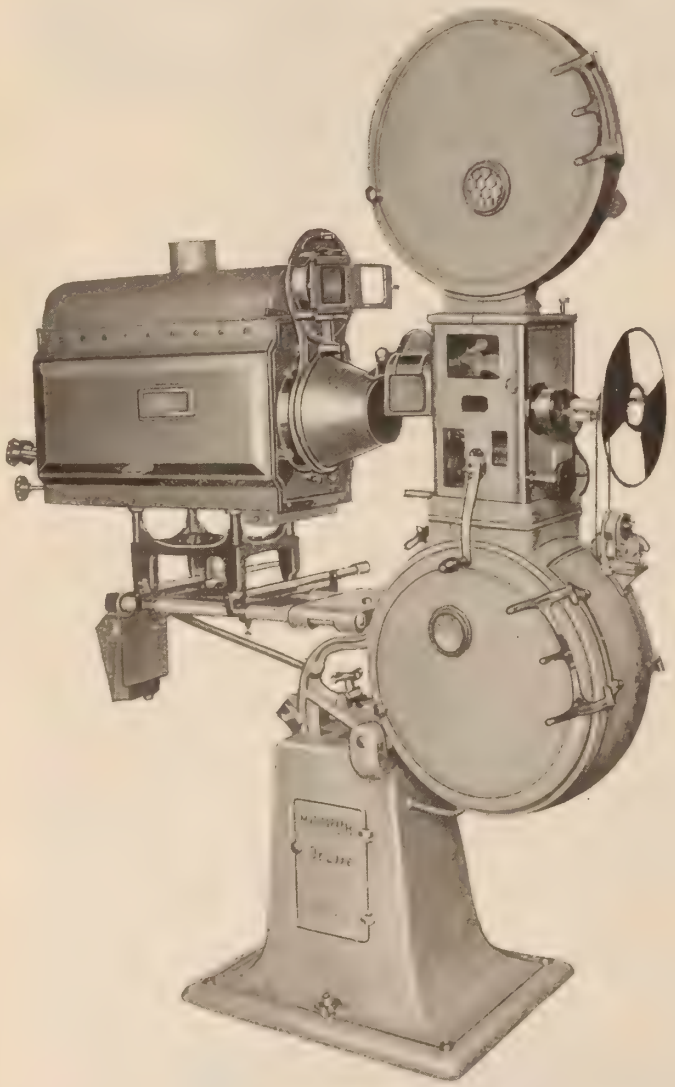
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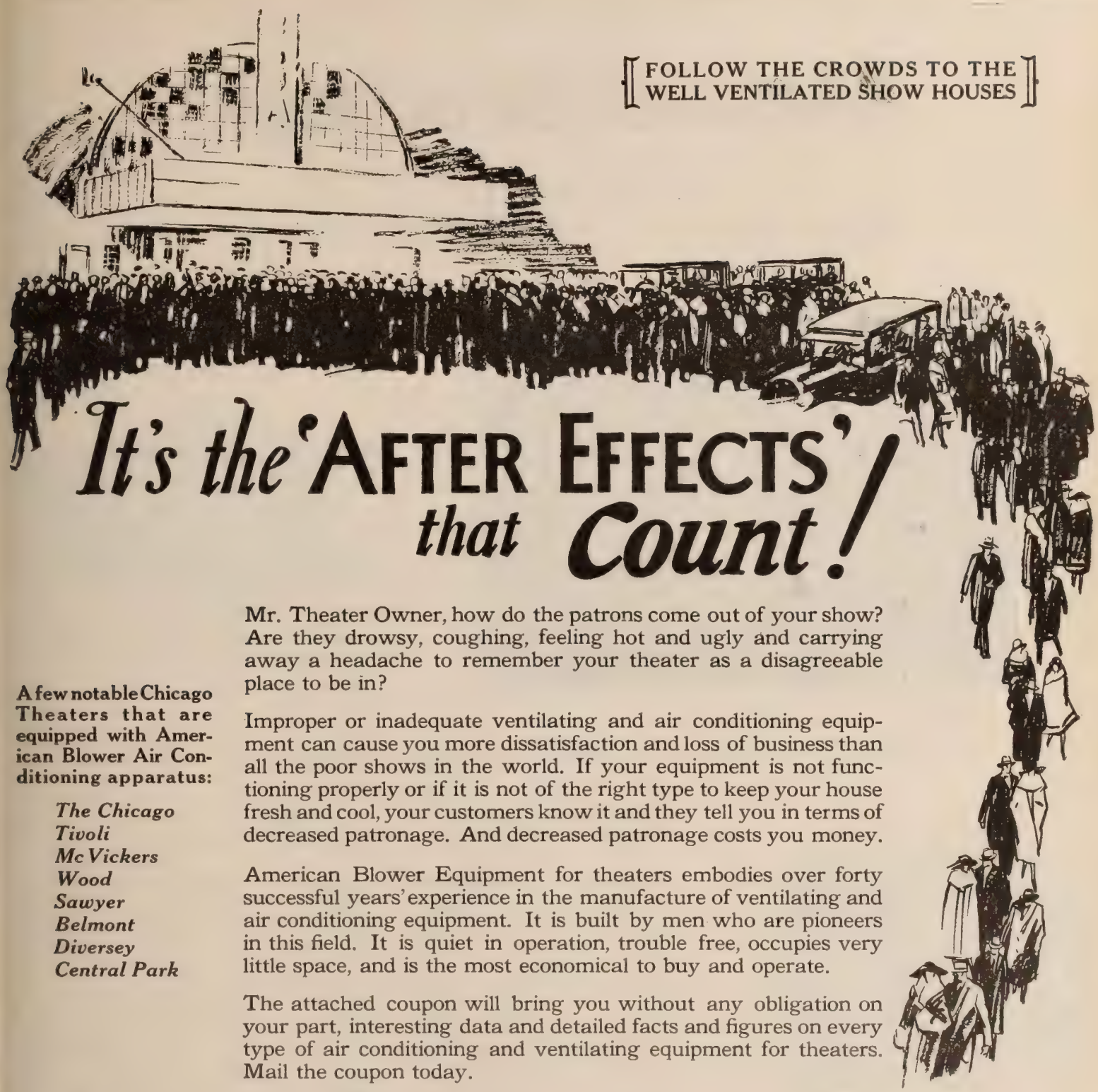
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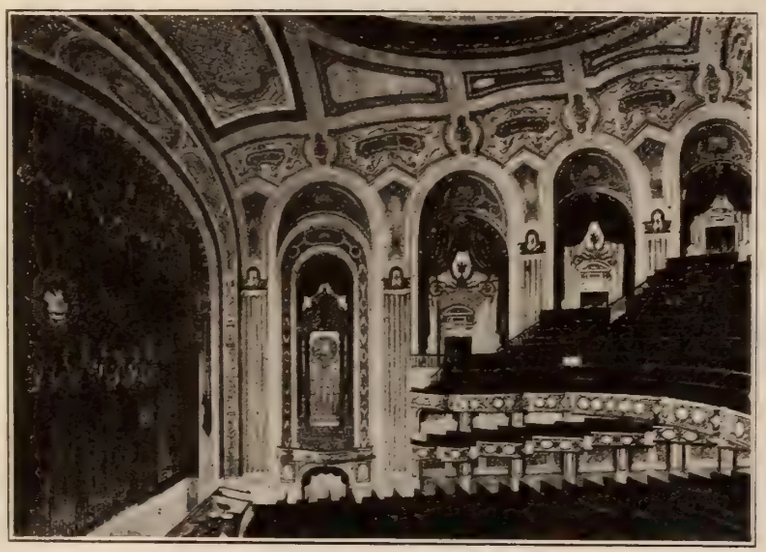
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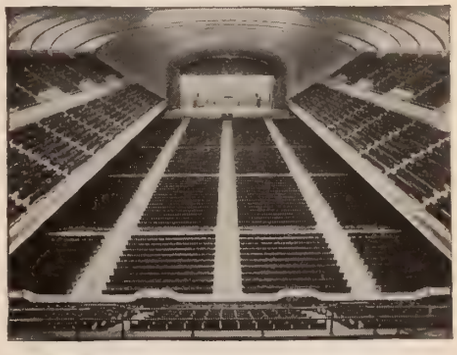
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VITROHM DIMMERS are the most compact and light of any type or make intended for the same purpose. Their dependable service is attested by the many thousands of plates in use throughout the world—such, for instance, as in the Belasco Theatre and The Hippodrome, New York (for upwards of 25 years), Eastman's Theatre, Rochester; Keith's latest and best Brooklyn Theatre; Al Malaikah Temple, Los Angeles, etc.

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The foundation of all WARD LEONARD Theatre Dimmers is a substantial iron plate to one side of which a layer of vitreous enamel is applied. In this the resistor is imbedded. The resistor, enclosed in this non-porous enamel, is impervious to moisture and gases. It completely and permanently protects the resistance from corrosion or oxidation, and dissipates heat with maximum efficiency. It is to this unique construction, more than any other factor, that WARD LEONARD Theatre Dimmers owe their ability to render superior service under continuous duty.



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A Crowning Achievement

From time to time, during the past years, the discovery of some great new principle has contributed tremendously to the advance of the art of musical interpretation and the science of organ building.

Many of these principles have been given form as exclusive features of Link Organs and have added a new beauty to the magic of these pure-toned instruments.

Now a great artist and master craftsman has brought to light new facts that are sensational in their value to the theatrical world. For they have led to the creation of a new instrument that surpasses the finest results hitherto secured, and is the crowning achievement of many years of continuous progress.

This new instrument, the Link-C. Sharpe Minor Unit Organ, built on Link principles of construction, has the sturdiness that is characteristic of all Link products. It has been acclaimed a masterpiece by engineers and artists alike.

For over three generations the Link family has been engaged in the manufacture of pianos and organs. It has been their policy to produce only the finest instruments that scientific knowledge and master craftsmanship could create. Link Organs enjoy a well founded reputation for their musical qualities as well as for the consistency of their performance.

The manufacturing facilities of the Link Company are unsurpassed anywhere in the country. The tests that are applied to every instrument before it leaves the factory are the most stringent that it is possible to invent.

The new Link-C. Sharpe Minor Unit Organ upholds Link standards in every detail. It is an instrument that the Link Company is justly proud to have constructed.

Complete description of this new instrument is available to you on request. Use the attached coupon and full information will be sent to you promptly.

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Read This ↘

C. SHARPE MINOR
ORGANIST

NEW YORK CITY

May 28th
1925

LINK COMPANY,
Binghamton, N. Y. Att. Mr. G. T. Link

Gentlemen:

I would like briefly to be put in a letter to be used as you see fit, the reasons for my desire to become associated with your organization. As you know, in my experience, I have played practically all the largest theatre organs including many makes, from coast to coast; but when I sat down to the first LINK organ I ever played, I received the most pleasant surprise in my life. The quality of tone was beautiful and the response of the action superb. I had never known before such instantaneous response from any pipe organ.

Since then I have played several LINK organs and in all I found the same uniformity of tone and honesty of construction. Moreover, I was greatly surprised to find that LINK owners didn't know the meaning of the word "ciphers". And when I played on a LINK organ for an engagement and didn't have a cipher during that entire engagement, I fully realized that your organ, tonally and mechanically, was far ahead of any organ on the market today. This is a broad statement, but being of a mechanical turn of mind, I know pretty thoroughly construction of pipe organs, and in examining your construction in detail, it didn't take me very long to see why your organs excel.

For some time I have had in my mind that my broad experience in the theatrical field could be utilized, not only to my personal advantage, but to the greater advantage of the Motion Picture Exhibitors of America. And although having been approached by other builders with the proposition of building a C. Sharpe Minor Unit, I have been jealous of my good name, built up through hard work on my part, so had not seen where my experience could be utilized until I came into contact with your organs and investigated your organization. I have many good friends in the theatrical business and naturally, I want to be able always to look them straight in the eye. The inference is obvious.

Sincerely.

C. Sharpe Minor

CSM:BE



C. SHARPE MINOR

C. Sharpe Minor has long enjoyed an enviable reputation. His fame as a theatre organist is nation wide. During his career he has played practically every type and style of organ manufactured. His interest in the performance of instruments led him to investigate the mechanical construction of every organ he has to play.

Being of a mechanical turn of mind, he continually stored away facts with a view to sometime building an instrument that would meet perfectly the demands of the theatrical world, — an ideal organ.

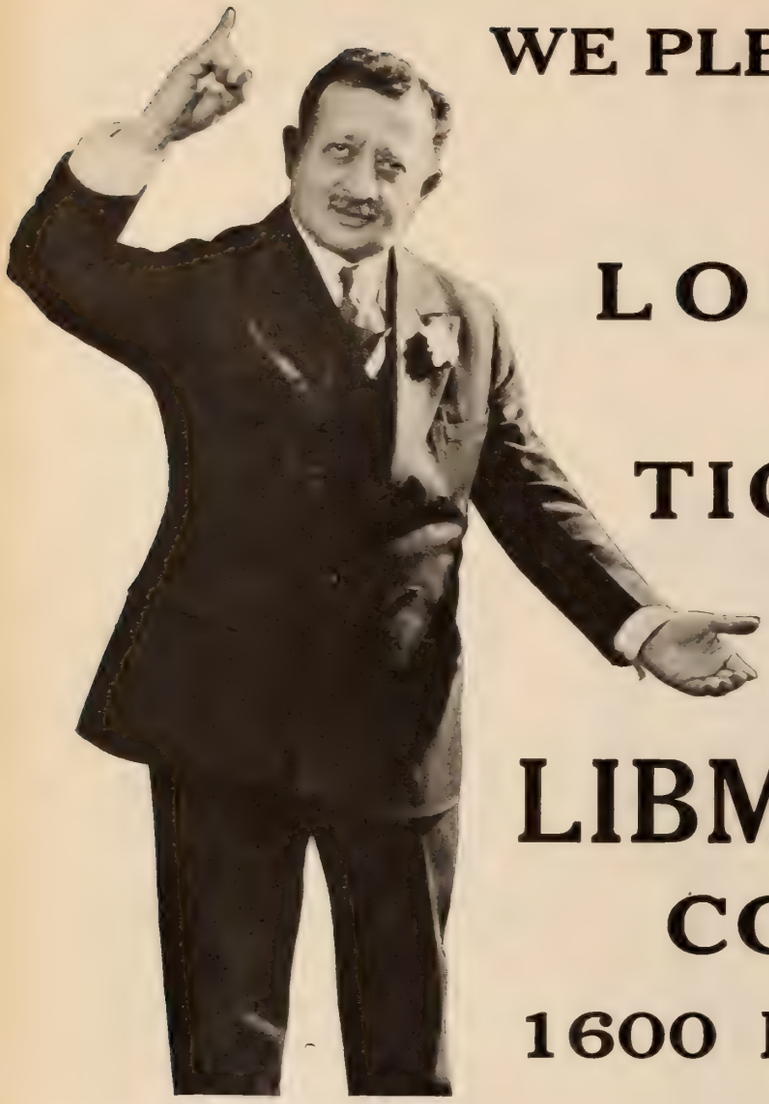
It is significant that while several organ builders placed their facilities at Mr. C. Sharpe Minor's disposal, none could satisfy him in matters pertaining to principles of construction.

His desire to have his ideal organ built in accordance with Link methods and brought out under the Link name was a direct result of his investigation of Link Building Practice.

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We feel that the success Simplex Projectors have gained in all parts of the world is ample justification of the wisdom and correctness of our single policy—SERVICE.

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We maintain a staff of expert engineers whose duty is to see that every Simplex Projector gives the quality of service that it should and does give when properly installed and in proper working condition. These engineers are located in various parts of the country and are at the service of any theatre at any time for advice on any matter pertaining to projection or the operation of Simplex Projectors.

Service From Distributors Simplex distributors are located in 25 centers throughout the country. They are so located that distribution of each projector is made from a point within an easy servicing radius of any theatre.

When purchasing a new projector look up the nearest Simplex distributor; buy through him and you can be assured of getting the service that every buyer of Simplex is entitled.

The service behind Simplex Projectors are all designed to assist exhibitors in reaching the goal that means maximum success. That goal is better projection and better service to patrons.

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Another valuable service that thousands of theatre owners and architects have taken advantage of is our offer of free blue prints of projection booths.

Blue print recommendations are made by experienced theatre architects for any type of theatre, large or small. Full particulars of this service will be sent to you on request.

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Theatre Building & Equipment Buyers Guide

Millions for Theatres

AUTHORITIES in the building world estimate that some hundreds of millions will be spent this season upon new picture theatre buildings and the up-to-date equipment and renovation of our great fleet of modern playhouses.

The sum is staggering. But everything points to the full realization, and perhaps even a greater budget of cost.

There is a real estate boom on all over the country, the like of which has never been seen before. "Boom" does not fairly describe the situation, since very generally it is a substantial though speedy development to catch up with the needs of a fast-growing population and the suspension of building operations during the world war.

And picture theatres, in this day, are closely allied to real estate movements; indeed, often they are the heart and source of them. Add to this the easy money situation and the wholly optimistic statements on the business outlook by such men as Secretary Mellon, President Gary of the U. S. Steel, President Mitchell of the National City Bank and it is evident that the basis for theatre expansion is the broadest and most solid this industry has thus far experienced.

* * *

THE illustration on the cover of this special supplement of MOTION PICTURE NEWS—that of a thirty-six story skyscraper which houses a picture theatre of exceptional beauty—is symbolic of the tremendous development of the picture theatre.

It incites a bit of reminiscence which may be of interest and value.

Almost twelve years ago I was experimenting with a cover for MOTION PICTURE NEWS. In my mind's eye, I had a solid orange-red background with a modern motion picture theatre arising flush from the bottom of the page. The difficulty evolved was that of finding an artist who could conceive of such a thing as the picture theatre beautiful. And, finally, we gave up the attempt.

Architects were not even dreaming of picture palaces in those days. In fact only a few of the daring souls within the industry had visions above the roofs of the multitudinous store shows that dotted the country. The Strand of New York came along hesitatingly; so did the Stillman of Cleveland and the Central Park of Chicago. To have so many seats was daring enough. Today, after little more than a decade, a skyscraper is put up on Broadway over a picture theatre; entire city blocks are developed around them; the growth of great cities, like Los Angeles, is swerved by them; department stores are pushed from thoroughfares by them; all in all they present the most gorgeous public buildings in America today.

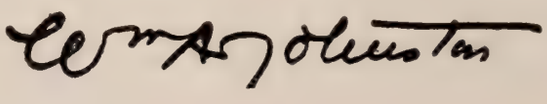
And this development is by no means confined to the big cities. As I write this, there comes to my desk a handsomely engraved invitation to the opening of a new theatre in York, Pa., the decorations of which are done by a noted New York artist. The smaller cities in fact today boast, in proportion to the aggregate, the finest theatres.

But in the big cities a stirring change is under way and will continue for some years—the replacing of several thousand little theatres by a few hundred great neighborhood houses with adequate parking space for cars. It is in this field, in fact, that most of the huge building budget will be spent; and this year is but the beginning. Many hundreds of millions more will be added.

* * *

LAST Spring, on my way to Hollywood to report what the studios would offer for the new season, I stopped in Chicago at the offices of Rapp and Rapp, architects, and the visit was much more than a casual one. I was amazed at their plans for new theatres. Many of them were of such design and proportions as to take one's breath away. I am free to confess that this was the high spot of my entire trip; theatres, more than pictures, indicated the tremendous stride of the industry.

Then and there this special theatre building and equipment section was planned—to which we have added a complete buyers' guide—so that exhibitors everywhere and theatres large and small may know all the details of this upward and forward building and equipment program and know just where and how to fill their own needs.





C. W. Rapp E C. A. Bullock George L. Rapp



Magnificent Paramount Theatre and Office Building, Times Square, New York City, now under construction
C. W. & Geo. L. Rapp, Architects.

The Theatre of To-day

by E. C. A. Bullock

of C. W. and George L. Rapp
Architects

WE are living in a truly remarkable age in theatre building. In little more than a decade we have progressed from the store-front show to the veritable palace, until today more than twenty percent of our motion picture theatres may be classed as modern in every respect.

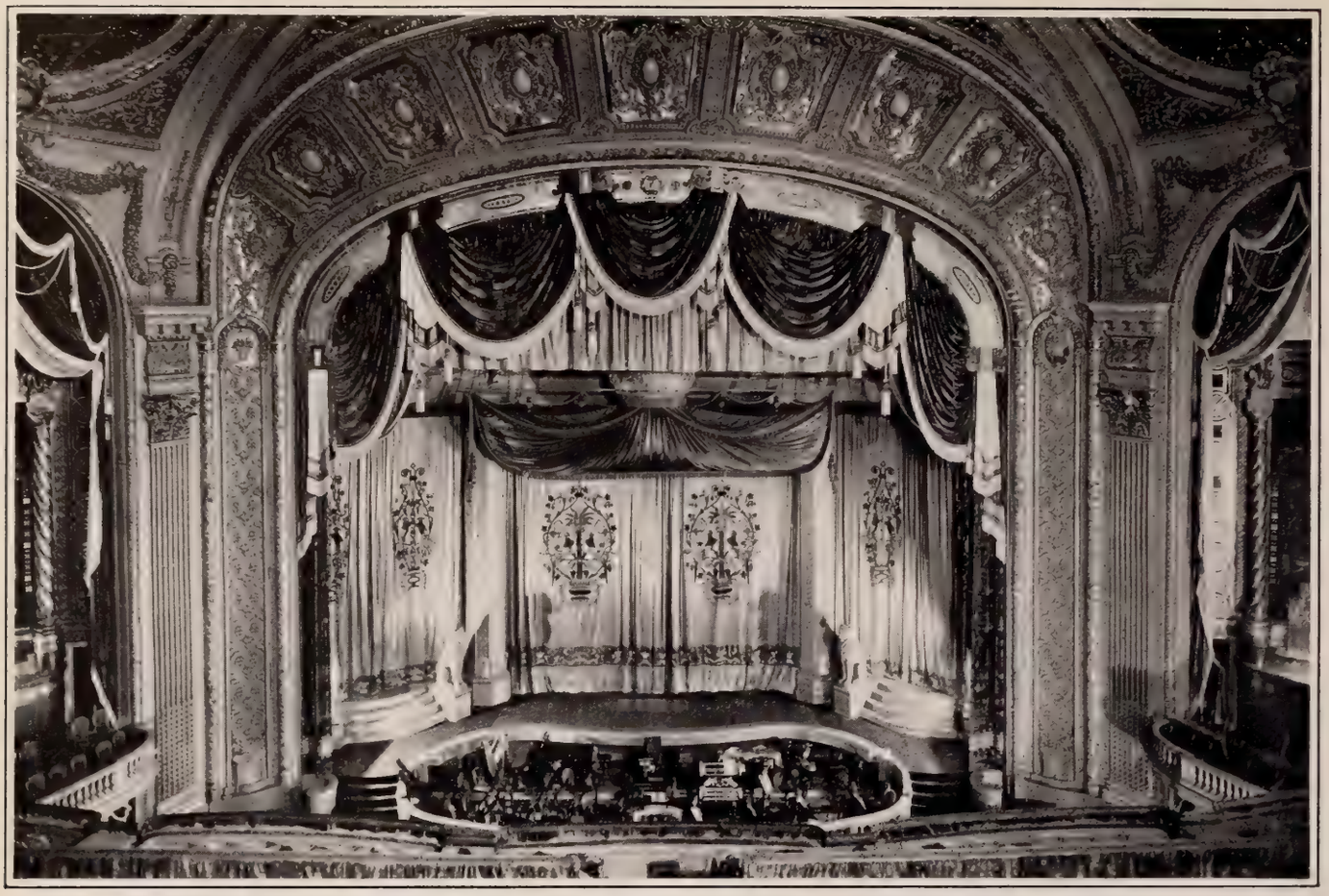
Today there seems to be no limit to what builders of theatres demand, and there seems to be no limit as to what can be done.

The modern theatre is the result of education both on the part of the exhibitor and the patron. The exhibitor has learned that with a large seating capacity it is possible to give programs of variety, appeal and costliness that could not even be dreamed of in a small house. The advent of the modern theatre saw patrons flocking to them with spirited enthusiasm thus showing their appreciation of quality entertainment amid most inviting surroundings.

Psychology Most Important

The psychology of the theatregoer is the most important consideration that confronts the exhibitor, according to Mr. Barney Balaban of Balaban & Katz, the eminent Chicago showmen.

Mr. Balaban and all other successful theatre men agree that the people of today go to the theatre to live an hour or two in the land of romance. And so it is that the sophisticated playgoer must virtually be taken up on a magic carpet and be set down suddenly in a celestial city of gorgeous stage settings, luxurious drapes, and enchanting music. The



Stage and Orchestra Pit Viewed from the Rear of the Tivoli Theatre, Chicago
C. W. & Geo. L. Rapp, Architects



Detail of the Grand Entrance Lobby of the Tivoli Theatre, Chicago
C. W. & Geo. L. Rapp, Architects



A Study of the Detail of the Mezzanine Floor and Lobby in the Tivoli Theatre, Chicago
C. W. & Geo. L. Rapp, Architects

atmosphere of a king's palace must prevail to stimulate the imagination of all those who come within its doors.

People want and demand a clear, direct view of the stage. This requires the elimination of all pillars and columns, substituting therefor the elliptical shape construction.

It has also been learned that the purchaser of the cheapest ticket dislikes the feeling that he is isolated from the rest of the auditorium. And so there have been introduced broad and gradually ascending staircases leading up from lofty and impressive lobbies, making the way to the upper levels of the auditorium attractive and inviting.

Intimate Contact Essential

The modern theatre architect has designed and arranged the entrances and auditoriums in such a manner as to give the patrons, no matter in what section of the house they may be seated, a feeling of intimate contact with the stage and all parts of the auditorium. Investigation has proved to him that theatregoers patronizing the balconies and galleries with their entrances apart from the main entrance, were often made to feel that they were entirely segregated from the rest of the audience. In consequence when the main floor and boxes were filled large sections of the balconies and the gallery remained unoccupied, which resulted in a huge and unnecessary loss to the proprietors.

How well the aversion of patrons to the upper sections was overcome is well illustrated in the case of the Chicago and Tivoli theatres, Chicago, whose orchestra floors and balconies are equally patronized day and evening. On entering either one of these structures patrons find themselves in a lofty, imposing and beautifully decorated lobby running across the front and leading into three promenade foyers, which face it, one above the other, and which extend around the sides of the auditorium, giving the main or orchestra floors a foreign U-shape plan. The promenade foyers, which are wide and spacious, luxuriously furnished and their walls hung with works of art, are reached from and in full view of the lobby by means of a series of wide, gradually ascending staircases which are flanked on both sides by imposing columns.

Upon entering the auditorium from the various upper foyers one finds himself emerging into a spacious balcony descending toward and nearly reaching the stage in a gradual and low sweeping curve, so that the patron often finds it difficult to realize that he is not on the main floor. A remarkable feature of the former is that this effect has been produced in spite of the fact that its lobby covers a ground area of only 60 by 80 feet, and the auditorium an area of only 160 by 170 feet, an accomplishment that is regarded as something of an engineering feat.

One Price Houses

These architectural features have been a genuine aid in bringing about one-priced houses, a condition that is highly desirable.

Theatre rentals in some of the leading cities of the country are so enormous that the exhibitor must use every effort to make every seat a revenue producer. Leases are not uncommon which require the exhibitor to get at last $100.00 per year out of each seat to take care of the rental alone. Such an arrangement makes it necessary that each seat be filled as many as 200 times per year, depending, of course, on the admission price.

The principal difference between legitimate and motion picture theatres is in regard to size. Our vaudeville houses, the largest of the legitimate type, have only between 2,500 and 2,800 seats. Consequently the 5,000-seat motion picture theatre loses considerable of the intimacy of the speaking stage. However, architects have done much to break down the barrier of the stage by being able to make the stage appear big and the auditorium small.

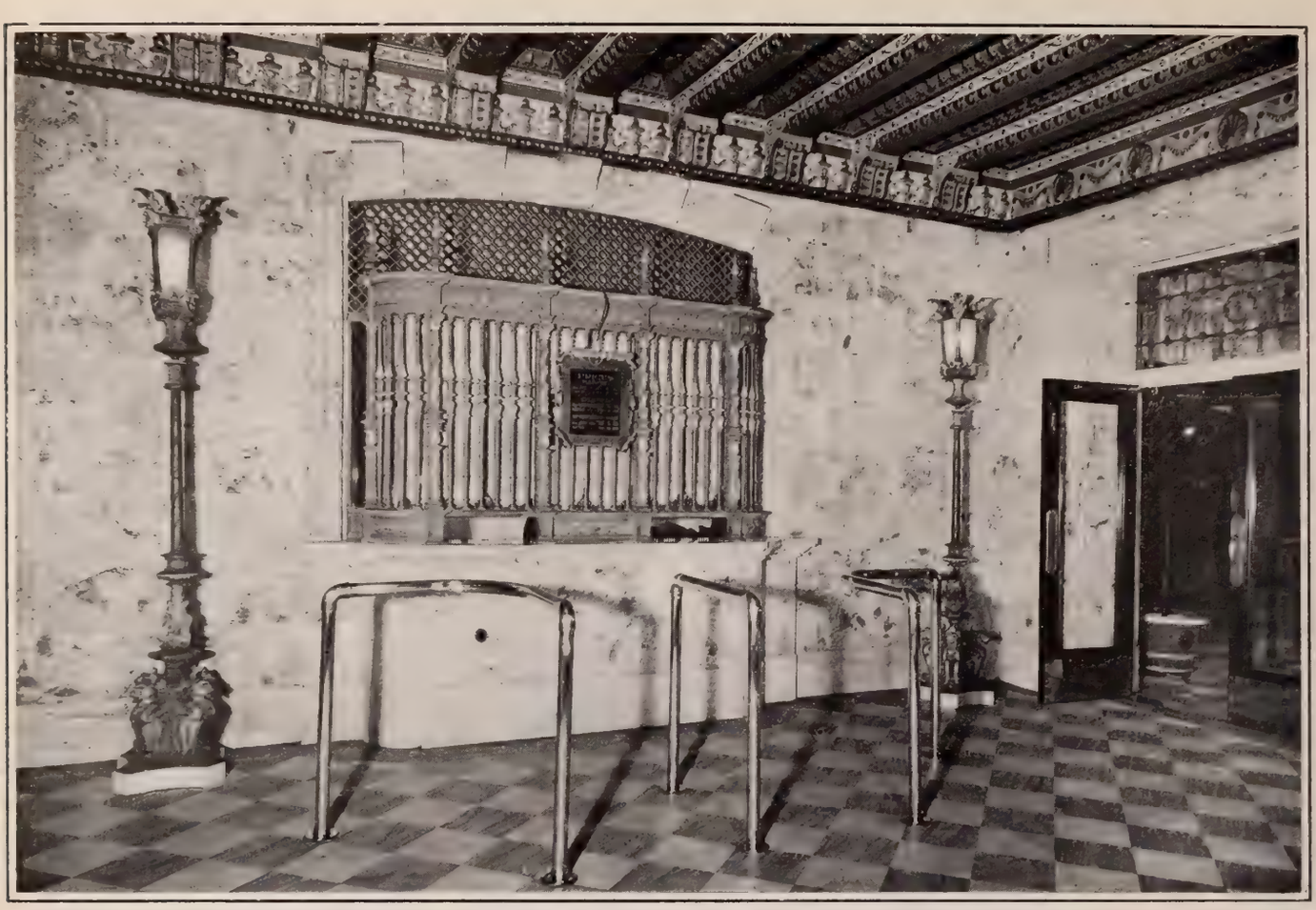
During the last few years we have seen the development of the tie-up between the theatre and office building. This has been necessary to get the proper returns on real estate values.



Lobby of the Wisconsin Theatre, Milwaukee, Showing Grand Staircase
C. W. & Geo. L. Rapp, Architects



Detail of Grand Staircase and Decorations in the Wisconsin Theatre, Milwaukee
C. W. & Geo. L. Rapp, Architects



The Attractive Box Office of Unusual Design of the Capitol Theatre, St. Paul.
C. W. & Geo. L. Rapp, Architects



Part of the Mezzanine Promenade in the Capitol Theatre, St. Paul, Minn.
C. W. & Geo. L. Rapp, Architects

An Impressionable Entrance

First impressions must be stressed through entrance and lobby appeal. At the very outset the patron's spirit of adventure must be catered to and his feeling of magnetism excited.

Giving first consideration to the entrance of a theatre, an attractive theatrical appearance should be sought. The exterior design with graceful curves predominating, although not overdone, provides a pleasing contrast to the cold, straight, and commercial lines of the usual surrounding buildings. The entrance above and below the canopy, if one, should be made up of large and broad unobstructed openings providing generous glimpses of the interior in a most alluring sort of manner. A flood of direct, indirect or outline lighting, may blaze the trail to the theatre though many blocks away. The theatre entrance must be compelling, it must be inviting, and it must overshadow everything in its immediate neighborhood. Literally it must actually be a magnet and pull pedestrians and vehicles toward it.

Electric signs should be designed at the same time as the theatre facade, thus avoiding what has occurred in so many instances, i. e., a beautiful terra cotta front or stone exterior entirely covered by electric signs. If it is necessary for the sake of advertising to cover the front of the building with a superabundance of signs to meet like competition, the entrance should be so designed so that it provides a simple background for the signs and not be a thing of beauty in itself. Sign makers, owners, and architects should co-operate more closely to this end.

While open treatment in the matter of entrances predominates, we often confront the niche type of entrance made necessary by commercial and office-building requirements. A good example of this is the Rialto Square Theatre at Joliet, Ill., now under construction, which has in place of the usual commodious lobby a recess which has been transformed into a



The Attractive Exterior and Entrance of the Capitol Theatre, St. Paul, Minn.
C. W. & Geo. L. Rapp, Architects

veritable miniature stage, a thing of great beauty and a creation which will be of immense drawing power.

This is the day of the unusual in theatre design and the new Paramount Theatre and 36-story office building on Times Square, New York, will contain several innovations. The main entrance on Broadway will give into a grand lobby 200 feet long and 47 feet wide, and rising five stories. Finished in imported marbles and bronze, the lobby will be similar in many ways to the foyer of the Paris Opera. The magnificent building will be surmounted by a tower six stories high and the largest office building clock in New York will face Broadway from this tower. The clock will be three stories high and with chimes imported from Europe. The tremendous drawing power of these features to the entrance of the Paramount Theatre is obvious.

The Box Office

It is generally agreed that the box office should be placed in the middle of the entrance as near the street as is possible. Not under any circumstances should it be necessary to pass through doors or by other obstructions before a ticket may be purchased.

Making the Lobby Appeal

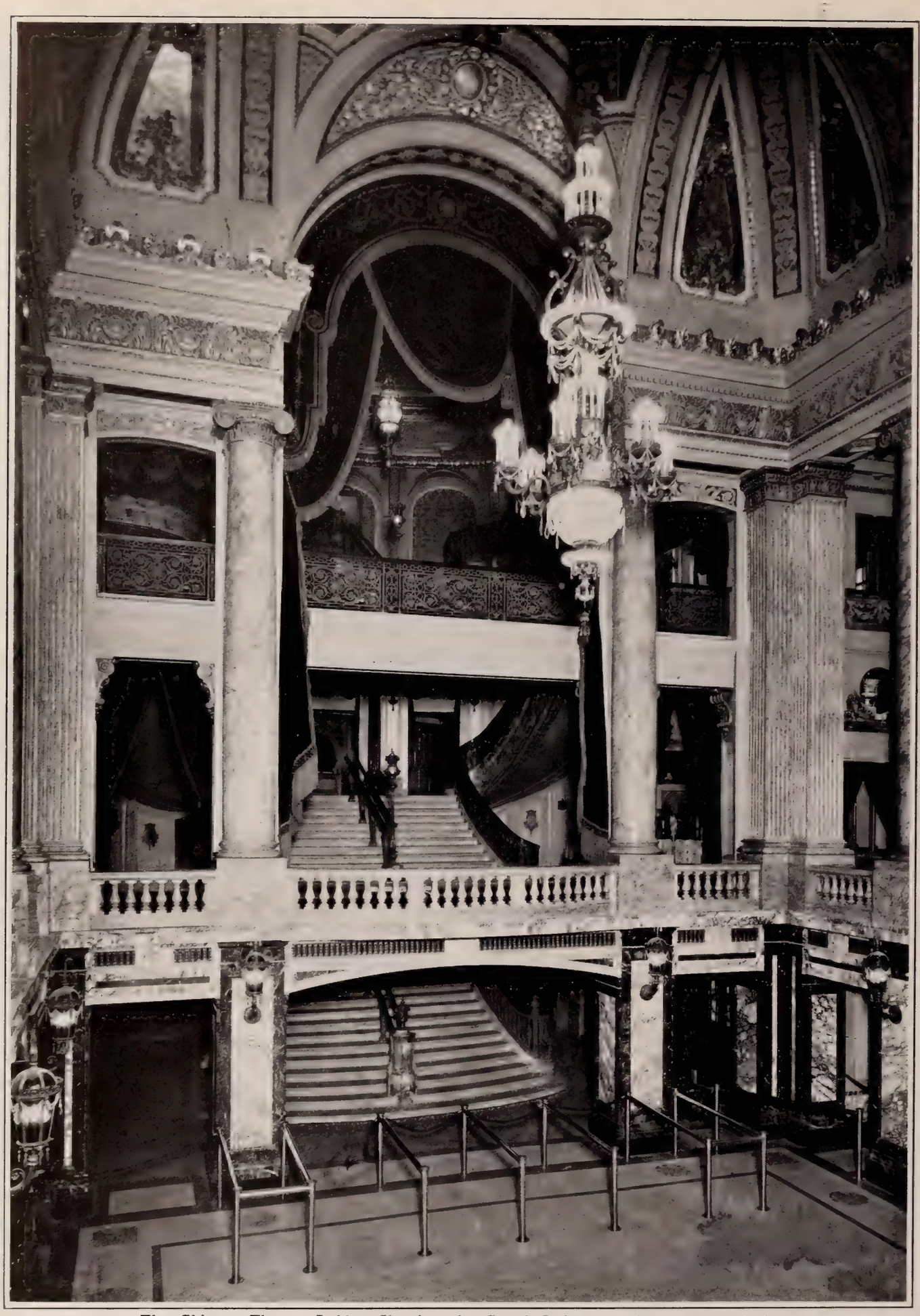
Equally important to the correctness of the entrance is the design of the lobby.

In reality the lobby must be a place of genuine interest, a place where the waiting throngs may be transformed from the usual pushing, complaining mob into one of a joyous mood.

The walls and surfaces of the lobby should be as open in treatment as possible, permitting the theatregoer to get one vista after another which will react with a decided spirit of adventure and a desire to gain admittance to the other parts of the house. In other words, the lobby should be so designed and so equipped that the fascination resulting from it will keep the patron's mind off of the fact that he is waiting.

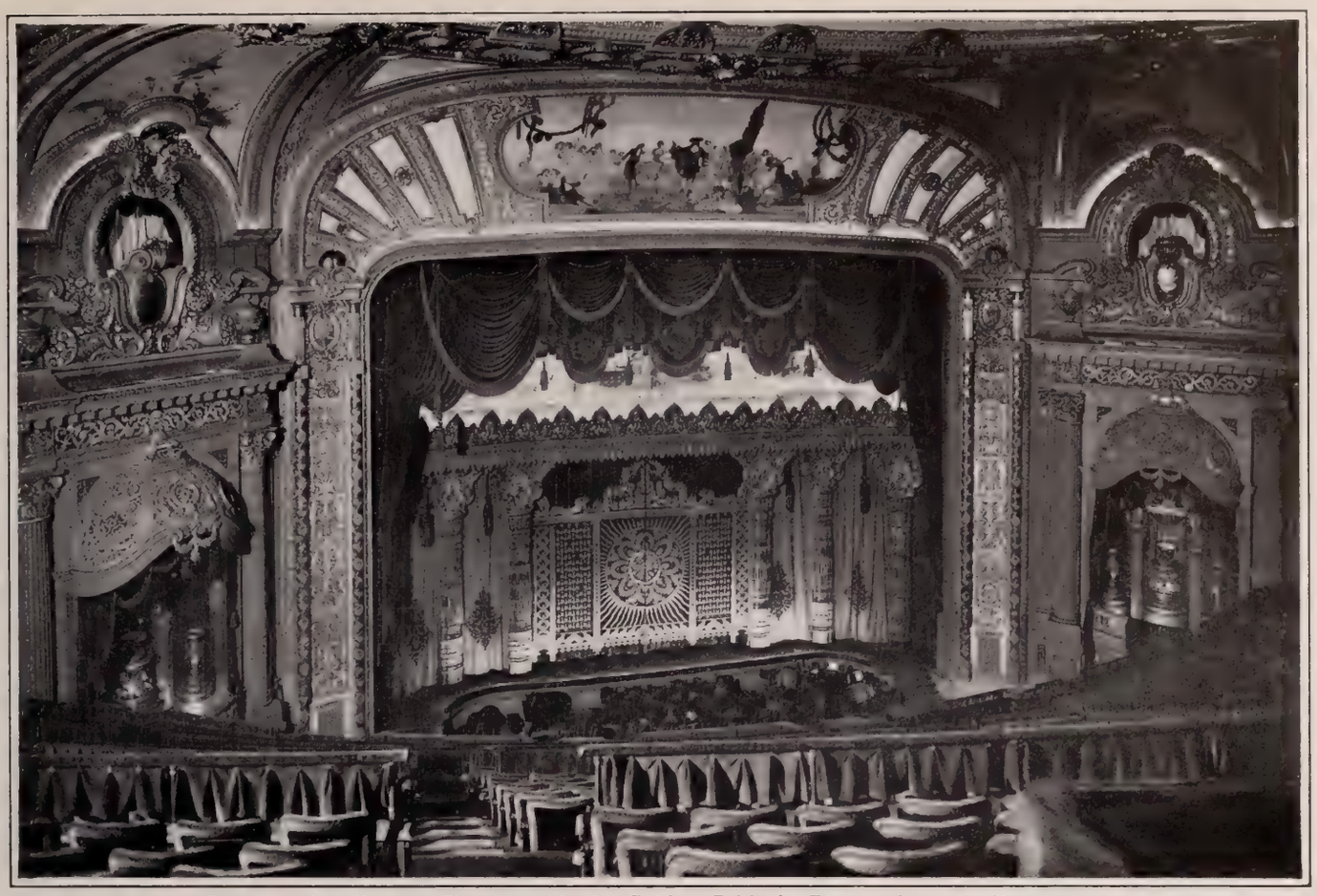


Part of the Mezzanine Promenade in the Capitol Theatre, St. Paul, Minn.
C. W. & Geo. L. Rapp, Architects

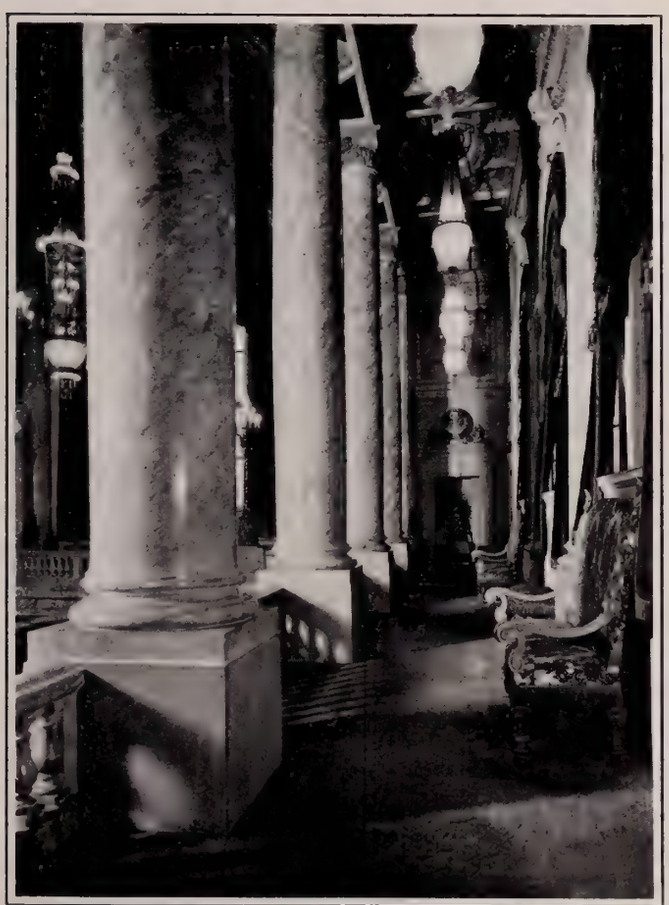


The Chicago Theatre Lobby, Showing the Grand Staircase and treatment of the Ceiling

C. W. & Geo. L. Rapp, Architects



Stage at the Chicago Theatre with the Golden Grille in Place. Also the Proscenium with Beautiful Murals Over Stage
C. W. & Geo. L. Rapp, Architects



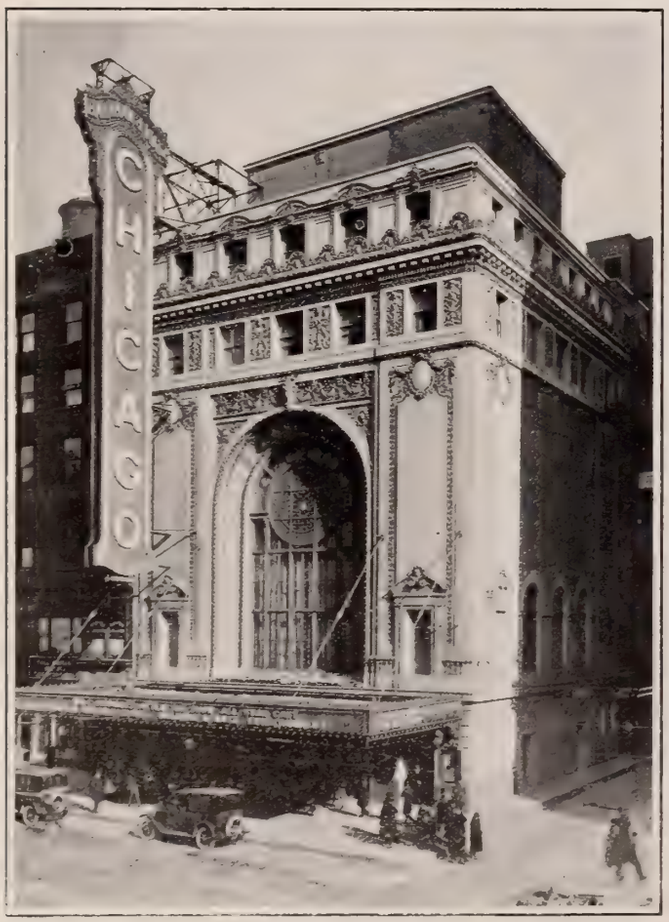
Massive Pillars and Elaborate Draperies and Furnishings of the Mezzanine Floor of the Chicago Theatre Lobby
C. W. & Geo. L. Rapp, Architects



One of the Spacious Upstairs' Lobbies in Chicago Theatre Showing Treatment of Arch Ceilings and Lighting Effects
C. W. & Geo. L. Rapp, Architects



Exterior of the Ambassador Theatre, St. Louis
C. W. & Geo. L. Rapp, Architects



Exterior of the Chicago Theatre, Showing the Mammoth Sign Visible for Miles North and South of the Theatre
C. W. & Geo. L. Rapp, Architects

The better theatres have done much toward making the lobby appeal. Rare paintings, impressive statuary, costly rugs and beautiful tapestries, displayed therein have a marked effect on the waiting patron. A feature of both the Chicago and Tivoli theatres, Chicago, is the rich gold grand piano situated on the mezzanine promenade. The musicians in charge render light, airy, selections which makes the waiting minutes fly by quickly.

Indeed the most striking feature of the Uptown Theatre, Chicago, is the block long lobby, running straight through from Lawrence Avenue to Magnolia Avenue, furnishing a promenade of 290 feet. It makes one of the most imposing theatre lobbies in the world, certainly by far the largest in Chicago.

The Small Theatre

Regardless of reports to the contrary the architectural principles exemplified in such large houses as the new Ambassador in St. Louis, the Capital in St. Paul, and Shea's new Buffalo in Buffalo, are just as applicable to smaller and less pretentious theatres.

One of the best examples of this theory is the Al Ringling Memorial Theatre at Baraboo, Wis., built for a man who thoroughly appreciated all forms of art. It is an artistic gem in every particular, with a seating capacity of 1,200. The little theatre of Versailles was taken as a model, and every possibility of design and decoration was utilized. An innovation in this small house was the introduction of miniature stages on each side of the main stage, in place of boxes, to be used during various acts of a performance.

Almost any theatre, regardless of size, will permit the use of a fountain in the foyer, and there is nothing more pleasing artistically.

Structural and Engineering Problems

The theatre of today has presented many gigantic problems to the structural engineer, who believes that the motion picture itself is largely responsible for the development of the theatre, with the consequence that everything in conjunction with it had to develop.

Nowadays it is necessary to carry immense loads on long spans. Formerly the maximum limitation of a balcony cantilever was 20 feet. Now builders of theatres think nothing of 30 to 40 feet.

The span of the auditorium of the Chicago Theatre, Chicago, is 170 feet from wall to wall. A one-piece girder used in the balcony of this theatre weighed 68 tons, and because of its immense proportions had to be unloaded in Chicago by a wrecking crane.

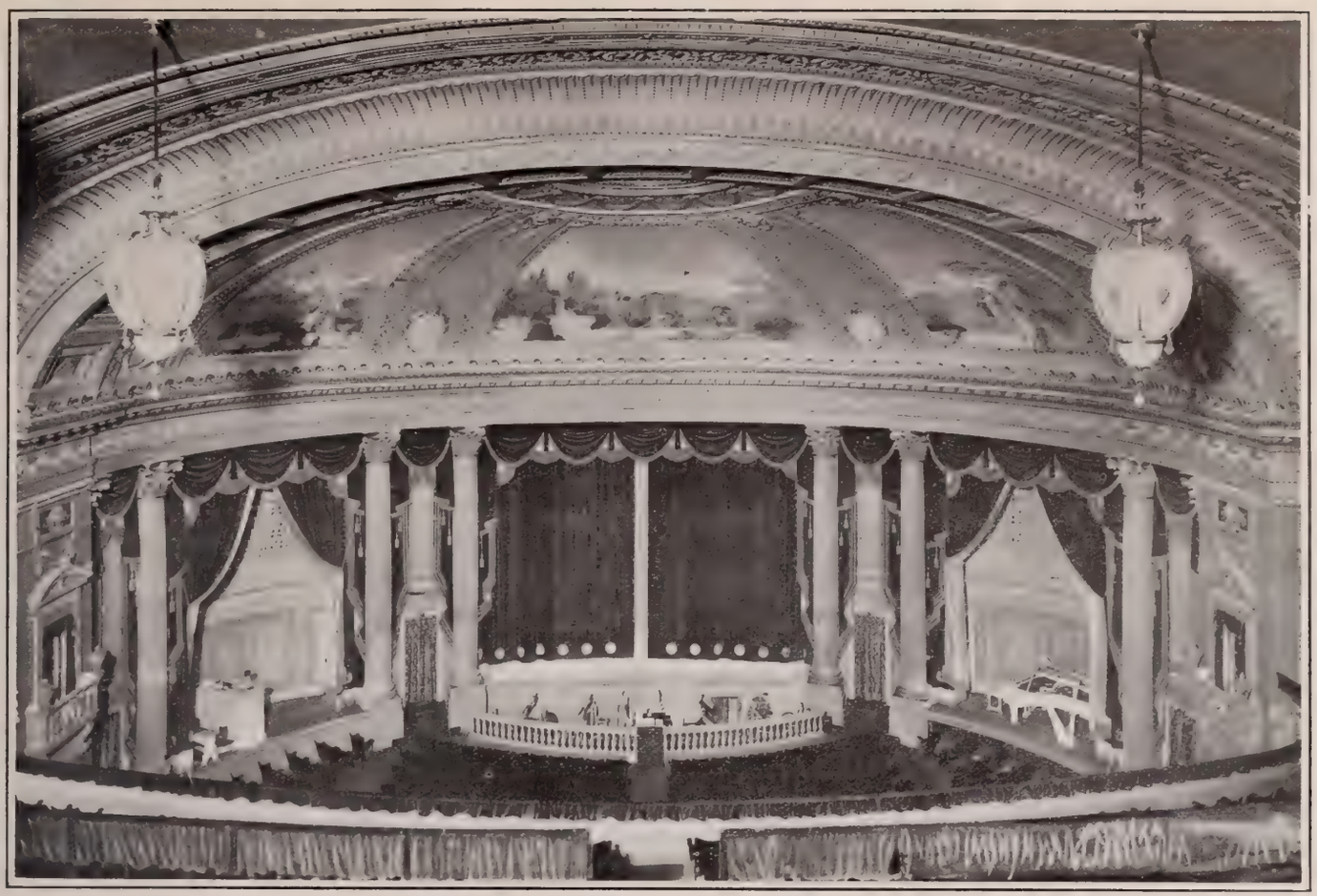
Structural design must follow architectural design. Supports must be concealed. Reinforced concrete adapts itself better than structural steel especially in the case of mezzanine balconies. The resulting thinner construction makes it much easier to meet architectural requirements.

Structural features have followed the development of the houses. The old idea of two or three separate balconies in stair-step fashion has been supplanted by one main balcony. Also the balcony, roof, stage and lobby framework is now independent of the building, that is they are self-sustaining without the main walls.

The theatre and theatre-office buildings now in vogue presented additional structural problems in carrying the immense skyscrapers over the huge auditoriums.

In the Balaban & Katz Theatre in the new Masonic Temple, Chicago, now under construction, trusses weighing 200 tons, composed of individual pieces weighing up to 60 tons, are necessary to carry the many floors and lodge halls over the theatre.

The foundation loads of such structures must be carried to rock. In some cities this requires only going to a basement level of 65 feet, while in others it is necessary to go as deep as 150 feet.



The Interior Under the Balcony of the Capitol Theatre, Davenport, Iowa
C. W. & Geo. L. Rapp, Architects.



Exterior of the New Detroit Theatre and Office Building, Detroit, Mich.
C. W. & Geo. L. Rapp, Architects.



Magnificent Crystal Chandeliers are Features of the Lobby of the B. F. Keith Theatre, Cleveland.
C. W. & Geo. L. Rapp, Architects

The height of combination theatre-office buildings, and all other skyscrapers for that matter, is due to the development of structural steel, which was perfected less than 50 years ago and which was first used in Chicago. Reinforced concrete has only been in use to any great extent in theatre construction about 15 years. It is more flexible than structural steel and can be used in many places to better advantage.

Test Loads

An interesting phase of structural engineering is the testing of the individual cantilevers in balconies for possible deflection. The live or superimposed load is reckoned at 100 pounds per square foot. However, the arrangement and placing of seats will produce a load of only 35 pounds per square foot. The only place where this weight is greater is in the aisles where it will not exceed 75 pounds and it is but momentary.



Stage of B. F. Keith's Theatre, Cleveland
C. W. & Geo. L. Rapp, Architects

The test load figures 750 pounds per square foot. This is accomplished by placing sacks of cement, 14 high, in a concentrated space 7 feet wide, from an outer point to the support. For example, Keith's E. 105th Street Theatre in Cleveland underwent such a balcony test to the amount of 117,000 pounds.

Safety and Precaution

Every precaution—every safeguard. That is the tendency of the day. Safety is assured from fire and other dangers. The testing and inspection of materials and installation is today a science in itself.

Effective Lighting

A high intensity of lighting should prevail underneath the canopy and in the lobby, with a gradual lessening through the foyers and promenade tending to almost darkness as the auditorium is reached.

The progress in electric sign manufacture has been marked, until today one is almost amazed at the proportions of this phase of theatre lighting. The new Orpheum Theatre sign on the Metropolitan office building, Chicago, now under construction, will burn more current by 50 percent than the entire 22-story office building.

The signs on the new Uptown Theatre, Chicago, carry the largest connected load of any theatre in the country. They are handled by two 500-kilowatt water-cooled transformers. On the Broadway frontage alone the combined load is more than the total of three of Chicago's leading legitimate houses, the Harris, Selwyn and Woods. A 1,500 ampere sign cabinet takes care of the canopy and the outline lighting with remote switches, which permit operation from a distance and with the utmost safety.

The main principle in lighting effects is to be able to make the stage appear as part of the auditorium. In reality this is simply introducing stage lighting effects in the auditorium and making it a part of the stage setting in so far as possible. This creates that intimate feeling that is so necessary.



An Attractive atmosphere is Created by the Ladies' Room in the B. F. Keith Theatre, Cleveland
C. W. & Geo. L. Rapp, Architects

An abundance of light should be on the organ niches and in the proscenium openings. Auditorium and stage lighting should be cove lighting and on dimmers. Dimmers enable one to bring the light on slowly and artistically. Nearly all of the newer theatres have concealed light in their auditoriums in three colors. Red, green and blue, the three primary colors, can produce any color in the spectrum, including white. However, 90 per cent of the houses have red, amber, and blue. Very few have white only. An innovation in the Balaban & Katz Theatre in the new Masonic Temple, Chicago, will be the ivory electrical fixtures which are said to contribute a fourth color with magnificent effect.

The magic of a Mediterranean sky—the peaceful exhilaration of an Italian garden under soft moonlight glow—stars that twinkle and fade behind fleecy, languishing clouds, all of these effects are possible when the operator knows colors and the use of primary and complimentary tints.

The plan of diffused and concealed lighting carried out adds tremendously to the architecture, with the result that the color tones adopted are restful ones and take strength from the lighting system.

The switchboard with remote control has the dimmers and switch lever together for easy control both from the safety and utility standpoint.

The well equipped booth has three projection machines, two dissolvers, and two or four spotlights. Energy should come from duplicate sources for emergency protection.

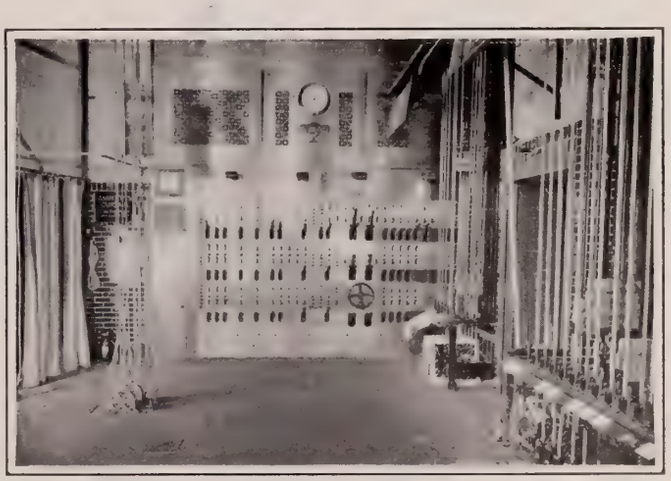
It is highly important that the lighting phase be taken into consideration at the time the decorating is done, so that the colors will not be neutralized.

Nowadays the musical conductor is the director of the show. He is the one that operates the buzzer, and the stage manager and all others get their cues from him. His music is synchronized and ends simultaneously with the picture or feature entertainment.

An innovation is the orchestra lift which brings the orchestra to the stage or auditorium levels. It is electrically controlled by the organist. It can also be used as a part of the stage. The reason given for elevating the orchestra is in response to a criticism that the tones are somewhat muffled in the pit, which is particularly noticeable in the back parts of the house.

Usher Signal System

In theatres of more than 2,500 capacity an usher enunciator system is necessary if each seat is to work continuously. Such a system, relayed through a captain on every level to the doorman, almost perfectly times the ratio of patrons leaving and those being admitted. *Today it is a question of accommodating the people when they want to come.*



Back Stage in Keith's Theatre, Cleveland, Showing Electrical Switchboard
C. W. & Geo. L. Rapp, Architects



Al. Ringling Theatre, Baraboo, Wis., Showing Treatment of the Boxes and Ceiling
C. W. & Geo. L. Rapp, Architects



Capitol Theatre, Davenport, Iowa, Showing a View of the Stage and Dome
C. W. & Geo. L. Rapp, Architects

Ventilation

Every exhibitor must admit that each patron is entitled to body comfort. This brings us to the matter of proper ventilation.

There are two systems of ventilation—upward and overhead. One is about as efficient as the other. The only argument against the former is that some claim that it produces a gale on the ankle.

While many city ordinances demand only an adequate supply of air, others require 25 feet of air per person per minute. In order to provide this most theatres have three main supply fans situated on the orchestra floor, in the balcony, and in the lobby, with exhaust fans on the main floor, and in the toilets, dressing rooms, and picture booth.

The air must be washed, otherwise it would be necessary to redecorate every year.

The ice plant in a 4,000-seat house requires 250 to 350 tons of refrigeration every 24 hours. This is accomplished by placing cooling coils in the air washer, the currents passing through the fan out into the theatre. The use of ice for cooling would make the air damp and unhealthy even though it were cool. The humidity content, however, must be regulated properly to avoid clammy, wet, atmosphere.

Refrigeration requires 1½ gallons of water per minute per fan. Several theatres throughout the United States have erected cooling towers to save water with good success.

Only 75 percent of the air should be taken out in order to maintain pressure in the house all of the time. This rush of cool air through the lobby during the summer months is a splendid advertisement for prospective patrons among the passersby. The air should be varied as the house fills. This, however, is a matter that depends on weather, dress and warmth of bodies. Once a theatre is overheated it takes 15 to 30 minutes to get it back to the desired temperature. Remote control on the fan motors make it possible to regulate temperature very quickly. A theatre heats fast and cools slowly.

Something New Always

The public is always looking for innovations, and they are not being disappointed.

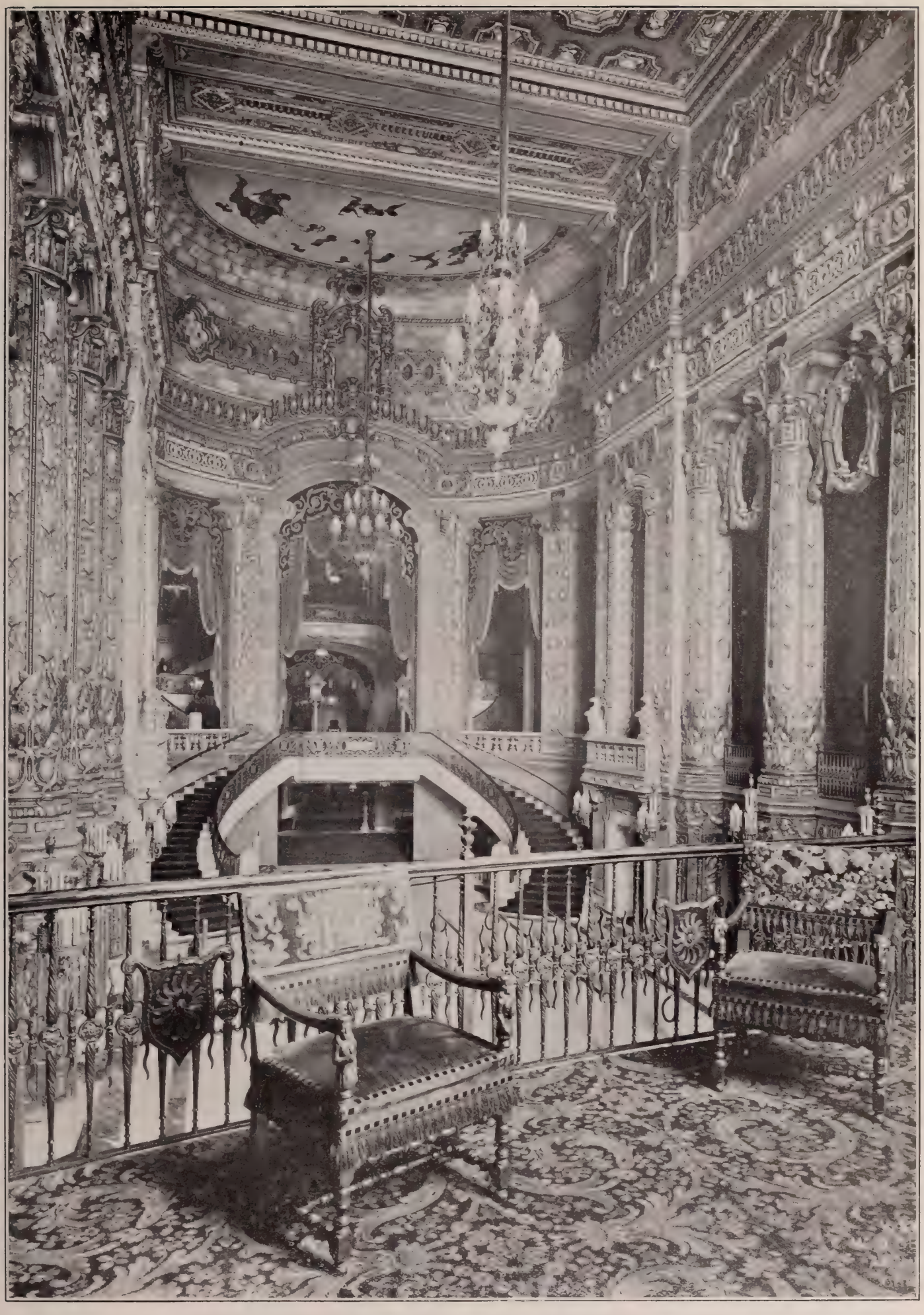
The outstanding novelty in the new Paramount Theatre, New York, and one which should give even the most sophisticated theatregoer a thrill, will be a promenade circling the upper part of the theatre which will enable one to stroll about and look down directly onto the big audience. The ceiling promenade, the only one of its kind in America, will be reached by high-speed elevators.

Other startling features of this motion picture palace include a stage with enormous water tanks, which will make possible the staging of ice ballets and other scenic effects in connection with the exhibition of pictures; special arrangements for the handling of two orchestras, and a completely equipped private theatre with a full stage and all modern scenic appliances which will enable the management to give adequate rehearsals to their performances before presentation to the public.

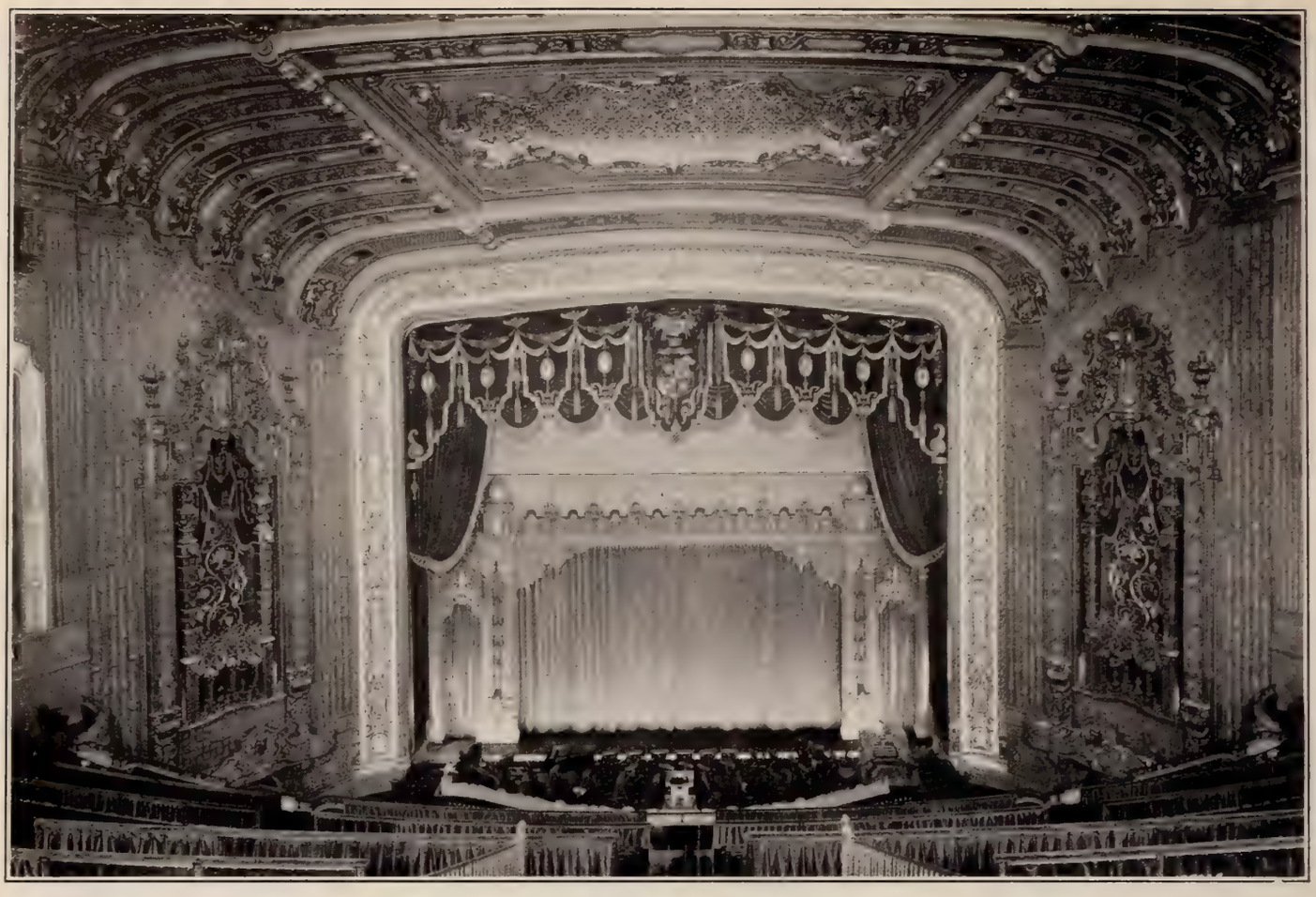
Then too, a radio broadcasting station, which will put the theatre's musical programs on the air; a motion picture Hall of Fame containing portraits and biographical material of the more notable figures in the history of the cinema; and a trophy room possessing exhibits marking the more outstanding events in the development of the Famous Players-Lasky Corp., are typical of the radical advance being made in theatre design.

The new Uptown in Chicago boasts of cosmetic and smoking rooms for the ladies, a playroom and nursery for the children, a hospital room, a radio broadcasting and receiving room, and a public service room, each with proper attendants. It also has an elevating orchestra platform, operating in sections as desired; a stage nearly a block wide and deep enough to present a production with 300 performers; dressing rooms to accommodate several hundred actors and musicians, and a stage electrical control which makes possible stage miracles hitherto believed impossible.

What the future holds in the way of theatre design and special features is highly interesting in view of the many noteworthy accomplishments of present day building and architectural design.



Lobby and Grand Staircase of Balaban & Katz Uptown Theatre, Chicago.
C. W. & Geo. L. Rapp, Architects.



Great Proscenium Arch and Stage of Balaban & Katz Uptown Theatre, Chicago.
C. W. & Geo. L. Rapp, Architects.



Broadway Entrance of Balaban & Katz Uptown Theatre, Chicago.
C. W. & Geo. L. Rapp, Architects.



Detail of One of Lobby Staircases in Balaban & Katz Uptown Theatre, Chicago.
C. W. & Geo. L. Rapp, Architects.

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MONDAY AND TUESDAY
WEDNESDAY AND THURSDAY
FRIDAY AND SATURDAY
NOW SHOWING
THIS WEEK
NEXT WEEK
FIRST TIME SHOWN
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Proper Tools for Exhibitors

By HAROLD B. FRANKLIN

EXPERIENCE has clearly shown that there is only one type of equipment that ought to be used in a motion picture theatre, and that is the very best for the very good reason that in the long run it is cheapest. This applies to every conceivable type of equipment from the electric sign in front, to the screen on the back wall.

The only way a theatre can be run efficiently is when the exhibitor has the proper tools. There is no excuse for poor projection in any kind of theatre that caters to the public, whether it is a de luxe house located in the heart of the city or a motion picture house in a small community. The question of obsolescence is forgotten when the equipment employed in a theatre is of the very best.



Harold B. Franklin, Director, Theatre Department, Famous Players Corp.

Statistics show clearly that it is much cheaper to operate a theatre with equipment that is of the very best than it is by geting along with makeshifts. For example, a good chair will stand the wear and tear that a cheaper one won't. The same applies to projection machines and other mechanical appliances that are given hard usage. In buying an organ one should always strive to get the very best. The upkeep of a poor instrument would buy a new instrument several times over in a period of ten years. A carpet can be purchased at $3.00 per yard and also at $6.00 per yard, but the far sighted exhibitor is the one who selects the carpet that costs $6.00.

In the early days of motion picture exhibition when many articles that were used in the operation of the theatre were in the experimental stage, there was some justification for "shopping," but these days, when good standard equipment has stood the test of time, no exhibitor of experience need experiment, because the great majority of articles that are used in a motion picture theatre have been standardized and have stood the test of time and in the great majority of instances are manufactured by companies who are reliable and who stand behind the merchandise they sell.

Therefore, operators of theatres should guide themselves as to how good a certain piece of equipment is rather than how cheap it can be bought. It is only with such a viewpoint that an exhibitor can hope to keep abreast of the times and can meet competition successfully.

Advances and Improvements in Equipment

IT is a wise procedure for every exhibitor to delay, periodically, his daily pursuit of problems of bookings, policies and other numerous worries besetting a showman, in order to review the world of theatre equipment. Surprising advances are continuously being made in various types of theatre equipment both through inventions and improved apparatus. Often these improvements are of such important natures as to materially better the very presentation of the picture, or else have a decided influence on seasonal or yearly box office receipts.

Perhaps the feature of a large portion of all this better equipment that appeals most strongly to exhibitors lies in its economy of operation. Much apparatus can be purchased to-day that actually affects a saving equal to its own cost over a relative short period of time—thereafter paying a handsome dividend.

Modern Theatre Equipment has more than kept pace with progress in this industry. The appeal that to-days' theatres make to the public is due largely to the appeal of their unusual physical characteristics—which in turn, are made possible, in no small part, to improved methods and apparatus.

Projection, air conditioning, lighting, appointments, stage effects, etc., all have undergone revolutionary changes during the past few years. Only the lesser progressive exhibitors have failed to note, partially at least, these improvements and profited thereby.

Keeping theatres up-to-date in equipment is to-day no haphazard task to be done at belated periods; exhibitors will find it profitable from more than one angle to devote serious attention to this important phase of showmanship.

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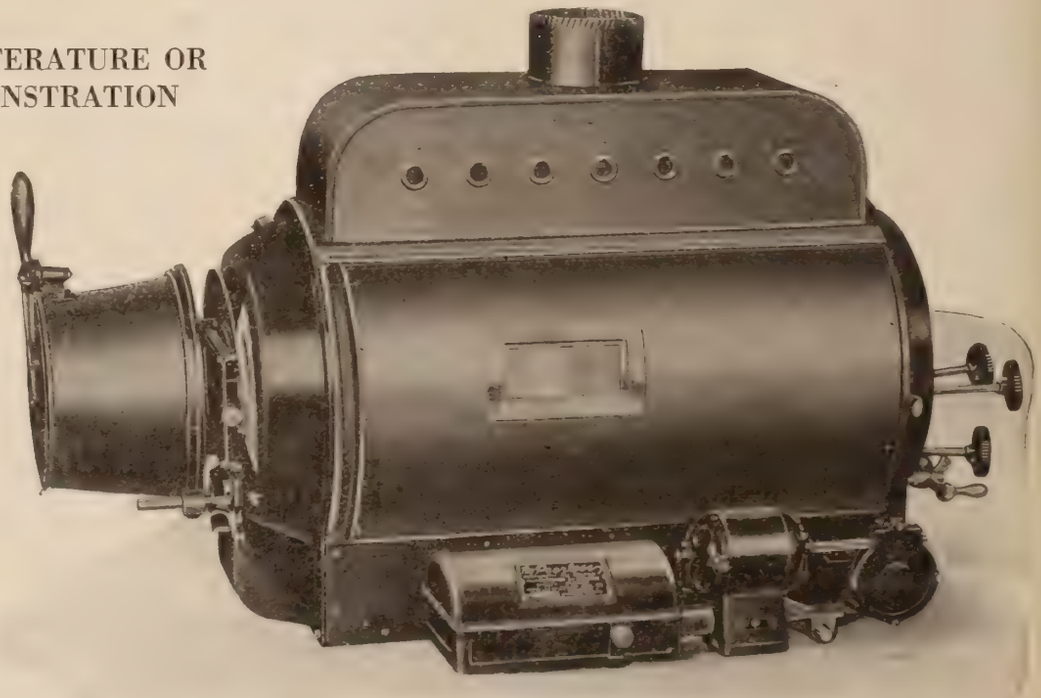
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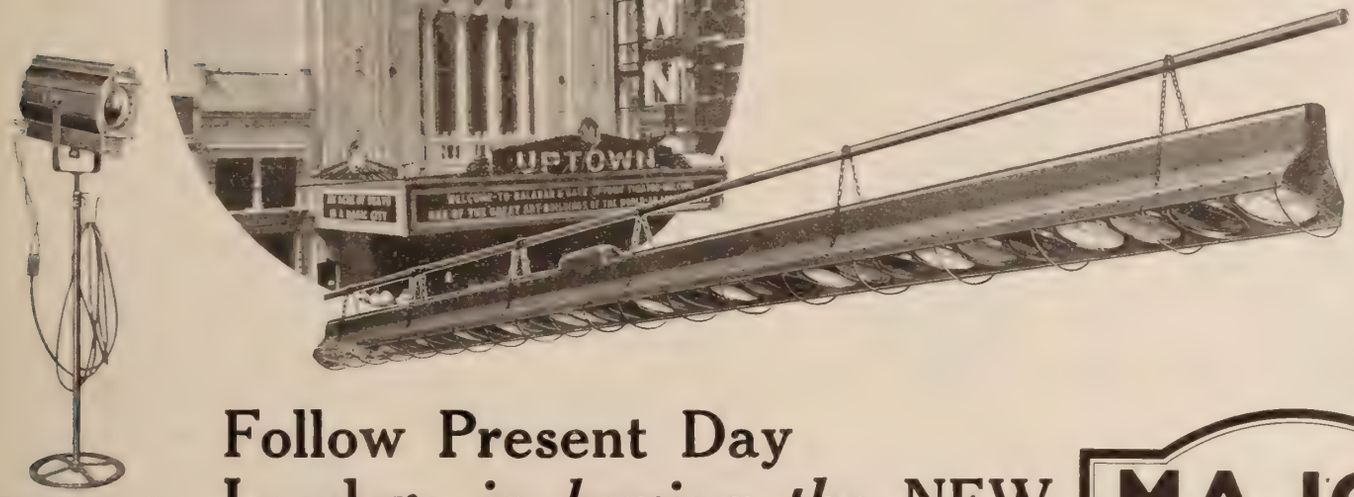
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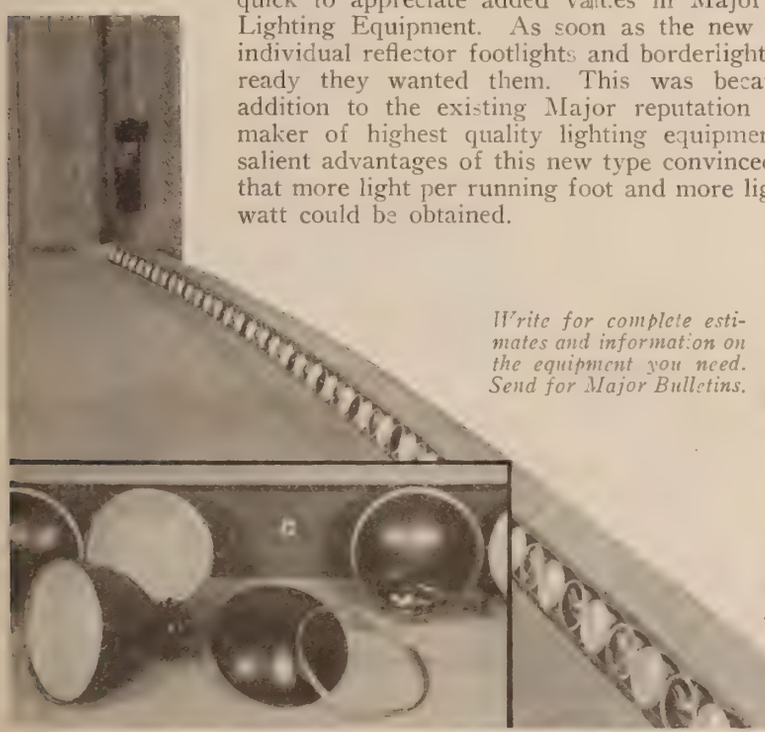


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Keasby & Mattison, Ambler, Pa.
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Fulton, E. E., 3206 Carrol Ave., Chicago, Ill. (See Adv.)
Mestrum, Henry, 817 Sixth Ave., N. Y. City. (See Adv.)
Monarch Theatre Supply Co., 724 S. Wabash Ave., Chicago, Ill. (See Adv.)

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National Lamp Works, Nela Park, Cleveland, Ohio.
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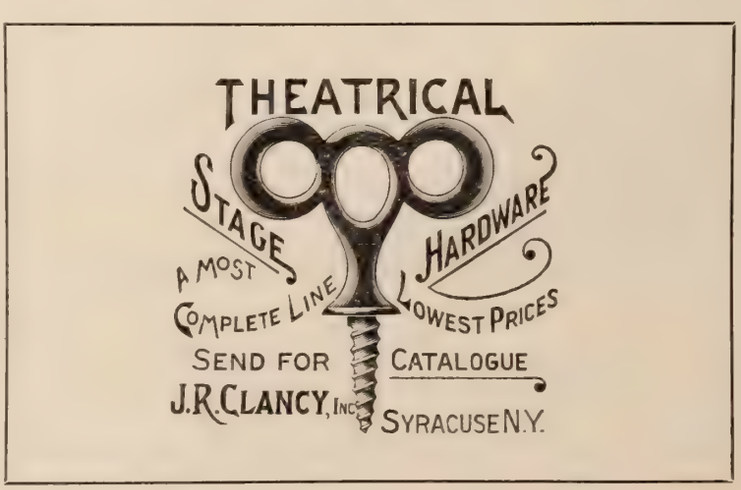
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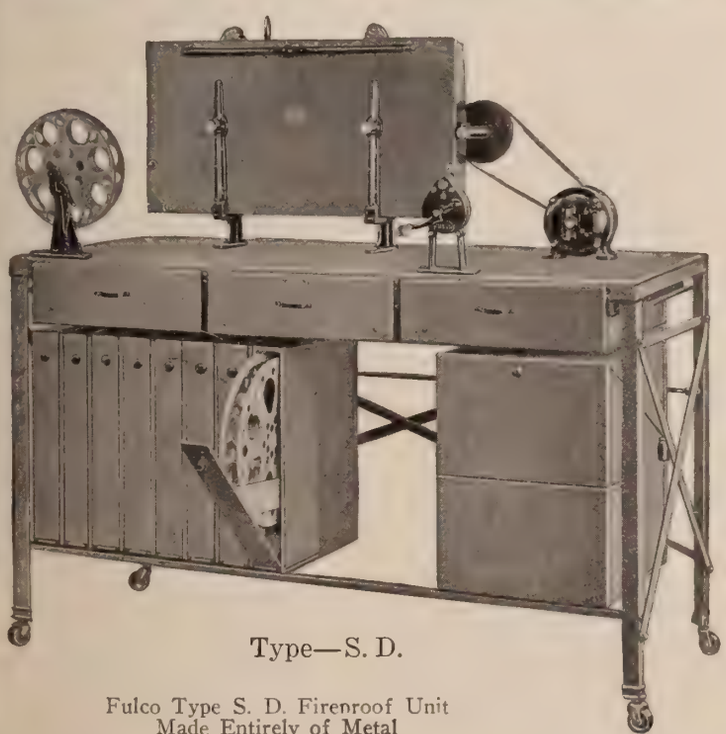


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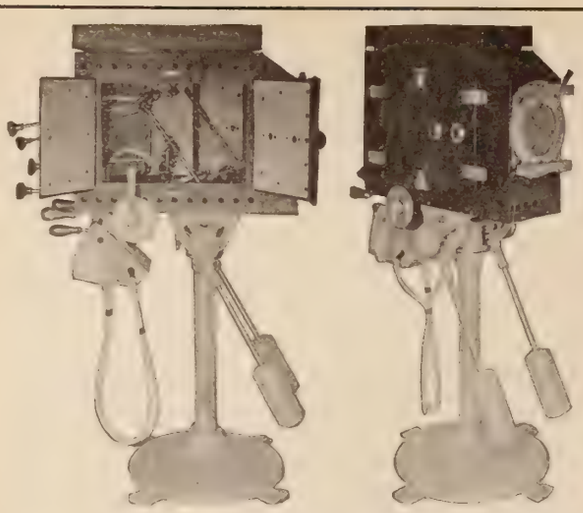
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(See Plastering, Architectural)

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(See Curtain Machines, Automatic)

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(See Sprinklers, Automatic)

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(See Temperature Regulation System)

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(See Advertising Novelties)

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Moving Picture Adv. Co., 1208 Vine St., Philadelphia, Pa.
Old Glory Mfg. Co., 210 W. Van Buren St., Chicago, Ill.

BASKETS, Decorative

Best Chemical Co., 833 North 17th St., Allentown, Pa.
Doty & Scrimgeour Sales Co., Inc., 148 Duane St., N. Y. City.
Leistner, Oscar, 319 W. Randolph St., Chicago, Ill.
McCallum Decorative Corp., 135 7th St., Pittsburgh, Pa.
Netschert, Frank, Inc., 61 Barclay St., N. Y. City. (See Adv.)
Randall, A. L. Co., 729 S. Wabash Ave., Chicago, Ill.
Worcester Artificial Decorative Plant Co., 194 Front St., Worcester, Mass.

BASKETS, Electric

(See Baskets, Decorative)

BELLS, Musical Electric

Deagan, J. C., Inc., 4652 Spuyten Duyvil Parkway, N. Y. City.
Mayland's Son, R. H., 54 Willoughby St., Brooklyn, N. Y.
McShane Bell Foundry Co., 48 E. 41st St., N. Y. City.
Meneely Bell Co., 220 Broadway, N. Y. City.
Schwarze Electric Co., Adrian, Mich.

BELTING, Leather, for Projectors

Blue Seal Prod. Co., 456 State St., Brooklyn, N. Y.
Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago, Ill. (See Adv.)
Nicholas Power Co., 90 Gold St., N. Y. City (See Adv.)
Precision Machine Co., 317 E. 34th St., N. Y. City. (See Adv.)

BIRD BATHS, Lobby

Architectural Decorating Co., 1600 S. Jefferson St., Chicago, Ill.
Randall, A. L. Co., 729 S. Wabash Ave., Chicago, Ill.

BLOWERS AND EXHAUSTERS

American Blower Co., 6004 Russell St., Detroit, Mich. (See Adv.)
Arctic Nu-Air Cooling & Ventilating Co., 808 State Lake Bldg., Chicago, Ill.
Clarage Fan Co., Porter & North Sts., Kalamazoo, Mich.
Garden City Fan Co., McCormick Bldg., Chicago, Ill.
Ilg Electric Ventilating Co., 2850 N. Crawford Ave., Chicago, Ill.
Reynolds, B. F. & Co., 118 West Ohio St., Chicago, Ill.
Richmond Engineering Co., 940 Brook Ave., Richmond, Va.
Skinner Bros. Mfg. Co., Inc., 1474 S. Vandeventer Ave., St. Louis, Mo.
Sturtevant Co., B. F., Hyde Park, Mass.
Supreme Heater & Ventilating Corp., 1522 Olive St., St. Louis, Mo.
Typhoon Fan Co., 345 W. 39th St., N. Y. City. (See Adv.)

BLOWERS, Organ

(See Organ Blowers)

BOARDS, Program

Braxton Frame Co., Inc., 3 E. 12th St., N. Y. City.
Davenport Taylor Mfg. Co., 412 Orleans St., Chicago, Ill.
Gorham Co., Bronze Division, Providence, R. I.
Libman-Spanjer Corp., 1600 Broadway, N. Y. City. (See Adv.)
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio. (See Adv.)
Tablet & Ticket Co., 1015 W. Adams., Chicago, Ill.

BOLTS, Panic Door

Corbin, P. & F., New Britain, Conn.
Russell & Erwin Mfg. Co., New Britain. Conn.
Sargent & Co., New Haven, Conn.
Steffens-Amberg Co., 260 Morris Ave., Newark, N. J.

BOOKKEEPING SYSTEMS, Theatre

(See Accounting Systems, Theatre)

BOOKING AGENTS

(See Vaudeville Agencies)

BOOTHS, Projection

Atlas Metal Works, Dallas. Texas.
Johns-Mansville Co., E. 41st St., N. Y. City.
Keasby & Mattison, Ambler, Pa.
Moeschl-Edwards Corrugating Co., Cincinnati. Ohio.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio. (See Adv.)
Sharlow Bros. Co., 442 West 42nd St., N. Y. City.

BOOTHS, Ticket

Braxton Frame Co., Inc., 3 E. 12th St., N. Y. City.
Gorham Co., Bronze Division, Providence, R. I.
Libman-Spanjer Corp., 1600 Broadway, N. Y. City. (See Adv.)
Markendorff, S., 159 W. 23rd St., N. Y. City. (See Adv.)
Menger, Ring & Weinstein, Inc., 306 W. 42nd St., N. Y. City.
Moeschl-Edwards Corrugating Co., Cincinnati, Ohio.
National Ticket Case Co., 840 W. 35th St., Chicago, Ill.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio. (See Adv.)
Stanley Frame Co., 727 Seventh Ave., N. Y. City.
Strauss & Co., Inc., 616 W. 43rd St., N. Y. City.
Superior Frame Co., Inc., 727 Seventh Ave., N. Y. City.

BOXES, Ticket

Automatic Ticket Register Corp., 723 Seventh Ave., N. Y. City. (See Adv.)
Bilt Rite Mfg. Co., 221 W. Green St., Chicago, Ill.
Braxton Frame Co., Inc., 3 E. 12th St., N. Y. City.
International Ticket Co., 50 Grafton Ave., Newark, N. J.
Libman-Spanjer Corp., 1600 Broadway, N. Y. City. (See Adv.)
Markendorff, S., 159 W. 23rd St., N. Y. City. (See Adv.)
Mid-West Ticket & Supply Co., 845 S. Wabash Ave., Chicago, Ill.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio. (See Adv.)
Stanley Frame Co., Inc., 727 Seventh Ave., N. Y. City.
Superior Frame Co., Inc., 723 Seventh Ave., N. Y. City.

BOX OFFICE STATEMENTS

Arcus Ticket Co., 348 N. Ashland Ave., Chicago, Ill.
Automatic Ticket Register Corp., 723 Seventh Ave., N. Y. City. (See Adv.)
Filmack Co., 730 S. Wabash Ave., Chicago, Ill.
Greene, P. A., 52 Rumford Ave., Waltham, Mass.

BRASS FIXTURES

Angert Mfg. Co., 137 W. Broadway, N. Y. City.
Brass & Bronze Specialty Co., Inc., 340 Jackson Ave., N. Y. City.
Caldwell, E. F. & Co., Inc., 36 W. 15th St., N. Y. City.
Central Brass Mfg. Co., Cleveland, Ohio.
Imperial Brass Mfg. Co., 524 S. Racine Ave., Chicago, Ill.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio. (See Adv.)
New Star Brass & Bronze Works, 251 Fourth Ave., Brooklyn, N. Y.
Palmenberg's Sons, J. R., Inc., 63 W. 36th St., N. Y. City.
Southern Brass Mfg. & Plating Co., 6614 Harrisburg Blvd., Houston, Texas.

BRASS GRILLS

Hungerford, W. T., Brass & Copper Co., 497 Pearl St., N. Y. Citv.
Libman-Spanjer Corp., 1600 Broadway, N. Y. City. (See Adv.)
McKenna-Horix Mfg. Co., 100 Wood St., Pittsburgh, Pa.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio. (See Adv.)
Palmenberg's Sons, J. R., Inc., 63 W. 36th St., N. Y. City.
Smith, F. P. Wire & Iron Works, 2340 Clybourn Ave., Chicago, Ill.
Southern Brass Mfg. & Plating Co., 6614 Harrisburg Blvd., Houston, Texas.
Triangle Iron Works, Inc., 435 Austin Pl., N. Y. City.
Tyler, W. S. Co., Cleveland, Ohio.

BRASS RAILS

Brasco Mfg. Co., 5025 Wabash Ave., Chicago, Ill.
Central Brass Mfg. Co., Cleveland, Ohio.
Daunt, Wm. A. & Co., 110 East 42nd St., N. Y. City.
McKenna-Horix Mfg. Co., 100 Wood St., Pittsburgh, Pa.
Mirigold Brass Co., 591 E. Tremont Ave., N. Y. City.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio. (See Adv.)
Reliable Decorative Co., Inc., 17 N. 10th St., Philadelphia, Pa.
Western Brass Mfg. Works, Marshall Blvd. & 21st St., Chicago, Ill.

BROKERS, Play

Celebrated Authors Society, Ltd., 1540 Broadway, N. Y. City.
Forrest, Mary, 145 W. 41st St., N. Y. City.
Wall, Margaret V., 80 Longacre Bldg., N. Y. City.

BROKERS, Theatre

(See Theatre Brokers)

BRONZE AND IRON WORKS

Caldwell, E. F. & Co., Inc., 36 W. 15th St., N. Y. City.
Chicago Architectural Bronze Co., 4740 N. Clark St., Chicago, Ill.
Gorham Co., Bronze Division, Providence, R. I.
Moeschl-Edwards Corrugating Co., Cincinnati, Ohio.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio. (See Adv.)
Smith, F. P. Iron Works, 2340 Clybourn Ave., Chicago, Ill.
Southern Brass Mfg. & Plating Co., Houston, Texas.
Williams, John, Inc., 556 W. 27th St., N. Y. City.

BRUSHES, Bill Posters

General Outdoor Advertising Co., 55 W. 57th St., N. Y. City.
Grumbacher, M., 160 Fifth Ave., N. Y. City.

BRUSHES, Carbon

Carbon & Graphite Products Co., 98 Park Pl., N. Y. City.
Hertner Electric Co., 1900 W. 112th St., Cleveland, Ohio. (See Adv.)
Jeandron, W. J., 345 Madison Ave., N. Y. City.
National Carbon Co., N. W. & 117th St., Cleveland, Ohio.
Phellis, Chas. W. & Co., Inc., 130 W. 42nd St., N. Y. City.
Reisinger, Hugo, 11 Broadway, N. Y. City.
Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa. (See Adv.)

BUBBLER FOUNTAIN

Central Brass Mfg. Co., Cleveland, Ohio.
Mott, J. L. Co., Hancock & Lalor Sts., Trenton, N. J.

BULLETIN BOARDS, Changeable

Akins, B. L., Inc., 118 W. 43rd St., N. Y. City.
Clark, R. W. Mfg. Co., 1774 Wilson Ave., Chicago, Ill.
General Outdoor Adv. Co., 55 W. 57th St., N. Y. City.
Liberty Mfg. Co., 101 W. 42nd St., N. Y. City.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio. (See Adv.)
Opalume Sign System, Box 288, Battle Creek, Mich. (See Adv.)
Pick, Albert & Co., 208 W. Randolph St., Chicago, Ill. (See Adv.)
Stanley Frame Co., 727 Seventh Ave., N. Y. City.
Tablet & Ticket Co., 1015 W. Adams St., Chicago, Ill.

BURNERS, Acetylene

Kirchberger, M. & Co., Inc., 1425 37th St., Brooklyn, N. Y.
Mestrum, Henry, 817 Sixth Ave., N. Y. City. (See Adv.)
Spencer Lens Co., 442 Niagara St., Buffalo, N. Y.

BUZZERS

(See Telephones, Inter-Communicating)

CABINETS, Reel

American Film Safe Corp., 1800 Washington Blvd., Baltimore, Md. (See Adv.)
Atlas Metal Works, Dallas, Texas.
Columbia Metal Box Co., 226 E. 144th St., N. Y. City.
Duplex M. P. Industries, 74 Sherman St., L. I. City, N. Y. (See Adv.)
Sharlow Bros. Co., 442 W. 42nd Street, N. Y. City.

CABINETS, Sanitary Device

(See Vending Machines)

CABINETS, Switchboard

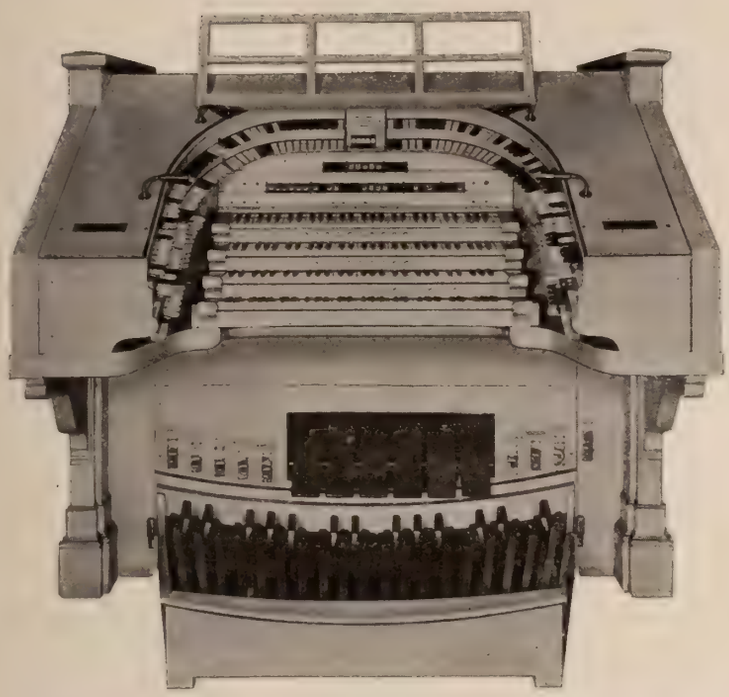
Columbia Metal Box Co., 226 E. 144th St., N. Y. City.
Hub Electric Co., 2219-29 W. Grand Ave., Chicago, Ill. (See Adv.)

CABINETS, Towel

Best Chemical Co., 833-37 N. 17th St., Allentown, Pa.
Huntington Labs., Inc., 913 E. Tipton St., Huntington, Ind.
Rochester Germicide Co., Inc., Rochester, N. Y.

(*Listing continued on page* 58)

KIMBALL ORGAN



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St. Louis, Mo.

One of many Kimball Organs in Orpheum Circuit Houses.

The opening of this Theatre, built by Rapp & Rapp, Architects, will be Nov. 23, 1925, a notable event.

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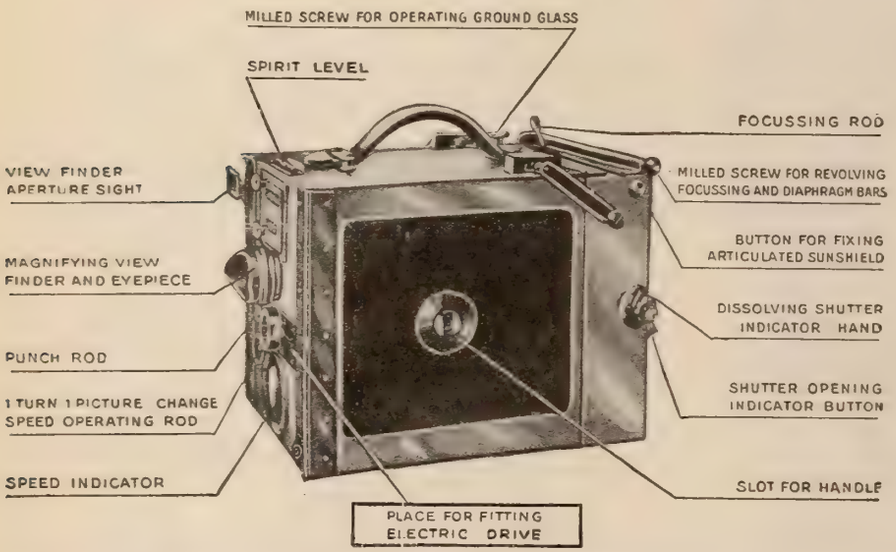
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U. S. Sanitary Specialties Corp., 435 S. Western Ave., Chicago, Ill.
West Disinfecting Co., Barn St., Long Island City, N. Y.
Worrell Mfg. Co., 114 S. Main St., St. Louis, Mo.

CABLE WIRE, Asbestos Insulated

Brenkert Light Projection Co., 49 Cortland Ave., Detroit, Mich. (See Adv.)
General Electric Co., Schenectady, N. Y. (See Adv.)
Rockbestos Products Co., New Haven, Conn.

CALL SYSTEMS

Couch, S. H., Co., Inc., Norfolk Downs, Quincy, Mass.
E-J Electric Installation Co., 155 E. 44th St., N. Y. City.
Hub Electric Co., 2219-29 W. Grand Ave., Chicago, Ill. (See Adv.)
Ostrander & Co., W. R., 371 Broadway, N. Y. City.
Partrick & Wilkins Co., 51 N. 7th St., Philadelphia, Pa.
Signal Engineering and Mfg. Co., 531 Canal St., N. Y. City.

CAMERAMEN'S SCHOOLS

New York School of Photography, 145 W. 36th St., N. Y. City.

CAMERAMEN'S TEXT-BOOKS

Falk Publishing Co., 145 W. 36th St., N. Y. City.

CAMERAS, Motion Picture

Akeley Camera, Inc., 244-250 W. 49th St., N. Y. City.
Bass Camera Co., 109 No. Dearborn St., Chicago, Ill.
Bell & Howell Co., 1801 Larchmont Ave., Chicago, Ill.
Burke & James, 425 S. Wabash Ave., Chicago, Ill.
Eastman Kodak Co., Rochester, N. Y.
Gennert, G., Inc., 24 E. 13th St., N. Y. City.
Herbert & Huesgen Co., 18 E. 42nd St., N. Y. City.
Mitchell Camera Corp., 6025 Santa Monica Blvd., Hollywood, Calif.
Motion Picture Apparatus Co., Inc., 110 W. 32nd St., N. Y City. (See Adv.)
Russell Camera Co., 19 W. 44th St., N. Y. City.
Universal Camera Co., 361 W. Ontario St., Chicago, Ill.
Wilart Camera Co., New Rochelle, N. Y.

CAMERA SUPPLIES

(See Cameras, Motion Picture)

CAMERAS, Ultra Speed, Motion Picture

Bass Camera Co., 109 No. Dearborn St., Chicago, Ill.
Bell & Howell Co., 1801 Larchmont Ave., Chicago, Ill.
Herbert & Huesgen Co., 18 E. 42nd St., N. Y. City.
Motion Picture Apparatus Co., Inc., 110 W. 32nd St., N. Y. City. (See Adv.)

CANOPIES

Bronx Window Shade & Awning Co., 372 E. 162nd St., N. Y. City.
Edwards Mfg. Co., 409-59 E. 5th St., Cincinnati, Ohio.
Milwaukee Corrugating Co., 36th Ave., Milwaukee, Wisc.
Moeschl-Edwards Corrugating Co., Cincinnati, Ohio.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio. (See Adv.)
Probert Sheet Metal Co., Covington, Ky. (See Adv.)
Strauss & Co., Inc., 616 W. 43rd St., N. Y. City.
Tucker Duck & Rubber Co., 515 Garrison Ave., Fort Smith, Ark.

CANS, Film

American Can Co., 120 Broadway, N. Y. City.
Bass Camera Co., 109 N. Dearborn St., Chicago, Ill.
Gotham Can Co., Brooklyn, N. Y.
Los Angeles Can Co., Los Angeles, Cal.
Moeschl-Edwards Corrugating Co., Cincinnati, Ohio.
Pausin Engineering Co., 727 Frelinghuysen Ave., Newark, N. J.
Russakov Can Co., 940 W. Chicago Ave., Chicago, Ill.

CAPS, Color and Shade

Opalume Sign System, Box 288, Battle Creek, Mich. (See Adv.)
Reynolds, B. F. & Co., 414 N. Dearborn St., Chicago, Ill.
Rosco Laboratories, 131 Third Place, Brooklyn, N. Y.

CARBIDE, Calcium

Air Reduction Sales Co., 342 Madison Ave., N. Y. City.
National Carbide Sales Corp., 342 Madison Ave., N. Y. City.
Union Carbide Sales Co., 30 E. 42nd St., N. Y. City.

CARBON SAVERS

Best Devices Co., 1514 Prospect Ave., Cleveland, Ohio.
Blue Seal Prod. Co., 456 State St., Brooklyn, N. Y.
Warren Products, Inc., 265 Canal St., N. Y. City.

CARBON SHARPENERS

(See Sharpeners, Carbon)

CARBONS, Projector

Arco Electric Co., 112 W. 42nd St., N. Y. City.
Felder, M. G. Sales Co., 1560 B'way, N. Y. City.
National Carbon Co., Inc., 30 E. 42nd St., N. Y. City.
Phellis, Chas. W. Co., Inc., 130 W. 42nd St., N. Y. City.
Reisinger, Hugo, 11 Broadway, N. Y. City.
Speer Carbon Co., St. Mary's, Pa.
Warren Prod. Co., Inc., 265 Canal St., N. Y. City.

CARDBOARD, Sign

Doty & Scrimgeour Sales Co., Inc., 148-152 Duane St., N. Y. City.
General Outdoor Adv. Co., 55 W. 57th St., N. Y. City.
National Card Mat & Board Co., 4318 Carroll Ave., Chicago, Ill.
Pace Press, Inc., 207 W. 25th St., N. Y. City.
Runey Show Print Co., Runey Bldg., Cincinnati, Ohio.
Stafford, N. Co., 96 Fulton St., N. Y. City.

CARD SYSTEMS

Acme Card System Co., 116 S. Michigan Ave., Chicago, Ill.
Rand Co., Inc., N. Tonawanda, N. Y.

CARNIVAL GOODS

(See also Advertising Novelties)
Dennison Mfg. Co., Framingham, Mass.
Pick, Albert & Co., 208 W. Randolph St., Chicago, Ill.

CARPET CLEANING COMPOUND

Best Chemical Co., 833-37 N. 17th St., Allentown, Pa.
Bishop, Barry N., 405 Lexington Ave., N. Y. City.
Brown & Bigelow, Quality Park St., St. Paul, Minn.
Campbell, A. B., Carpet Cleaning Co., Inc., 612 E. 15th St., N. Y. City.
Electric Rotary Machine Co., Grand Central Terminal, N. Y.

CARPET COVERING

Brown & Bigelow, Quality Park St., St. Paul, Minn.
Greater N. Y. Export House, Inc., 820 Eighth Ave., N. Y. City.

CARPET CUSHION

Brown & Bigelow, Quality Park St., St. Paul, Minn.
Clinton Carpet Co., 130 N. Wells St., Chicago, Ill. (See Adv.)
Greater N. Y. Export House, Inc., 820 Eighth Ave., N. Y. City.
Pick, Albert & Co., 208 W. Randolph St., Chicago, Ill.

CARPET LINING

(See Carpet Cushion)

CARPETS AND RUGS

Aladdin Rug & Carpet Champoo Co., Scarsdale, N. Y.
American Rug Co., 43 E. 34th St., N. Y. City.
Bigelow-Hartford Carpet Co., 385 Madison Ave., N. Y. City.
Brown & Bigelow, Quality Park St., St. Paul, Minn.
Clinton Carpet Co., 130 N. Wells St., Chicago, Ill. (See Adv.)
Fee & McQuillan, 228 Lexington Ave., N. Y. City.
Finck, S. Co., Inc., 177 Broadway, N. Y. City.
Greater N. Y. Export House, Inc., 820 Eighth Ave., N. Y.
Klearflax Linen Looms, Inc., Duluth, Minn.
Mohawk Carpet Mills, Inc., Amsterdam, N. Y.
Persian Products Co., 225 Fifth Ave., N. Y. City.
Pick & Co., Albert, 208 W. Randolph St., Chicago, Ill.

CARTOONS, Advertising

Bush, M. I. Cartoon Service, 52 W. Chippewa St., Buffalo, N. Y.
Lochren, Wm. A., Film & Slide Co., 16 N. 4th St., Minneapolis, Minn.

CASES, Film Shipping

Bell & Howell Co., 1801 Larchmont Ave., Chicago, Ill.
Moeschl-Edwards Corrugating Co., Cincinnati, Ohio.
Motion Picture Apparatus Co., Inc., 110 W. 32nd St., N. Y. City. (See Adv.)
Neumade Products Corp., 249 W. 47th St., N. Y. City.
Russakov Can Co., 940 W. Chicago Ave., Chicago, Ill.
Sharlow Bros. Co., 442 W. 42nd St., N. Y. City.

CASHIERS, Automatic

Brandt Automatic Cashier Co., Watertown, Wis.
Geisser, W. H., 845 S. Wabash Ave., Chicago, Ill.
Lightning Coin Changer Co., 301 Madison Ave., N. Y. City.
Mid-West Ticket & Supply Co., 845 S. Wabash Ave., Chicago, Ill.

CASTING OFFICES

Cosmopolitan Casting Service, 1505 N. Western St., Los Angeles, Cal.
Metropolitan Casting Offices, 140 W. 44th St., N. Y. City.
O'Reilly, J. Francis, 151 W. 46th St., N. Y. City.
Screen Service, 322 S. Broadway, Los Angeles, Calif.
Small, Edward, 6912 Hollywood Blvd., Los Angeles, Calif.
Standard Casting Directory, 1650 Broadway, N. Y.

CEILING, Metallic

Berger Mfg. Co., Canton, Ohio.
Milwaukee Corrugating Co., 36th Ave., Milwaukee, Wisc.
Moeschl-Edwards Corrugating Co., Cincinnati, Ohio.

CEMENT, Film

Bass Camera Co., 109 N. Dearborn St., Chicago, Ill.
Bell & Howell Co., 1801 Larchmont Ave., Chicago, Ill.
Duplex M. P. Industries, 74 Sherman St., L. I. City, N. Y. (See Adv.)
Eastman Kodak Co., Rochester, N. Y.
Hewes & Co., 47 Meserole St., Brooklyn, N. Y. (See Adv.)
Monarch Theatre Supply Co., 724 So. Wabash Ave., Chicago, Ill. (See Adv.)
Neumade Products Corp., 249 W. 47th St., N. Y. City.
Rothacker Film Mfg. Co., 1339 Diversey Pkwy., Chicago, Ill. (See Adv.)
Technical Color & Chem. Works, 523 Third Ave., Brooklyn, N. Y.
Weldon Film Cement Co., 301 Loeb Arcade, Minneapolis, Minn.

CHAIR COVERS, Theatre

(See Coverings, Theatre Seat)

CHAIRS, Rattan, Reed and Willow

Demarest, Chas. H., Inc., 227 Water St., N. Y. City.
Ficks Reed Co., Cincinnati, Ohio.
Heywood-Wakefield Co., 209 Washington St., Boston, Mass.
Jayson Co., Inc., The, 217 Mercer St., N. Y. City.
Karpen & Bros., 111 W. 37th St., N. Y. City.
National Rattan & Willow Co., 130 W. 34th St., N. Y. City.
Universal Willow & Reed Ware Co., Vernon & Nott Ave., L. I. City, N. Y.
Warnecke, J. W., Corp., 2nd and Grand Sts., Hoboken, N. J.

CHAIRS, Theatre

(See Seats, Theatre)

CHANGE MAKERS

Brandt Automatic Cashier Co., Watertown, Wis.
Geisser, W. H., 845 S. Wabash Ave., Chicago, Ill.

(*Listing continued next page*)

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Hoefer Change Maker Co., 3700 E. 12th St., Kansas City, Mo.
Lightning Coin Changer Co., 301 Madison Ave., N. Y. City.
Mid-West Ticket & Supply Co., 845 S. Wabash Ave., Chicago, Ill.

CHANGE-OVER DEVICES

(See Automatic Change-Over)

CHECKS, Door and Spring

Corbin, P. & F., New Britain, Conn.
Norton Door Closer Co., 41 Warren St., N. Y. City.
Pearl & Sons Co., Henry, 42 Murray St., N. Y. City.
Russell & Erwin Mfg. Co., New Britain, Conn.
Sargent & Co., New Haven, Conn.
Triangle Door Check Co., 39 Lafayette St., N. Y. City.
Yale & Towne Mfg. Co., Stamford, Conn.

CHEMICALS, Air Purifying

Best Chemical Co., 833-37 W. 17th St., Allentown, Pa.
Huntington Labs., Inc., 913 E. Tipton St., Huntington, Ind.
Nichols, R. H. Mfg. Co., 38 17th St., Buffalo, N. Y.
Rochester Germicide Co., Inc., Rochester, N. Y.
Technical Color & Chem. Works, 523 Third Ave., Brooklyn, N. Y.
U. S. Sanitary Specialties Corp., 435 S. Western Ave., Chicago, Ill.
Worrell Mfg. Co., 114 S. Main St., St. Louis, Mo.

CHEMICALS, Photographic

Burke & James, 425 S. Wabash Ave., Chicago, Ill.
Duplex M. P. Industries, 74 Sherman St., L. I. City, N. Y. (See Adv.)
Dupont & De Nemours Co., Parlin, N. Y.
Eastman Kodak Co., Rochester, N. Y.
Empire Chemical Co., 230 Morgan Ave., Brooklyn, N. Y.
Gennert, Inc., G., 24 E. 13th St., N. Y. City.
Herbert & Huesgen Co., 18 E. 42nd St., N. Y. City.

CHEWING-GUM REMOVER

Pyrene Mfg. Co., 560 Belmont Ave., Newark, N. J.
Rochester Germicide Co., Inc., Rochester, N. Y.
Rosco Laboratories, 131 Third Place, Brooklyn, N. Y.
West Disinfecting Co., Barn St., L. I. City, N. Y.

CHOPPERS, Ticket

(See Ticket Choppers and Holders)

CLAMPS, Carbon

Baird, C. R., Co., 2 E. 23rd St., N. Y. City.
Best Devices Co., 1516 Prospect Ave., Cleveland, Ohio.
Brenkert Light Proj. Co., 49 Cortland Ave., Detroit, Mich. (See Adv.)
Mestrum, Henry, 166 W. 48th St., N. Y. City. (See Adv.)
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio. (See Adv.)

CLEANERS, Film

Bell & Howell Co., 1801 Larchmont Ave., Chicago, Ill.
Bennett, Geo. H., Argentine Sta., Kansas City, Kan.
Duplex M. P. Industries, 74 Sherman St., L. I. City, N. Y. (See Adv.)
Dura Film Protector Co., Inc., 220 W. 42nd St., N. Y. City.
Lochren, Wm. A., Film & Slide Co., 16 N. 4th St., Minneapolis, Minn.
Neumade Products Corp., 249 W. 47th St., N. Y. City.
Stewart-Teitel Film Process, 1600 Broadway, N. Y. City.

CLEANERS, Vacuum

(See Vacuum Cleaners)

CLOCKS, Advertising and Screen

Luxe Clock & Mfg. Co., 1101 Broadway, N. Y. City.
Seth Thomas Clock Co., 19 W. 44th St., N. Y. City. (See Adv.)
Sterling Electric Clock Co., 30 Irving Place, N. Y.
Western Clock Mfg. Co., 107 Lafayette St., N. Y.

CLOTH, Poster

General Outdoor Adv. Co., 55 W. 57th St., N. Y. City.

COIN BAGS

Federal Bag Co., 3500 S. Morgan St., Chicago, Ill.
Tucker Duck & Rubber Co., 515 Garrison Ave., Fort Smith, Ark.

COIN COUNTING, Assorting and Wrapping Machines

Abbott Coin Counter Co., 143rd St. & Wales Ave., N. Y. City.

COLORED LAMPS, Etched

Crown Coloring & Chemical Co., 1991 Broadway, N. Y. City.
Kliegl Bros. Universal Stage Lighting Co., 321 W. 50th St., N. Y. City.
Opalume Sign System, Box 288, Battle Creek, Mich.
Strauss & Co., Inc., 616 W. 43rd St., N. Y. City.
Technical Color & Chem. Works, 523 Third Ave., Brooklyn, N. Y.
Welsh, J. H., 270 W. 44th St., N. Y. City.

COLORED MOTION PICTURES

Prizma, Inc., 3191 Boulevard, Jersey City, N. J.
Handshiege Color Process Corp., 1040 McCadden Place, Los Angeles, Cal.
Kelly Color Laboratories, Fort Lee, N. J.
Technicolor Motion Picture Corp., 120 Brookline Ave., Boston, Mass.

COLOR HOODS

Betts & Betts Corp., 645 W. 43rd St., N. Y. City.
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COLORING, Incandescent Lamps

(See Lamp Dip Coloring)

COLOR WHEELS

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Burke & James, 425 S. Wabash Ave., Chicago, Ill.
Chicago Stage Lighting Co., 112 N. La Salle St., Chicago, Ill.
Kliegl Bros. Universal Stage & Lighting Co., 321 W. 50th St., N. Y. City.
Mestrum, Henry, 817 Sixth Ave., N. Y. City. (See Adv.)
Newton, Chas. J., 244 W. 14th St., N. Y. City.
Rialto Stage Lighting Co., 304 W. 52nd St., N. Y. City.
Welsh, J. H., 270 W. 44th St., N. Y. City.

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(See Transformers, Alternative Current)

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Brenkert Light & Proj. Co., 49 Cortland Ave., Detroit, Mich. (See Adv.)
Burke & James, 425 S. Wabash Ave., Chicago, Ill.
Corning Glass Works, Corning, N. Y.
Fish-Schurman Corp., 45 W. 45th St., N. Y. City.
Jones-Hewett Optical Co., 2 Gordon St., N. Y. City.
Kollmorgen Optical Corp., 35 Steuben St., Brooklyn, N. Y.
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Major, M., & Co., 303 Fourth Ave., N. Y. City.
Motion Picture Service Co., 417 W. 44th St., N. Y. City.
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E-J Electric Installation Co., 155 E. 44th St., N. Y. City.

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American Terra Cotta & Ceramic Co., Chicago, Ill.
Atlantic Terra Cotta Co., 350 Madison Ave., N. Y. City.
Atlas Portland Cement Co., 30 Broadway, N. Y. City.
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Jardin Co., 507 5th Ave., N. Y. City.
McClintic, Marshall, Co., Pittsburgh, Pa.
Thompson-Starrett Co., 250 Park Ave., N. Y. City.

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(See Temperature Regulation Systems)

CONTROL, Automatic Temperature

(See Automatic Temperature Control)

CONTROLS, Automatic Arc

(See Arc Feeds, Automatic)

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(See Air Conditioning Equipment and Heating and Ventilating Equipment)

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Brooks Theatrical Costumers, 143 W. 40th St., N. Y. City.
Chicago Costume Works, 116 W. Franklin St., Chicago, Ill.
Chicago Theatrical Costume Co., 24 W. Washington St., Chicago, Ill.
Miller-Costumier, 236 S. 11th St., Philadelphia, Pa.
Oriental Costume Co., 6223 Santa Monica Blvd., Los Angeles, Cal.
Tam's, 318 W. 46th St., N. Y. City.
Western Costume Co., 935 S. Broadway, Los Angeles, Cal.

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Kennedy Carliner & Bag Co., Shelbyville, Ind.
Kuhn, Louis, Studios, Inc., 105 W. 63rd Stt., N. Y. City. (See Adv.)
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Textile Specialties Co., Pioneer & Broadway, Cincinnati, Ohio.

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Grinnell Co., Inc., 277 W. Exchange St., Providence, R. I.
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Richards-Wilcox Mfg. Co., Third St., Aurora, Ill.
Sundh Electric Co., 5 Avenue C., Newark, N. J.
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Johns-Manville Co., Madison Ave. & 41st St., N. Y. City.
Kahn, Theodore, Scenic Studios, 155 W. 29th St., N. Y. City. (See Adv.)
Keasby & Mattison, Ambler, Pa.
Kuhn, Louis, Studios, Inc., 105 W. 63rd St., N. Y. City. (See Adv.)
Lee Lash Studios, Mt. Vernon. N. Y.
Moeschl-Edwards Corrugating Co., Cincinnati, Ohio.

(Listing continued next page)

Novelty Scenic Studios, 226 W. 47th St., N. Y. City. (See Adv.)
N. Y. Studios, 328 W. 39th St., N. Y. City.
Twin City Scenic Co., 2819 Nicollet Ave., Minneapolis, Minn.
Welsh, J. H., 270 W. 44th St., N. Y. City.

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(See also Curtain Machines. Automatic)
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Reliable Decorative Co., Inc., 17 N. 10th St., Philadelphia, Pa.
Triangle Iron Works, Inc., 435 Austin Place, N. Y. City.
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Kassel Studios, 220 W. 42nd St., N. Y. City.
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CUTTING ROOMS, Public Film

Duplex Motion Picture Industries, 74 Sherman St., L. I. City, N. Y. (See Adv.)
Miles, Joseph R., 130 W. 46th St., N. Y. City.

DATE STRIPS

Exhibitors Printing Service, 845 S. Wabash Ave., Chicago, Ill.
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Moving Picture Adv. Co., 1208 Vine St., Philadelphia, Pa.
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(See Artificial Flowers)

DECORATIONS, Stage

(See also Decorations, Theatre Interior)
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Kuhn, Louis, Studios, 105 W. 63rd St., N. Y. City. (See Adv.)
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Novelty Scenic Studios, 226 W. 47th St., N. Y. City. (See Adv.)
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Twin City Scenic Co., 2819 Nicollet Ave., Minneapolis, Minn.

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Kuhn, Louis, Studios, 105 W. 63rd St., N. Y. City. (See Adv.)
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Netschert, Frank, Inc., 61 Barclay St., N. Y. City. (See Adv.)
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DECORATORS, Theatre

(See Decorations, Theatre Interior)

DEODORANTS, Theatre

(See Disinfectants)

DEVELOPING, Film

(See Laboratories)

DIMMERS, Lighting

(See Theatre Dimmers)

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Kahn, Theodore, Scenic Studios, 155 W. 29th St., N. Y. City. (See Adv.)
Mandel Bros., Chicago, Ill. (See Adv.)
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Probert Sheet Metal Co., Covington, Ky. (See Adv.)
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(See Doors, Fireproof)

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(See also Decorations)

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Broadway Decorating Studios, 1966 Broadway, N. Y. City.
Flagg Scenic Studios, Fountain St., Los Angeles, Cal.
Haller & Haller, Terminal Bldg., Columbus, Ohio.
Kuhn, Louis, Studios, 105 W. 63rd St., N. Y. City. (See Adv.)
Lee Lash Studios, Mt. Vernon, N. Y.
Mandel Bros., Chicago, Ill. (See Adv.)
Novelty Scenic Studios, 226 W. 47th St., N. Y. City. (See Adv.)
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(See Decorations, Stage)

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Robbins & Meyers Co., Springfield, Ohio.
Wagner Electric Corp., 6400 Plymouth Ave., St. Louis, Mo.
Western Electric Co., 195 Broadway, N. Y. City.
Westinghouse Electric Mfg. Co., E. Pittsburgh, Pa. (See Adv.)
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(See Lamps, Mazda)

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(See Lighting & Power Plants, Portable)

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American Blower Co., 6004 Russell St., Detroit, Mich. (See Adv.)
Ames Pump & Machinery Corp., 90 West St., N. Y. City.
Beggs, James & Co., 38 Warren St., N. Y. City.

EXHAUST FANS

American Blower Co., 6004 Russell St., Detroit, Mich. (See Adv.)
Buffalo Forge Co., 490 Broadway, Buffalo, N. Y.
Clarage Fan Co., Porter & North Sts., Kalamazoo, Mich.
Fidelity Electric Co., Lancaster, Pa.
Garden City Fan Co., McCormick Bldg., Chicago, Ill.
Ilg Electric Ventilating Co., 2850 N. Crawford Ave., Chicago, Ill.
Reynolds, B. F., & Co., 118 W. Ohio St., Chicago, Ill.
Seymour, James M., 51 Lawrence St., Newark, N. J.
Skinner Bros. Mfg. Co., Inc., 1474 S. Vandeventer Ave., St. Louis, Mo.
Supreme Heater & Ventilating Corp., 1522 Olive St., St. Louis, Mo.
Sturtevant, B. F., Co., Hyde Park, Boston, Mass.
Typhoon Fan Co., 345 W. 39th St., N. Y. City. (See Adv.)
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)

EXIT LIGHT SIGNS

Brenkert Light Projection Co., 49 Cortland Ave., Detroit, Mich. (See Adv.)
Chicago Electric Sign Co., 2219 W. Grand Ave., Chicago, Ill.
Erickson, L., Electric Co., 6 Portland St., Boston, Mass.
Frink, I. P., Inc., 239 Tenth Ave., N. Y. City.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio. (See Adv.)
Pittsburgh Lamp, Brass & Glass Co., Pittsburgh, Pa.
Rawson & Evans Co., 710 Washington Blvd., Chicago, Ill.
Shank, E. A., Sign Co., 243 W. 55th St., N. Y. City.
Welsh, J. H., 270 W. 44th St., N. Y. City.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)

EXPOSURE METERS, Camera

Bell & Howell Co., 1803 Larchmont Ave., Chicago, Ill.
Burke & James, 425 S. Wabash Ave., Chicago, Ill.
Gennert, G., Inc., 24 E. 13th St., N. Y. City.
Herbert & Huesgen, 18 E. 42nd St., N. Y. City.

FAN MAIL ANSWERED

Screen Publicity Service, 5540 Hollywood Blvd., Los Angeles, Cal.

FANS, Advertising

(See Advertising Novelties)

FANS, Exhaust

(See Exhaust Fans)

FANS, WALL

(See Electric Fans)

FERNERIES

Heywood-Wakefield Co., 209 Washington St., Boston, Mass.
Lewis & Valentine Co., 47 W. 34th St., N. Y. City.
Treecraft Co., Grand Central Palace, N. Y. City.

FILM CABINETS

(See Cabinets, Reel)

FILM CLEANERS

(See Cleaners, Film)

FILM CLEANING FLUID

Bennett, Geo. H., Argentine Station, Kansas City, Kansas.
Hewes Laboratories, N. 13th & Berry Sts., Brooklyn, N. Y. (See Adv.)

FILM DISTRIBUTORS

(See Pages 85–88 inc.)

FILM FIRE PREVENTION, Projector

The Protectall Co., 1324 E. Front St., Fort Worth, Texas.

FILM NOTCHERS

Pausin Engineering Co., 727 Frelinghuysen Ave., Newark, N. J.

FILM PACKERS

Lloyd's Film Storage Corp., 130 W. 46th St., N. Y. City.
Massee & Co., Inc., 115 Broad St., N. Y. City.

FILM PRESERVATION

Cleveland Film Protector Co., 811 Prospect Ave., Cleveland, Ohio.
Dura Film Protector Co., 220 W. 42nd St., N. Y. City.
Rex Film Renovator Co., 73 E. Naghten St., Columbus, Ohio.
Stewart-Teitel Film Process, 1600 Broadway, N. Y. City.

FILM RACKS

Atlas Metal Works, Dallas, Texas.
Dow Co., The, 201 N. Buchanan St., Louisville, Ky.
Pacific Tank & Pine Co., Equitable Bank Bldg., Los Angeles, Cal.

FILM, Raw, Negative and Positive

Agfa Film, 6368 Santa Monica Blvd., Los Angeles, Cal.
Ansco Photoproducts Co., Inc., Binghamton, N. Y.
DuPont Pathe Film Mfg. Corp., 35 W. 45th St., N. Y. City. (See Adv.)
Eastman Kodak Co., Rochester, N. Y.
Fish-Schurman Corp., 45 W. 45th St., N. Y. City.
Powers Film Prod., Inc., Rochester, N. Y.

FILM REELS

(See Reels, Film)

FILM SPLICING MACHINES

Bass Camera Co., 109 N. Dearborn St., Chicago, Ill.
Bell & Howell Co., 1801 Larchmont Ave., Chicago, Ill.
Burke & James, 425 S. Wabash Ave., Chicago, Ill.
Duplex M. P. Industries, 74 Sherman St., L. I. City, N. Y. (See Adv.)
Gennert, G. Inc., 24 E. 13th St., N. Y. City.
Griswold Machine Works, Port Jefferson, N. Y.
Lochren, Wm. A., Film & Slide Co., 16 N. 4th St. Minneapolis, Minn.
Neumade Products Corp., 249 W. 47th St., N. Y. City.
Pausin Engineering Co., 727 Frelinghuysen Ave., Newark, N. J.

FILM STORAGE

Duplex M. P. Industries, 74 Sherman St., L. I. City, N. Y. (See Adv.)
Dura Film Protector Co., Inc., 220 W. 42nd St., N. Y. City.
Empire Film Vaults, Inc., 723 7th Ave., N. Y. City.
Lloyds Film Storage Corp., 130 W. 46th St., N. Y. City.
Premier Fireproof Storage Co., 6372 Santa Monica Blvd., Los Angeles, Cal.

FILM WAXING MACHINES

Eastman Kodak Co., Rochester, N. Y.
Motion Picture Apparatus Co., Inc., 110 West 32nd St., N. Y. City. (See Adv.)
Neumade Products Corp., 249 W. 47th St., N. Y. City.
Werner Mfg. Co., 5719 Gravois Ave., St. Louis, Mo.

FILTER LENS

Bausch & Lomb Optical Co., 635 St. Paul St., Rochester, N. Y.
Corning Glass Works, Corning, N. Y.
Gundlach-Manhattan Optical Co., 761 Clinton Ave., S. Rochester, N. Y.
Herbert & Huesgen Co., 18 E. 42nd St. N. Y. City.
Kliegl Bros. Universal Stage Lighting Co., 321 W. 50th St., N. Y. City.
Kollmorgen Optical Corp., 35 Steuben St., Brooklyn, N. Y.
Wallensak Optical Co., 872 Hudson Ave., Rochester, N. Y.

FIRE ALARMS

Automatic Fire Alarm Co., 416 Broadway, N. Y. City.
Croker Electric Co., 22 W. 30th St., N. Y. City.
Garrison Fire Detecting System, Inc., 247 Park Ave., N. Y. City.
Globe Automatic Sprinkler Co., 250 Park Ave., N. Y. City.
Ostrander, W. R., & Co., 371 Broadway, N. Y. City.
Pettes & Randall, 150 Nassau St., N. Y. City.
Signal Engineering & Mfg. Co., 531 Canal St., N. Y. City.

FIRE DOORS

Coburn Trolley Track Mfg. Co., Holyoke, Mass.
Gescheidt, Jacob & Co., Inc., 142 E. 43rd St., N. Y. City.
Milwaukee Corrugating Co., 36th Ave., Milwaukee, Wis.
Moeschl-Edwards Corrugating Co., Cincinnati, Ohio.
Richards-Wilcox Mfg. Co., 3rd St., Aurora, Ill.
Richmond Engineering Co., 940 Brook Ave., Richmond, Va.
United Metal Products Co., Canton, Ohio.
Westergren, M. F., Inc., 213 E. 144th St., N. Y. City.

FIRE EXTINGUISHERS

American Chemical Co., Lebanon, Pa.
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Badger Fire Extinguisher Co., 123 William St., N. Y. City.

(Listing continued next page)

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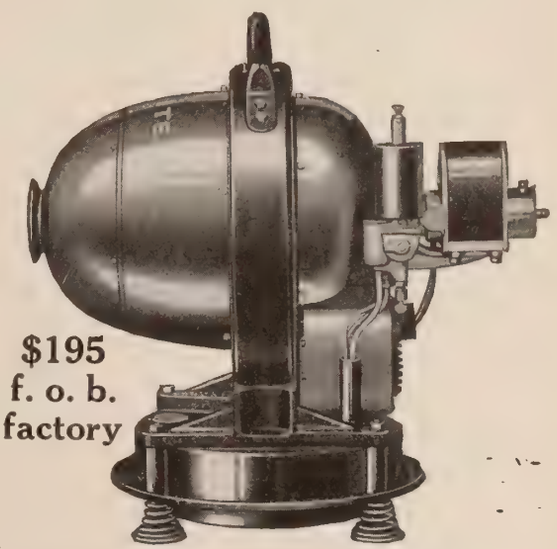
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Philadelphia Fire Retardant Co., 1507 Arch St., Philadelphia, Pa.
Pyrene Mfg. Co., 560 Belmont Ave., Newark, N. J.
Safety Fire Extinguisher Co., 291 Seventh Ave., N. Y. City.
Worrell Mfg. Co., 114 S. Main St., St. Louis, Mo.

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Fire Gard Mfg. Co., Aurora, Ill.

FIRE HOSE

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Croker Co., 22 W. 30th St., N. Y. Citv.
Globe Automatic Sprinkler Co., 250 Park Ave., N. Y. City.
Goodyear Rubber Co., Akron, Ohio.
Quaker City Rubber Co., Wissinoming, Pa.
Safety Fire Extinguisher Co., 291 Seventh Ave., N. Y. City.
Woodhouse Mfg. Co., 35 Warren St., N. Y. City.

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(See Curtains, Fireproof)

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Anchor Fireproofing Co., Detroit, Mich.
Beaver Products Co., Inc., Military Rd., Buffalo, N. Y.
Central Asbestos & Magnesia Co., Chicago, Ill.
Common Brick Mfg. Ass'n of America, 2121 Guarantee Title Bldg., Cleveland, Ohio.
Consolidated Sheet Metal Works, 661 Hubbard St., Milwaukee, Wis. (Windows & Doors.)
Fuller Bros. & Co., 347 Madison Ave., N. Y. City.
Johns-Manville Co., H. W., Madison Ave. & 41st St., N. Y. City.
Keasby & Mattison, Ambler, Pa. (Asbestos.)
Milwaukee Corrugating Co., 36th Ave., Milwaukee, Wis. (Metal Lath, Corner Bead, etc., Steel Domes.)
Moeschl-Edwards Corrugating Co., Cincinnati, Ohio.

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American-La France Fire Engine Co., Inc., Elmira, N. Y.
Johnson & Johnson, New Brunswick, N. J.
Rochester Germicide Co., Inc., Rochester, N. Y.
Safety First Aid Co., 28 W. 15th St., N. Y. City.
Universal Prescription Corp., 25 Broad St., N. Y. City.

FIXTURES, Brass

(See Brass Fixtures)

FIXTURES, Lighting

American Reflecting & Lighting Co., 100 S. Jefferson St., Chicago, Ill.
Black & Boyd Mfg. Co., 17 E. 47th St., N. Y. City.
Caldwell, E. F., & Co., Inc., 36 W. 15th St., N. Y. City.
Corning Glass Works, Corning, N. Y.
Curtis Lighting Co., Inc., 1119 W. Jackson Blvd., Chicago, Ill.
Dale Lighting Fixture Co., 108 W. 13th St., N. Y. City.
Daunt, Wm. A., Co., 110 E. 42nd St., N. Y. City.
Erikson, L., Electric Co., 6 Portland St., Boston, Mass.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill.
MacBeth-Evans Glass Co., Chamber of Commerce Bldg., Pittsburgh, Pa.
Mitchell Vance Co., 503 W. 24th St., N. Y. City.
Ostrander, W. R., & Co., 371 Broadway, N. Y. City.
Pittsburgh Lamp, Brass & Glass Co., Pittsburgh, Pa.
Shapiro & Aronson, Inc., 20 Warren St., N. Y. City.

FIXTURES, Plumbing

Crane Co., 836 S. Michigan Ave., Chicago, Ill. (See Adv.)
Economy Plumbing Co., 4646 Holly Blvd., Los Angeles, Cal.
Kohler Co., Kohler, Wis.
Lieblich, H., & Co., 551 W. 181st St., N. Y. City.
Maddock's Sons Co., Thomas, Trenton, N. J.
Mock, Chas., Inc., 200 W. 101st St., N. Y. City.
Mott, J. L., Co., Hancock & Lalor Sts., Trenton, N. J.
Pennsylvania Plumbing & Heating Co., 351 W. 38th St., N. Y. City.
Standard Sanitary Mfg. Co., Mfrs. Bldg., Pittsburgh, Pa.
Wheeling Sanitary Mfg. Co., W. 4th St., Wheeling, W. Va.

FLAG MAKERS

(See Advertising Novelties)
Annin Co., 99 Fulton St., N. Y. City.

FLASHERS, Electric Sign

Betts & Betts Corp., 645 W. 43rd St., N. Y. City.
Brilliant Co., The, 3531 Washington Ave., St. Louis, Mo.
Cramblett Engineering Corp., 177 5th St., Milwaukee, Wis.
General Outdoor Adv. Co., 550 W. 57th St., N. Y. City.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill. (See Adv.)
Nelke Signs, L. D., 45 E. 17th St., N. Y. City.
Opalume Sign Systems, Box 288, Battle Creek, Mich. (See Adv.)
Sundh Electric Co., 5 Avenue C, Newark, N. J.

FLOOD LIGHTING

Chicago Stage Lighting Co., 112 N. La Salle St., Chicago, Ill.
Curtis Lighting, Inc., 1119 W. Jackson Blvd., Chicago, Ill.
Edison Lamp Works of General Electric Co., Harrison, N. J. (See Adv.)
E-J Electric Installation Co., 155 E. 44th St., N. Y. City.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill. (See Adv.)
Kliegl Bros. Universal Stage Lighting Co., 321 W. 50th St., N. Y. City.

(*Listing continued next page*)

National Lamp Works, Nela Park, Cleveland, Ohio.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)

FLOOR COVERINGS

Acme Asbestos Covering & Flooring Co., 240 N. Elizabeth St., Chicago, Ill.
Commercial Floors, Inc., 89 Warren St., N. Y. City.
Congoleum-Nairn, Inc., 1412 Chestnut St., Philadelphia, Pa.
Cook Linoleum Co., Trenton, N. J.
Dreadnought Flooring Co., Inc., 177 Broadway, N. Y. City.
Finck, S., Co., Inc., 177 Broadway, N. Y. City.
Miller, John, 5 W. 29th St., N. Y. City.
O'Neill Floors, Inc., W. J., 168 W. Jackson Blvd., Chicago, Ill.
Pepper, C. H., Inc., 279 Fifth Ave., N. Y. City.
Philadelphia Tapestry Mills, Allegheny Ave., Philadelphia, Pa.
Pick, Albert & Co., 208 W. Randolph St., Chicago, Ill. See Adv.)
Roxbury Carpet Co., 295 Fifth Ave., N. Y. City.
Russelloid Co., 18th & Rudy Sts., Harrisburg, Pa.
Scott, West & Aitken, 15 East 40th St., N. Y. City.
Sloane, W. & J., Fifth Ave. & 47th St., N. Y. City.
Wild, Joseph, 230 Fifth Ave., N. Y. City.

FLOORING, Mosaic

Howden Tile & Marble Co., 216 E. 42nd St., N. Y. City.
Linomosaic Co., 15 E. 40th St., N. Y. City.
Mueller Mosaic Co., 154 W. 49th St., N. Y. City.
Ravenna Mosaics, Inc., 101 Park Ave., N. Y. City.

FLOORING, Tile

Armstrong Cork & Insulation Co., 24th St. & Allegheny River, Pittsburgh, Pa.
Associated Tile Mfrs., Beaver Falls, Pa.
Bonded Floors Co., Inc., Long Island City, N. Y.
Kennedy, David E., Inc., 250 W. 57th St., N. Y. City.
National Floor Tile Co., Mobile, Ala.
Supreme Cork Flooring Co., 6418 Third Ave., Brooklyn, N. Y.
United Cork Flooring Co., 50 Church St., N. Y. City.
Velvetile Floor Co., 231 S. Wells St., Chicago, Ill.

FLOOR SCRUBBING & WAXING MACHINES

Ace Floor Waxing Co., 348 Third Ave., N. Y. City.
Electric Rotary Machine Co., Grand Central Terminal, N. Y. City.
Fay, The, Co., 514 W. 57th St., N. Y. City.
Herr, John, Mfg. Co., 44 N. 4th St., Philadelphia, Pa.
Kent, The, Co., 160 Fifth Ave., N. Y. City.
Pick, Albert & Co., 208 W. Randolph St., Chicago, Ill. (See Adv.)
Ponsell Floor Machine Co., 220 W. 19th St., N. Y. City.

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(See Baskets, Decorative)



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(See Artificial Flowers)

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(See Lights, Bunch and Strip)

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Fiske Iron Works, J. W., 78 Park Pl., N. Y. City.
Ingersoll Humidifier Co., 200 E. Illinois St., Chicago, Ill.
Mott Co., J. L., Hancock & Lalor Sts., Trenton, N. J.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio. (See Adv.)

FOUNTAINS, Drinking

(See Drinking Fountains)

FRAMES, Poster & Lobby Display

Bilt Rite Mfg. Co., 221 N. Green St., Chicago, Ill.
Braxton Frame Co., Inc., 3 E. 12th St., N. Y. City.
Gorham Co., Bronze Division, Providence, R. I.
Kraus Mfg. Co., 220 W. 42nd St., N. Y. City.
Libman-Spanjer Corp., 1600 Broadway, N. Y. City.
Markendorff, S., 159 West 23rd St., N. Y. City. (See Adv.)
Menger, Ring & Weinstein, Inc., 306 W. 42nd St., N. Y. City.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio. (See Adv.)
Stanley Frame Co., 727 Seventh Ave., N. Y. City.
Superior Frame Co., Inc., 723 Seventh Ave., N. Y. City.

FRONTS, Metal Theatre

Brasco Mfg. Co., 502 5Wabash Ave., Chicago, Ill.
Edwards Mfg. Co., 409 E. 5th St., Cincinnati, Ohio.
Milwaukee Corrugating Co., 36th Ave., Milwaukee, Wis.
Moeschl-Edwards Corrugating Co., Cincinnati, Ohio.
Smith Wire & Iron Works, F. P., 2340 Clybourn Ave., Chicago, Ill.
Southern Brass Mfg. & Plating Co., 6614 Harrisburg Blvd., Houston, Texas.
Triangle Iron Works, Inc., 435 Austin Pl., N. Y. City.

FROSTING LAMP

(See Lamp Dip Coloring)

FURNACES, Coal Burning

Reynolds & Co., B. F., 118 W. Ohio St., Chicago, Ill.
Supreme Heater & Ventilating Corp., 1522 Olive St., St. Louis, Mo.
Thatcher, The, Co., 19 W. 44th St., N. Y. City.
Williamson Heater Co., 1819 Broadway, N. Y. City.

FURNACES, Oil Burning
(See Oil Burning Equipment)

FURNITURE, Theatre
(See also Seats, Theatre)

Allied Furniture Mfg. Co., Inc., 1341 S. Michigan Ave., Chicago, Ill.
Hasbrouck Bergen Co., Inc., 797 Madison Ave., N. Y. City.
Mandel Brothers, Chicago, Ill. (See Adv.)

FUSES, Electric

Chicago Fuse Mfg. Co., Laflin & 15th Sts., Chicago, Ill.
Federal Electric Co., 8700 S. State St., Chicago, Ill.
General Electric Co., Schenectady, N. Y.
Motion Picture Service Co., 417 W. 44th St., N. Y. City.
Western Electric Co., 195 Broadway, N. Y. City.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)

GAZING BALLS, Lobby

Architectural Decorating Co., 1600 S. Jefferson St., Chicago, Ill.

GELATINES

Chicago Stage Lighting Co., 112 N. La Salle St., Chicago, Ill.
Curtis Lighting, Inc., 1119 W. Jackson Blvd., Chicago, Ill.
Doty & Scrimgeour Sales Co., 148 Duane St., N. Y. City.
Elco Gelatone Pub. Corp., 47 Ninth Ave., N. Y. City.
Essex Gelatine Co., 40 N. Market St., Boston, Mass.
Gelatine Products Co., Inc., 224 Flatbush Ave., Brooklyn, N. Y.
Rosco Laboratories, 131 3rd Pl., Brooklyn, N. Y.
Ucopco Gelatine Co., 607 W. 34th St., N. Y. City.

GENERATORS, Motor

Allis-Chalmers Mfg. Co., Milwaukee, Wis.
Fidelity Electric Co., Lancaster, Pa.
General Electric Co., Schenectady, N. Y.
Hallberg, J. H., 445 Riverside Drive, N. Y. City.
Hertner Electric Co., 1900 W. 112th St., Cleveland, Ohio. (See Adv.)
Holtzer-Cabot Electric Co., 101 Park Ave., N. Y. City.
Kimble Electric Co., 634 N. Western Ave., Chicago, Ill.
Marathon Electric Mfg. Co., P. O. Box 440, Wausau, Wis.
Northwestern Electric Co., 408 S. Hoyne Ave., Chicago, Ill.
Oleson, Otto K., 1645 Hudson Ave., Los Angeles, Cal.
Peerless Electric Co., Warren, Ohio.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)

GLASS SPECIALTIES

Bates, S. T., 482 Austin Pl., N. Y. City.
Lancaster Lens Co., 220 W. Main St., Lancaster, Ohio.
Pittsburgh Plate Glass Co., 1618 Frick Bldg., Pittsburgh, Pa.
Welded Glass Co., Springfield, N. J.

GOGGLES, Operators'

American Thermoware Co., Inc., 16 Warren St., N. Y. City.
Sussfeld, Lorsch & Schimmel, 153 W. 23rd St., N. Y. City.

GRANITE, Building

Dodds, George, & Sons Granite Co., Pershing Square Bldg., N. Y. City.
Harrison Granite Co., 4 E. 43rd St., N. Y. City.
Haskel, S., & Sons, Inc., Harrison Pl., Brooklyn, N. Y.
Presbrey-Leland Quarries Co., 681 Fifth Ave., N. Y. City.
Swenson Granite Co., John, 101 Park Ave., N. Y. City.
Woodbury Granite Co., 405 Lexington Ave., N. Y. City.

GRILLS, Brass
(See Brass Grills)

GRILLS, Ticket Window
(See also Brass Grills)

Ajax Airlyt Welded Products Co., 315 Hancock St., Long Island City, N. Y.
Gorham Co., Bronze Division, Providence, R. I.
Moeschl-Edwards Corrugating Co., Cincinnati, Ohio.
Triangle Iron Works, Inc., 435 Austin Pl., N. Y. City.
Tyler, W. S., Co., Cleveland, Ohio.

GUMMED LABELS

Columbia Printing Co., 1632 N. Halsted St., Chicago, Ill.
Greene, P. A., 52 Rumford Ave., Waltham, Mass.
Metal Specialties Mfg. Co., 338 N. Kedzie Ave., Chicago, Ill.
Stafford Co., N., 96 Fulton St., N. Y. City.
Steiner Sons & Co., Wm., 257 W. 17th St., N. Y. City.

HANGERS, Door and Curtain
(See Curtain Tracks)

HARDWARE, Theatre

Channon Mfg. Co., James H., 223 W. Erie St., Chicago, Ill.
Chantrell Hardware & Tool Co., 109 Lafayette St., N. Y. City.
Clancy, J. R., Inc., Syracuse, N. Y. (See Adv.)
Russell & Erwin Mfg. Co., New Britain, Conn.
Solidhed Tack Co., 39 Murray St., N. Y. City.
Warren Hardware & Tool Co., 26 Warren St., N. Y. City.
Welsh, J. H., 270 W. 44th St., N. Y. City.

HEATERS, Organ

Cramblett Engineering Corp., 177 5th St., Milwaukee, Wis.

HEATERS, Ticket Booth

Crown Coloring & Chemical Co., 1991 Broadway, N. Y. City.
Kausalite Mfg. Co., 8129 Rhodes Ave., Chicago, Ill.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)

HEATING & VENTILATING EQUIPMENT

American Blower Co., 6004 Russell St., Detroit, Mich. (See Adv.)
American Radiator Co., 40 W. 40th St., N. Y. City.
Arctic Nu-Air Cooling & Ventilating Co., 808 State Lake Bldg., Chicago, Ill.
Buffalo Forge Co., 490 Broadway, Buffalo, N. Y.
Carrier Engineering Corp., 750 Frelinghuysen Ave., Newark, N. J. (See Adv.)
Clarage Fan Co., Porter & North Sts., Kalamazoo, Mich.
Cooling Air Conditioning Corp., 31 Union Square, West, N. Y. City. (See Adv.)
Crane Co., 836 S. Michigan Ave., Chicago, Ill. (See Adv.)
Garden City Fan Co., McCormack Bldg., Chicago, Ill.
Helmer Air Conditioning Corp., 103 Park Ave., N. Y. City.
Ilg Electric Ventilating Co., 2850 N. Crawford Ave., Chicago, Ill.
Mass. Blower Co., Howard St., Watertown, Mass.
Richmond Engineering Co., 940 Brook Ave., Richmond, Va.
Skinner Bros. Mfg. Co., Inc., 1474 S. Vandeventer Ave., St. Louis, Mo.
Sturtevant Co., B. F., Hyde Park, Boston, Mass.
Supreme Heater & Ventilating Corp., 1522 Olive St., St. Louis, Mo.
Typhoon Fan Co., 345 West 39th St., N. Y. City. (See Adv.)
York Manufacturing Co., York, Pa. (See Adv.)

HEATING SYSTEMS, Coal

(See Furnaces, Coal Burning, and Heating & Ventilating Equipment)

HEATING SYSTEMS, Oil

(See Oil Burning Equipment)



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(See Heating & Ventilating Equipment)

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Filmack Co., 730 S. Wabash Ave., Chicago, Ill.
Hennegan Co., 311 Genesee St., Cincinnati, Ohio. (See Adv.)
Kleeblatt Press, Erwin S., 351 W. 52nd St., N. Y. City.
Pace Press, Inc., 207 W. 25th St., N. Y. City.
Singer Program Co., 250 W. 54th St. N. Y. City.

HIGH INTENSITY ARC LAMPS
(See Arcs, High Intensity)

HOLDERS, Ticket
(See Ticket Choppers and Holders)

HOODS, Color
(See Color Hoods)

INCANDESCENT LAMPS
(See Lamps, Mazda)

INDUSTRIAL FILMS, Producers of
Bray Productions, Inc., 130 W. 46th St., N. Y. City.
Kelley Color Laboratory, Inc., 1010 Palisade Ave., Palisades, N. J.
Pathescope Co. of America, 35 West 42nd St., N. Y. City. (Suite 1828) (See Adv.)
Rothacker Film Mfg. Co., 1339 Diversey Parkway, Chicago, Ill. (See Adv.)

INK AND PENCIL SLIDES
A. B. Slide Studios, Stillwell Hotel, Los Angeles, Cal.
Blaisdell Pencil Co., 141 Berkeley St., Philadelphia, Pa.
Excelsior Illustrating Co., 219 6th Ave., N. Y. City.
Grumbacher, M., 160 5th Ave., N. Y. City.
Lochren Film & Slide Co., Wm. A., 16 N. 4th St., Minneapolis, Minn.
Manhattan Slide & Film Co., 213 W. 48th St., N. Y. City.
Radio Mat Slide Co., Inc., 167 West 48th St., N. Y. City. (See Adv.)
Side, Edward, 261 Broadway, N. Y. City.
Standard Slide Corp., 209 W. 48th St., N. Y. City.
Superior Slide Co., 211 W. 48th St., N. Y. City.
Weber, F. Co., 1220 Buttonwood St., Philadelphia, Pa.

INSPECTION TABLES
Atlas Metal Works, Dallas, Texas.
Bell & Howell Co., 1801 Larchmont Ave., Chicago, Ill.
Duplex Motion Picture Industries, 74 Sherman St., Long Island City, N. Y. (See Adv.)

INSURANCE, Fire and Liability
Hartford Fire Ins. Co., Hartford, Conn.
Hartford Accident & Indemnity Co., Hartford, Conn.
Massce & Co., Inc., 115 Broad St., N. Y. City.
Stebbins, Arthur W., & Co., Inc., 1540 Broadway, N. Y. City.
Theatre Inter-Insurance Exchange, Drexel Bldg., Philadelphia, Pa. 15th St., N. Y. City.
Capitol Iron Works, 458 Concord Ave., N. Y. City.
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Hunts Point Iron Works, 620 E. Fordham Rd., N. Y. City.
Llewellyn Iron Works, Los Angeles, Cal.
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Mott Iron Works, J. L., 118 5th Ave., N. Y. City.
Richmond Engineering Co., 940 Brook Ave., Richmond, Va.
Sanger-Turner Con. Co., 1674 Broadway, N. Y. City.

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Stebbins, Arthur W. & Co., Inc., 1540 Broadway, N. Y. City.

INTERIOR DECORATING SERVICE
(See Decorations, Theatre Interior)

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Brown Iron Works, 25 Cherry St., N. Y. City.
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JANITORS' SUPPLIES
American Standard Mfg. Co., 2266 Archer Ave., Chicago, Ill.
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Huntington Laboratories, Inc., 913 E. Tipton St., Huntington, Ind.
International Metal Polish Co., Quill St. & Belt R. R. Indianapolis, Ind.
Janitors' Supply Co., 301 Market St., Pittsburgh, Pa.
Nichols Mfg. Co., R. H, 38 17th St., Buffalo, N. Y.
St. Louis Janitors' Supply Co., 116 N. 9th St., St. Louis, Mo.
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Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio. (See Adv.)
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LABELS, Film
Dennison Mfg. Co., Framingham, Mass.
Filmack Co., 730 S. Wabash Ave., Chicago, Ill.
Neumade Products Corp., 249 W. 47th St., N. Y. City.

LABELS, Gummed
(See Gummed Labels)

LABORATORIES
CALIFORNIA:
Bennett, Chester, 6363 Santa Monica Blvd., Hollywood, Cal.
Clunes, 5356 Melrose Ave., Hollywood, Cal.
Consolidated Film Industries, Inc., Seward & Romaine, Hollywood, Cal.
Davidge, Roy & Co., 6701 Santa Monica Blvd., Hollywood, Cal.
Dawes, Fred C., Negative Film Lab., 6115 De Longpre, Cor. Gower, Hollywood, Cal.
Handshiegl Color Process Corp., 1040 McCadden Pl., Hollywood, Cal.
Horsley, Wm., 6060 Sunset Blvd., Hollywood, Cal.
Little, 5874 Hollywood Blvd., Hollywood, Cal.
National Aero. Map Co., 861 Seward, Hollywood, Cal.
Ries Bros., Commercial Photographers, 6035 Hollywood Blvd., Hollywood, Cal.
Rothacker-Aller Laboratory, 5515 Melrose Ave., Hollywood, Cal.
Technicolor Motion Picture Corporation, 1006 Cole Ave., Hollywood, Cal.
CANADA:
Dominion Film Co., Vancouver, B. C.
COLORADO:
Ford's, 1029 16th St., Denver.
D. C., WASHINGTON:
Colonial Film Co., 606 Sixth St., Washington.
FLORIDA:
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Scenic Film Co., 146 Marietta St., Atlanta.
ILLINOIS:
Camel Film Co., 950 Edgecomb Pl., Chicago.
Commercial M. P. Mfg. Co., 2436 Sheffield Ave., Chicago.
Emerald M. P. Co., 1717 N. Wells St., Chicago.
Burton Holmes, 7510 N. Ashland Ave., Chicago.
Premier Title Co., 330 E. 35th St., Chicago.
Rothacker Film Co., 1339 Diversey Pkwy., Chicago. (See Adv.)
INDIANA:
Coburn Photo & Film Co., 539 W. Meridian St., Indianapolis.
IOWA:
Superior Film Mfg. Co., 13th & Crocker Sts., Des Moines.
MARYLAND:
Lewey, Harry, Wizard Theatre Bldg., Baltimore.
MASSACHUSETTS:
Commonwealth Cinema Co., 29 Middlesex St., Boston.
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Technicolor Motion Picture Corp., 120 Brookline Ave., Boston.
MICHIGAN:
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MINNESOTA:
Lochren Film Mfg. & Adv. Service, Minneapolis.
Rath, Mills & Bell, 817 University Ave., St. Paul.
MISSOURI:
Kansas City Slide Co., 2449 Charlotte St., Kansas City.
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NEW JERSEY:
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State	Detroit, Mich.	C. Howard Crane
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Goldwyn, Fort Lee.
Hirlagraph M. P. Film Corp., Fort Lee.
Kelly Color Studio, Fort Lee.
Paragon, John St., Fort Lee.
Pathe. Bound Brook.
Saturn Film Co., Interhaven Ave., Plainfield.
Universal Film Mfg. Co., Fort Lee.

NEW YORK:
Art Laboratories, 1542 Broadway, N. Y. City.
Biograph Co., 807 175th St., N. Y. City.
Brunels Film Prod. Co., 1265 Broadway, N. Y. City.
Claremont Laboratory, Park Ave. & Claremont Pkway., N. Y. City.
Colorgraph Laboratories, Hudson Park Rd., New Rochelle.
Cromlow Film Lab., 220 W. 42nd St., New York City.
Duart Film Lab., Westchester Ave., Bronx.
Empire Film Lab., 723 7th Ave., N. Y. City.
Famous Players-Lasky, 6th St. & Pierce Ave., Long Island City.
David Fischer Studios & Laboratories, New Rochelle.
G. M. Laboratories, Inc., Long Island City.
Rex Hedwig Laboratories, Inc., 220 W. 42nd St., N. Y. City.
Hirlagraph M. P. Corp., 723 7th Ave., N. Y. City.
Malcolm Laboratories, 244 W. 49th St., N. Y. City.
National Evans Film Co., Inc., 1476 Broadway, N. Y. City.
Ritz Laboratory, Flushing.
Tremont Film Lab., 1942 Jerome Ave., N. Y. City.
Vitagraph Co., 15th St. & Locust Ave., Brooklyn, N. Y.

OHIO:
Animated Adv. Serv. Co., Ohio Bldg., Toledo.
Industro-Scientific Film Co., 1514 Prospect Ave., Cleveland.
Pyramid Film Co., Pyramid Bldg., 121 E. 3rd St., Dayton.

OREGON:
Kiser Studios, 773 Melrose St., Portland.

PENNSYLVANIA:
Betzwood Film Co., Port Kennedy.
Colonial M. P. Co., Wissahicken.
Lyman Howe Film Lab., 175 W. River St., Wilkes Barre.
Indus. & Domestic Film Co., 16th & Penn Sts., Pittsburgh.
Masterpiece Film Attractions, 1235 Vine St., Philadelphia.

TEXAS:
E. H. Fitzhugh, 1026½ Elm St., Dallas.
Austin Film Library, Inc., Austin.

WISCONSIN:
U. L. C., Industrial Film Co., Milwaukee.

LAMP DIP COLORING

Austin Chemical Co., Inc., 1692 Boston Rd., N. Y. City.
Barrett & Co., M. L., 233 W. Lake St., Chicago, Ill.
Crown Coloring & Chemical Co., 1991 Broadway, N. Y. City.
Gelatine Products Co., Inc., 224 Flatbush Ave., Brooklyn, N. Y.
Hewes & Co., 47 Meserole St., Brooklyn, N. Y. (See Adv.)
Pyramid Color Co., 326 Canal St., N. Y. City.
Roscoe Laboratories, 131 3rd Pl., Brooklyn, N. Y.
Technical Color & Chemical Works, 523 Third Ave., Brooklyn, N. Y.

LAMPS, Arc

Brenkert Light Proj. Co., 49 Cortland Ave., Detroit, Mich. (See Adv.)
Burke & James, 425 S. Wabash Ave., Chicago, Ill.
Chicago Stage Lighting Co., 112 N. La Salle St., Chicago, Ill.
Cinema Studios Supply Corp., 1438 Beachwood Drive, Hollywood, Cal.
Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago, Ill. (See Adv.)
General Electric Co., Schenectady, N. Y.
Hallberg, J. H., 445 Riverside Drive, N. Y. City.
Kliegl Bros. Universal Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
Mayer, Max, 218 W. 42nd St., N. Y. City.
Mestrum, Henry, 817 Sixth Ave., N. Y. City. (See Adv.)
Motion Picture Service Co., 417 W. 44th St., N. Y. City.
Nicholas Power Co., 90 Gold St., N. Y. City. (See Adv.)
Precision Machine Co., Inc., 317 East 34th St., N. Y. City. (See Adv.)
Wohl & Co., Inc., M. J., Payntar Ave. & Hancock St., Long Island City, N. Y.

LAMPS, Incandescent

(See Lamps, Mazda)

LAMPS, Incandescent Projection

(See Lamps, Mazda Projection)

LAMPS, Mirror Arc Reflector Projection

Beseler Co., Chas., 131 E. 23rd St., N. Y. City.
Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago, Ill. (See Adv.)
Goerz American Optical Co., C. P., 317 E. 34th St., N. Y. City.
Kliegl Bros. Universal Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
McAuley Mfg. Co., J. E., 554 W. Adams St., Chicago, Ill. (See Adv.)
Morelite Co., Inc., 600 W. 57th St., N. Y. City.
Nicholas Power Co., 90 Gold St., N. Y. City. (See Adv.)
Warren Products Co., Inc., 265 Canal St., N. Y. City.

LAMP SHADES

Caldwell & Co., Inc., E. F., 36 W. 15th St., N. Y. City.
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Hasbrouck Bergen Co., Inc., 797 Madison Ave., N. Y. City.
Lund Art Co., 15 W. 45th St., N. Y. City.
Morimura Bros., Inc., 53 W. 23rd St., N. Y. City.

(*Listing continued next page*)

New York Lamp Shade Co., 131 W. 19th St., N. Y. City.
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Savoy Mfg. Co., 115 E. 24th St., N. Y. City.

LAMPS, Lacquer
(See Lamp Dip Coloring)

LAMPS, Mazda
Edison Lamp Works, General Electric Co., Harrison, N. J. (See Adv.)
National Lamp Works, Nela Park, Cleveland, Ohio.
Westinghouse Lamp Co., 150 Broadway, N. Y. City.

LAMPS, Mazda Projection
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Monarch Theatre Supply Co., 724 S. Wabash Ave., Chicago, Ill. (See Adv.)
National Lamp Works, Nela Park, Cleveland, Ohio.
Westinghouse Lamp Co., 150 Broadway, N. Y. City.

LAMPS, Portable & Floor
Habergritz, Philip, 362 Second Ave., N. Y. City.
Pittsburgh Lamp, Brass & Glass Co., Pittsburgh, Pa.
United Ornamental Iron Works, Inc., 785 E. 135th St., N. Y. City.
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LANTERNS, Slide
Bass Camera Co., 109 N. Dearborn St., Chicago, Ill.
Brenkert Light Proj. Co., 49 Cortland Ave., Detroit, Mich. (See Adv.)
Herbert & Huesgen Co., 18 E. 42nd St., N. Y. City.
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Spencer Lens Co., 442 Niagara St., Buffalo, N. Y.
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LAVATORY EQUIPMENT & FIXTURES
Crane Co., The, 836 S. Michigan Ave., Chicago, Ill. (See adv.)
Idico Corp., 461 Eighth Ave., N. Y. City.
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Vitrolite Co., The, 133 W. Washington St., Chicago, Ill.

LEADERS, Film
National Screen Service, Inc., 126 West 46th St., N. Y. City. (See Adv.)
Neumade Products Corp., 249 W. 47th St., N. Y. City.

LENSES, Condenser
(See Condenser Lenses)

LENSES, Made to Order
Bausch & Lomb Optical Co., 253 Freeman St., Rochester, N. Y.
Corning Glass Works, Corning, N. Y.
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Gundlach-Manhattan Optical Co., 735 Clinton Ave., Rochester, N. Y.
Jones-Hewett Optical Co., 2 Gordon St., N. Y. City.
Kollmorgen Optical Corp., 35 Steuben St., Brooklyn, N. Y.
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Burke & James, 425 S. Wabash Ave., Chicago, Ill.
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Motion Picture Apparatus Co., Inc., 110 West 32nd St., N. Y. City. (See Adv.)
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Sussfeld, Lorsch & Schimmel, 153 W. 23rd St., N. Y. City.
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Film Library, Inc., 130 W. 46th St., N. Y. City.
General Film Library, 723 Seventh Ave., N. Y. City.
Pathescope Co. of America, 35 West 42nd St., N. Y. City (Suite 1828). (See Adv.)

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Mestrum, Henry, 817 Sixth Ave., N. Y. City. (See Adv.)
National Carbide Sales Corp., 342 Madison Ave., N. Y. City.
Prest-O-Lite Co., Indianapolis, Ind.

LIGHTING & POWER PLANTS
Allis-Chalmers Mfg. Co., Milwaukee, Wis.
American Gas Machine Co., Albert Lea, Minn.
Continental Electric Co., Inc., 149 Church St., N. Y. City.
Crane Co., The, 23 West 44th St., N. Y. City. (See Adv.)
Crocker-Wheeler Co., Ampere, N. J.
Delco Light Co., 304 N. Taylor St., Dayton, Ohio.
General Electric Co., Schenectady, N. Y.
Homelite Corp., Grand Central Terminal, N. Y. City. (See Adv.)
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)

LIGHTING & POWER PLANTS, Portable
Delco Light Co., 304 N. Taylor St., Dayton, Ohio.
Homelite Corp., Grand Central Terminal, N. Y. City. (See Adv.)
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)

LIGHTING ENGINEERS
(See Engineers, Lighting)

LIGHTING FIXTURES
(See Fixtures, Lighting)

LIGHTS, Aisle
(See Aisle Lights)

LIGHTS, Border
(See Lights, Bunch & Strip)

LIGHTS, Bunch & Strip
Brenkert Light Proj. Co., 49 Cortland Ave., Detroit, Mich. (See Adv.)
Channon Mfg. Co., James H., 223 W. Erie St., Chicago, Ill.
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Curtis Lighting, Inc., 1119 W. Jackson Blvd., Chicago, Ill. (Strip Only.)
Duplex Stage Lighting Co., 334 W. 44th St., N. Y. City.
Erikson Electric Co., L., 6 Portland St., Boston, Mass.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill. (See Adv.)
Kliegl Bros. Universal Stage Lighting Co., 321 W. 50th St., N. Y. City.
Mestrum, Henry, 817 Sixth Ave., N. Y. City. (See Adv.)
Newton, Chas. I., 244 W. 14th St., N. Y. City.
Rialto Stage Lighting Co., 304 W. 52nd St., N. Y. City.
Strauss & Co., Inc., 616 W. 43rd St., N. Y. City.
Ward Leonard Electric Co., Mt. Vernon, N. Y. (See Adv.)
Welsh, J. H., 270 W. 44th St., N. Y. City.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)

LIGHTS, Exit
(See Exit Light Signs)

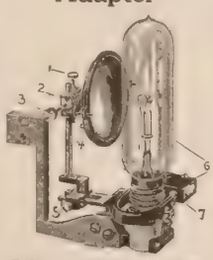
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LIGHTS, Spot
(See Spotlights)

LIGHTS, Studio
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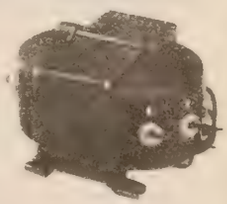


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(See Floor Coverings)

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LISTS, Mailing

(See Mailing Lists)

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Forbes Lithographing Co., Boston, Mass.
Goes Lithographing Co., 42 W. 61st St., Chicago, Ill.
Hennegan Co., 311 Genesee St., Cincinnati, Ohio. (See Adv.)
Milwaukee Lithographing Co., 2101 Sycamore St., Milwaukee, Wis.
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Stafford, N. Co., 96 Fulton St., N. Y. City.

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Libman-Spanjer Corp., 1600 Broadway, N. Y. City. (See Adv.)
McCallum Decorative Corp., 135 Seventh St., Pittsburgh, Pa.
Old Glory Mfg. Co., 210 W. Van Buren St., Chicago, Ill.

LOBBY DISPLAY FRAMES

(See Frames, Poster & Lobby Display)

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(See Wall Coverings)

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New York Lubricating Oil Co., 116 Broad St., N. Y. City.
Nicholas Power Co., 90 Gold St., N. Y. City. (See Adv.)
Precision Machine Co., 317 E. 34th St., N. Y. City. (See Adv.)
Republic Lubricants, 799 Broadway, N. Y. City.

LUMINOUS SIGNS, Interior & Exterior

(See Electric Signs)

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Boyle & Co., Inc., John, 112 Duane St., N. Y. City.
Federal Bag Co., 3500 S. Morgan St., Chicago, Ill.

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Boyd's City Dispatch, 114 E. 23rd St., N. Y. City.
Motion Picture Directory Co., 244 W. 42nd St., N. Y. City.
Polk, R. L. & Co., Inc., 524 Broadway, N. Y. City.
Ross-Gould Co., 309 W. 10th St., St. Louis, Mo.

MAKE-UP, Theatrical

Emmelin, Alfred, 49 W. 48th St., N. Y. City.
Factor, Max, 326 S. Hill St., Los Angeles, Cal.
Shindhelm, G., 144 W. 46th St., N. Y. City.
Tam's, 318 W. 46th St., N. Y. City.

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Vitrolite Co., The, 133 W. Washington St., Chicago, Ill.

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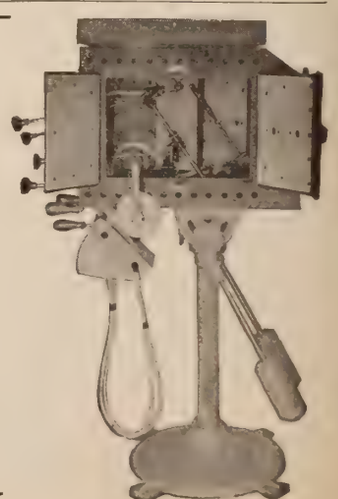
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(See Projection, Mazda Lamp)

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Stafford, N. Co., 96 Fulton St., N. Y. City.

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Motion Picture Apparatus Co., Inc., 110 W. 32nd St., N. Y. City. (See Adv.)

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(See Generators, Motor)

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National Card, Mat & Board Co., 4318 Carroll Ave., Chicago, Ill.
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Multigraphing Co., R. & R., 929 Broadway, N. Y. City.
Wilgo, 26 E. 42nd St., N. Y. City.

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(See also Organs and Pianos)

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Conn, 47th St. & Broadway, N. Y. City.
Holton & Co., Frank, Elkhorn, Wis.
King-Slater Co., 126 W. 34th St., N. Y. City.
Martin Band Instrument Co., 401 Baldwin St., Elkhart, Ind.
Selmer, H. & A., 117 W. 46th St., N. Y. City.
White Co., H. N., 5225 Superior Ave., Cleveland, Ohio.

MUSICAL INSTRUMENTS, Automatic

(See also Organs, and Pianos, Automatic)

Deagan, Inc., J. C., 1770 Berteau Ave., Chicago, Ill.
Kimball, W. W., Co., 308 S. Wabash Ave., Chicago, Ill. (See Adv.)
Leatherman, F. A., 64 N. Pryor St., Atlanta, Ga.
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Berlin, Inc., Irving, 1607 Broadway, N. Y. City.
Cameo Music Service Corp., 112 W. 44th St., N. Y. City.
Fox Publishing Co., Samuel, Arcade, Cleveland, Ohio.
International Music Publishers, 326 W. 43rd St., N. Y. City.
Remick, Jerome H., 461 Fort St., Detroit, Mich.
Rossiter, Will, 30 W. Lake St., Chicago, Ill.
Schirmer, G., Inc., 3 E. 43rd St., N. Y. City.
Von Tilzer, Harry, 1587 Broadway, N. Y. City.

MUSIC ROLLS for Organs and Pianos

Filmusic Co., 6701 Santa Monica Blvd., Hollywood, Cal. (See Adv.)

MUSIC STANDS, Orchestra

Channon Mfg. Co., James H., 223 W. Erie St., Chicago, Ill.
Kimball, W. W., Co., 308 S. Wabash Ave., Chicago, Ill. (See Adv.)
Liberty Music Stand Co., 1960 E. 116th St., Cleveland, Ohio.
Oliver Ditson Co., 178 Tremont St., Boston, Mass.
Rialto Stage Lighting Co., 304 W. 52nd St., N. Y. City.
Selmer, Inc., H. & A., 117 W. 46th St., N. Y. City.

NEGATIVE, Raw Film

(See Film, Raw Negative & Positive)

NOTCHERS, Film

(See Film Notchers)

NOVELTIES, Advertising

(See Advertising Novelties)

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(See Volt Meters)

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Anthony Co., The, 138 West Ave., Long Island City, N. Y.
Fuel Oil Burner Engineering Corp., 56 W. 45th St., N. Y. City.
Gilbert & Barker Mfg. Co., 26 Broadway, N. Y. City.
MacLeod Co., Bogen St., Cincinnati, Ohio.
Oilheat Systems, Inc., 7 E. 14th St., N. Y. City.
Reynolds, B. F. & Co., 118 W. Ohio St., Chicago, Ill.
Supreme Heater & Ventilating Corp., 1522 Olive St., St. Louis, Mo.

OIL, Projector

(See Lubricants.)

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Kliegl Bros. Universal Stage Lighting Co., 321 W. 50th St., N. Y. City.
Kollmorgen Optical Corp., 35 Steuben St., Brooklyn, N. Y.
Master Optical Co., 19 W. 36th St., N. Y. City.
Mestrum, Henry, 817 Sixth Ave., N. Y. City. (See Adv.)
Newton, Chas. I., 244 W. 14th St., N. Y. City.
Spencer Lens Co., 442 Niagara St., Buffalo, N. Y.
Sussfeld, Lorsch & Schimmel, 153 W. 23rd St., N. Y. City.
Wollensak Optical Co., 872 Hudson Ave., Rochester, N. Y.

ORCHESTRAS, Mechanical

(See Musical Instruments, Automatic.)

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Kinetic Engineering Co., Lansdowne, Pa.
Spencer Turbine Co., Hartford, Conn. (See Adv.)
Viner & Son, 1371 Niagara St., Buffalo, N. Y.
Zephyr Electric Organ Blower Co., Orrville, Ohio.

ORGAN HEATERS

(See Heaters, Organ)

ORGAN LIFTS

Bartola Musical Instrument Co., Oshkosh, Wis. (See Adv.)
Otis Elevator Co., 260 11th Ave., N. Y. City.
Warsaw Elevator Co., 216 Fulton St., N. Y. City.

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(See Lights, Orchestra)

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ORGANS, Theatre

Austin Organ Co., Hartford, Conn.
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Beman Organs, Binghamton, N. Y.
Coburn Organ Co., 220 W. Washtenaw Ave., Chicago, Ill.
Estey Organ Co., Estey St., Brattleboro, Vt.
Hall Organ Co., West Haven, Conn.
Hillgreen Lane & Co., Alliance, Ohio.
Kilgen & Sons, Inc., Geo., 3825 Laclede Ave., St. Louis, Mo. (See Adv.)
Kimball, W. W. Co., 306 S. Wabash Ave., Chicago, Ill. (See Adv.)
Link Co., The, 183 Water St., Binghamton, N. Y. (See Adv.)
Lyon & Healy, Inc., 245 S. Wabash Ave., Chicago, Ill. (See Adv.)
Marr & Colton Co., Inc., Warsaw, N. Y.
Moller, M. P., Hagerstown, Md.
Page Organ Co., 404 N. Main St., Lima, Ohio.
Pilcher's Sons, Henry, 914 Mason Ave., Louisville, Ky.
Robert Morton Organ Co., 1689 Golden Gate Ave., San Francisco, Cal. (See Adv.)
Skinner Organ Co., 677 Fifth Ave., N. Y. City.
Tangley Co., 213 Chestnut St., Muscatine, Iowa.
Viner & Son, 1371 Niagara St., Buffalo, N. Y.
Welte-Mignon Corp., 665 Fifth Ave., N. Y. City.
Wurlitzer, Rudolph Co., 120 W. 42nd St., N. Y. City. (See Adv.)

ORNAMENTAL FOUNTAINS

(See Fountains, Decorative)

ORNAMENTAL IRON WORK

(See Iron Works, Architectural and Ornamental)

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Bohn Electric Co., C. C., 820 Sixth Ave., N. Y. City.
Carrier Engineering Corp., 750 Frelinghuysen Ave., Newark, N. J. (See Adv.)
Reed Engineering Company, 50 Church St., N. Y. City.

PACKERS, Film

(See Film Packers)

PAINTINGS, Lobby Display

Doty & Scrimgeour Sales Co., Inc., 148 Duane St., N. Y. City.
Gescheidt & Co., Jacob, 142 E. 43rd St., N. Y. City.
Kassell Studio, 220 W. 42nd St., N. Y. City.
Kraus Mfg. Co., 220 W. 42nd St., N. Y. City.
McCallum Decorative Corp., 135 Seventh St., Pittsburgh, Pa.

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(See Screen Paint)

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Pittsburgh Plate Glass Co., 1618 Frick Bldg., Pittsburgh, Pa.
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Weber Co., F., 1220 Buttonwood St., Philadelphia, Pa.

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Bull Dog Sales, 724 S. Wabash Ave., Chicago, Ill.
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Kliegl Bros. Universal Stage Lighting Co., 321 W. 50th St., N. Y. City.

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(See Advertising Novelties)

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Bell & Howell Co., 1801 Larchmont Ave., Chicago, Ill.
Duplex Motion Picture Industries, Inc., Long Island City, N. Y. (See Adv.)
Eastman Kodak Co., Rochester, N. Y.

PERFUMES, Theatre

(See Janitors' Supplies)

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Gubelman Publishing Co., 2 Garden St., Newark, N. J.
Hoffman Photogravure Co., 213 Austin Ave., Chicago, Ill.
Western Photogravure Co., 1821 Berteau Ave., Chicago, Ill.

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Holtzman Martin Co., 32 Union Sq., N. Y. City.
Leatherman, F. A., 642 Pryor St., Atlanta, Ga.
Simms, O., Mfg. Co., 103 W. 14th St., N. Y. City.

PIANOS, Automatic

Baldwin Piano Co., 323 S. Wabash Ave., Chicago, Ill.
Capitol Piano & Organ Co., 251 W. 34th St., N. Y. City.
Kimball, W. W. Co., 300 S. Wabash Ave., Chicago, Ill. (See Adv.)
Link Co., The, Binghamton, N. Y. (See Adv.)
Marquette Piano Co., 2439 Wallace St., Chicago, Ill.
Mason & Hamlin, 313 Fifth Ave., N. Y. City.
North Tonawanda Musical Inst. Works, North Tonawanda, N. Y.
Welte-Mignon Corp., 665 Fifth Ave., N. Y. City.
Wurlitzer, Rudolph Co., 120 W. 42nd St., N. Y. City. (See Adv.)

PICTURE EASELS

(See Easels, Picture)

PIPE ORGANS

(See Organs, Theatre)

PLASTERING, ARCHITECTURAL

Architectural Decorating Co., 1600 Jefferson St., Chicago, Ill.
Beaver Products Co., Inc., Military Road, Buffalo, N. Y.
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Jacobson & Co., 241 E. 44th St., N. Y. City.

PLASTER ORNAMENTS

Advertisers Art Sculpture Works, 47 W. 42nd St., N. Y. City.
American Sculpture Co., 17 W. 42nd St., N. Y. City.
Building Specialties Co., 22 Clinton St., Brooklyn, N. Y.
Comolli & Co., Inc., John, 81 Fifth St., Long Island City, N. Y.
Holdsworth Brothers, 250 W. 57th St., N. Y. City.
National Plastic Relief Mfg. Co., 907 Evans St., Chicago, Ill.

PLAY BROKERS

(See Brokers, Play)

PLAYER PIANOS

(See Pianos, Automatic)

PLAYROOM EQUIPMENT

(See Nursery Furnishings)

PLUMBING FIXTURES

(See Fixtures, Plumbing)

PORTABLE PROJECTORS

(See Projectors, Portable)

POSITIVE RAW FILM

(See Film, Raw Negative and Positive)

POSTER FRAMES

(See Frames, Poster and Lobby Display)

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Spencer Lens Co., 442 Niagara St., Buffalo, N. Y.
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Edwards & Deutsch Lithographing Co., 2330 S. Wabash Ave., Chicago, Ill.
Filmack Co., 730 S. Wabash Ave., Chicago, Ill.
General Outdoor Adv. Co., 550 W. 57th St., N. Y. City.
Grinnell Lithograph Co., Inc., 406 W. 31st St., N. Y. City.
Hennegan Co., 311 Genesee St., Cincinnati, Ohio. (See Adv.)
Inter-City Press, 10 Ferry St., N. Y. City.
Morgan Lithograph Co., Cleveland, Ohio.
Runey Show Print Co., Runey Bldg., Cincinnati, Ohio.
Steiner, Wm., & Co., 257 W. 17th St., N. Y. City.
Strauss & Co., Inc., 616 W. 43rd St., N. Y. City.
U. S. Printing & Lithograph Co., 85 N. 3rd St., Brooklyn, N. Y.
Weaver, Jay., 218 W. 48th St., N. Y. City.

POWER PLANTS, Electric

(See Lighting and Power Plants)

PRESERVATION, Film

(See Film Preservation, and Renovators)

PRESS BOOKS

(See Printing, Theatre)

PRINTERS, Film Machine

Bell & Howell Co., 1801 Larchmont Ave., Chicago, Ill.
Duplex Motion Picture Industries, 74 Sherman St., Long Island City, N. Y. (See Adv.)

PRINTING, Theatre

American Lithograph Co., 52 E. 19th St., N. Y. City.
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Beacon Press, Inc., 318 W. 39th St., N. Y. City.
Circle Press, Inc., 238 W. 53rd St., N. Y. City.
Exhibitors Printing Service, 845 S. Wabash Ave., Chicago, Ill.
Filmack Co., 730 S. Wabash Ave., Chicago, Ill.
Hennegan Co., 311 Genesee St., Cincinnati, Ohio. (See Adv.)
Kleeblatt Press, Erwin S., 351 W. 52nd St., N. Y. City.
Simplex Ticket Co., 3120 W. Grand Ave., Chicago, Ill.
Times Square Printing Co., 250 W. 54th St., N. Y. City.

PROGRAMS and COVERS

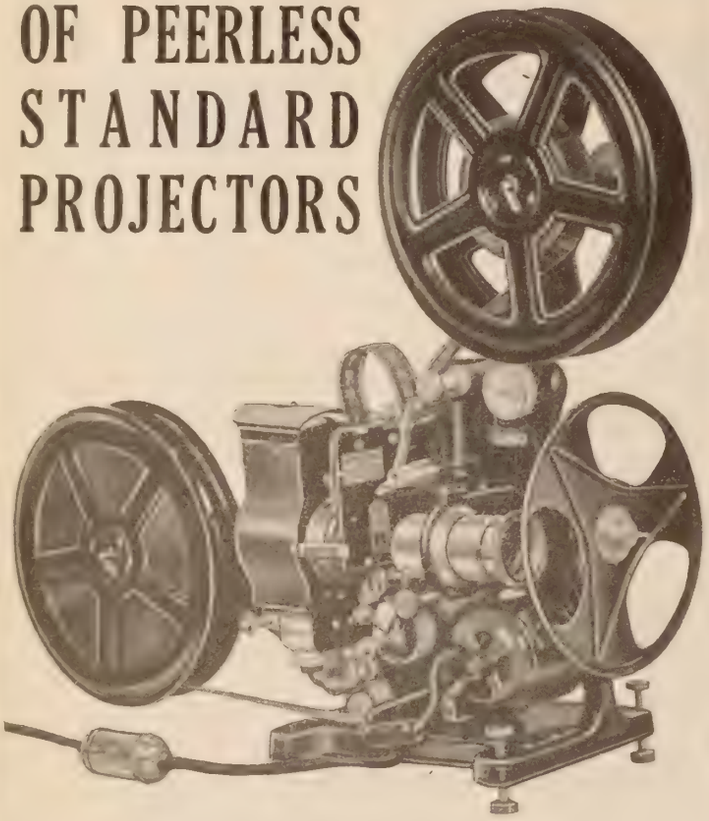
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Exhibitors Program Co., 1006 Forbes St., Pittsburgh, Pa.
Globe Type Foundry, 956–958 W. Harrison St., Chicago, Ill.
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Precision Machine Co., Inc., 317 E. 34th St., N. Y. City. (See Adv.)

PROJECTION, Mazda Lamp

Brenkert Light Proj. Co., 49 Cortland Ave., Detroit, Mich. (See Adv.)
Edison Lamp Works, General Electric Co., Harrison, N. J. (See Adv.)
Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago, Ill. (See Adv.)
National Lamp Works, Nela Park, Cleveland, Ohio.
Nicholas Power Co., 90 Gold St., N. Y. City. (See Adv.)
Precision Machine Co., Inc., 317 E. 34th St., N. Y. City. (See Adv.)
Warren Products Co., 265 Canal St., N. Y. City.
Westinghouse Lamp Co., 150 Broadway, N. Y. City.

PROJECTION ROOMS, Public

Duplex Motion Picture Industries, 74 Sherman St., Long Island City, N. Y. (See Adv.)
Lloyds Film Storage Corp., 130 W. 46th St., N. Y. City.
Simplex Projection Rooms, 729 Seventh Ave., N. Y. City.
Standard Slide Corp., 209 W. 48th St., N. Y. City.

PROJECTORS, Advertising

(See Advertising Projectors)

PROJECTORS, Portable

Acme Motion Picture Projector Co., 1134 W. Austin Ave., Chicago, Ill.
Bass Camera Co., 109 N. Dearborn St., Chicago, Ill.
Bell & Howell Co., 1801 Larchmont Ave., Chicago Ill.
Capitol Machine Co., 100 E. 42nd St., N. Y. City. (See Adv.)
De Vry Corp., 1250 Marianna St., Chicago, Ill.
Duplex M. P. Industries, 74 Sherman St., Long Island City, N. Y. (See Adv.)
Goerz American Optical Co., C. P., 317 E. 34th St., N. Y. City.
Herbert & Huesgen Co., 18 E. 42nd St., N. Y. City.
Holmes Projector Co., 1632 N. Halstead St., Chicago, Ill.
Pathescope Co., Aeolian Bldg., N. Y. City. (See Adv.)
Safety Projector & Film Co., Duluth, Minn.
Spencer Lens Co., 442 Niagara St., Buffalo, N. Y.
Standard Slide Corp., 209 W. 48th St., N. Y. City.
Victor Animatograph Co., Davenport, Iowa.

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Baird Motion Picture Machine Co., 31 Runyon St., Newark, N. J.
Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago, Ill. (See Adv.)
Nicholas Power Co., 90 Gold St., N. Y. City. (See Adv.)
Precision Machine Co., Inc., 317 E. 34th St., N. Y. City. (See Adv.)

PROTECTION TREATMENT, Film

(See Film Preservation and Renovators)

PUBLICATIONS, Projection

Falk Publishing Co., Inc., Dept. 625, 145 W. 36th St., N. Y. City.
Richardson's Handbook, F. H., 516 5th Ave., N. Y. City.
Scientific American (The Cinema Handbook), Woolworth Bldg., N. Y. City.

PUBLICATIONS, Motion Picture Trade

Exhibitors Herald, 565 5th Ave., N. Y. City.
Exhibitors Trade Review, 45 W. 45th St., N. Y. City.
Film Daily, 1650 Broadway, N. Y. City.
Motion Picture News, 729 Seventh Ave., N. Y. City. (See Adv.)
Motion Pictures Today, 140 W. 42nd St., N. Y. City.
Moving Picture World, 516 5th Ave., N. Y. City.

RACKS, Developing

Ajax Airlyt Welded Products Co., 315 Hancock St., Long Island City, N. Y.
Corcoran, Inc., A. J., 753 Jersey Ave., Jersey City, N. J. (See Adv.)

RADIATOR COVERS

Art Metal Radiator Cover Co., 500 5th Ave., N. Y. City.
Columbia Metal Box Co., 226 E. 144th St., N. Y. City.
Sharlow Bros. Co., 442 W. 42nd St., N. Y. City.
Triangle Iron Works, Inc., 435 Austin Pl., N. Y. City.

RADIO OUTFITS, Theatre

Atwater Kent, 555 E. Fordham Rd., N. Y. City.
Fischer Spring Co., Charles, 240 Kent Ave., Brooklyn, N. Y.
Forest Radio Corp., 1060 3rd Ave., N. Y. City.
Kodel Radio Corp., 507 E. Pearl St., Cincinnati, Ohio.
Lenford, Inc., 408 W. 27th St., N. Y. City.
Radio Corporation of America, 233 Broadway, N. Y. City.
Scovill Mfg. Co., 280 Broadway, N. Y. City.
Sunbeam Radio Corp., 1834 Broadway, N. Y. City.

RAILINGS, Iron, Steel & Brass

(See Iron Works, Architectural and Ornamental, and Brass Rails)

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RAILS, Rope

Ajax Rope Co., Inc., 95 Liberty St., N. Y. City.
American Mfg. Co., Noble and West Sts., Brooklyn, N. Y.
DuPont-Pathe Film Mfg. Corp., 35 W. 45th St., N. Y. City. (See Adv.)
Pick & Co., Albert, 208 W. Randolph St., Chicago, Ill.

RAIN INSURANCE

(See Insurance, Rain)

RAW STOCK, Film

(See Film, Raw Negative and Positive)

RECONSTRUCTION SERVICE

Gescheidt, Jacob & Co., Inc., 142 E. 43rd St., N. Y. City.
Milwaukee Corrugating Co., 36th Ave., Milwaukee, Wis.
Theatre Reconstruction Studios, 212 E. Superior St., Chicago, Ill.

RECTIFIERS, Alternating Current

General Electric Co., Schenectady, N. Y.
Kodel Radio Corp., 507 E. Pearl St., Cincinnati, Ohio.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)

REDECORATING SERVICE

(See Decorations, Theatre Interior)

REELS, Film Shipping & Projection

Geometric Stamping Co., 221 E. 131st St., Cleveland, Ohio.
Globe Machine & Stamping Co., 1200 W. 76th St., Cleveland, Ohio.
Lloyds Film Storage Corp., 130 W. 46th St., N. Y. City.
Mossberg Co., Frank, Lamb St., Attleboro, Mass.
Neumade Products Corp., 249 W. 47th St., N. Y. City.
Sharlow Brothers Co., 442 W. 42nd St., N. Y. City.

REFLECTORS, Light

American Reflecting & Lighting Co., 100 S. Jefferson St., Chicago, Ill.
Chicago Stage Lighting Co., 112 N. La Salle St., Chicago, Ill.
Curtis Lighting Co., Inc., 1119 W. Jackson Blvd., Chicago, Ill.
Erikson Electric Co., L., 6 Portland St., Boston Mass.
Frink, Inc., I. P., 239 Tenth Ave., N. Y. City.
General Outdoor Adv. Co., 550 W. 57th St., N. Y. City.
Heinrich Reflector Co., Inc., 645 W. 43rd St., N. Y. City.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill. (See Adv.)
Kliegl Bros. Universal Stage Lighting Co., 321 W. 50th St., N. Y. City.

REFLECTORS, Mirror Arc Lamp

Bausch & Lomb Optical Co., 635 St. Paul St., Rochester, N. Y.
Brenkert Light Proj. Co., 49 Cortland Ave., Detroit, Mich. (See Adv.)
Goerz American Optical Co., C. P., 317 E. 34th St., N. Y. City.
Kliegl Bros. Universal Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
McAuley Mfg. Co., J. E., 554 W. Adams St., Chicago, Ill. (See Adv.)
Nicholas Power Co., 90 Gold St., N. Y. City. (See Adv.)
Sussfeld, Lorsch & Schimmel, 153 W. 23rd St., N. Y. City.
Warren Products Co., 265 Canal St., N. Y. City.

REFRIGERATING MACHINERY

Brunswick-Kroeschell Co., Jersey Ave., New Brunswick, N. J.
Carrier Engineering Corp., 750 Frelinghuysen Ave., Newark, N. J. (See Adv.)
Cooling & Air Conditioning Corp., 31 Union Square, West, N. Y. City. (See Adv.)
Frigidaire Co., The, 43 Warren St., N. Y. City.
Helmer Air Conditioning Corp., 103 Park Ave., N. Y. City.
Refrigerating Construction Co., 140 E. 25th St., N. Y. City.
Shipley Construction & Supply Co., 42nd St. & 2nd Ave., Brooklyn, N. Y.
Wittenmeier Machinery Co., 30 Church St., N. Y. City.
York Manufacturing Co., York, Pa. (See Adv.)

REGISTERS, Ticket

(See Ticket Selling Machines

RENOVATORS, Film

Bennett Film Renovator Co., Kansas City, Kansas.
Counsell Film Process & Chemical Co., 236 W. 55th St., N. Y. City.
Dura Film Protector Co., Inc., 220 W. 42nd St., N. Y. City.
Film Renovating Co. of America, 729 Seventh Ave., N. Y. City.
Rex Film Renovator Co., 73 E. Naghten St., Columbus, Ohio.

REPLACERS, Incandescent Lamp

Matthews & Bro., W. N., 3722 Forest Park Blvd., St. Louis, Mo.
Morse, Frank W., 516 Atlantic Ave., Boston, Mass.
Wheeler-Green Electric Co., 29 St. Paul St., Rochester, N. Y.

REPRODUCTIONS, Photo

(See Photos & Portraits)

RESTROOM EQUIPMENT & FURNISHINGS

Heywood-Wakefield Co., 209 Washington St., Boston, Mass.
Vitrolite Co., The, 133 W. Washington St., Chicago, Ill.

REWINDERS, Film

Atlas Metal Works, Dallas, Texas.
Automatic Film Rewinder, Harrisburg, Pa.
Bass Camera Co., 109 N. Dearborn St., Chicago, Ill.
Bell & Howell Co., 1801 Larchmont Ave., Chicago, Ill.
Best Devices Co., 200 Film Exchange Bldg., Cleveland, Ohio.
Duplex Motion Picture Industries, 74 Sherman St., Long Island City, N. Y. (See Adv.)

(Listing continued on next page)

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Neumade Products Corp., 249 W. 47th St., N. Y. City.
Precision Machine Co., Inc., 317 E. 34th St., N. Y. City. (See Adv.)

RHEOSTATS

Brenkert Light Proj. Co., 49 Cortland Ave., Detroit, Mich. (See Adv.)
Bull Dog Sales, 724 S. Wabash Ave., Chicago, Ill.
Chicago Stage Lighting Co., 112 N. La Salle St., Chicago, Ill.
Cutler-Hammer Mfg. Co., Milwaukee, Wis.
Electric Products Co., 1725 Clarkstone Road, Cleveland, Ohio.
Hertner Electric Co., 1900 W. 112th St., Cleveland, Ohio. (See Adv.)
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill. (See Adv.)
Mestrum, Henry, 817 Sixth Ave., N. Y. City. (See Adv.)
Precision Machine Co., Inc., 317 E. 34th St., N. Y. City. (See Adv.)
Sundh Electric Co., 5 Ave. C, Newark, N. J.
Ward-Leonard Electric Co., 37 South St., Mt. Vernon, N. Y. (See Adv.)

RIGGING, Stage

Acme Scenic Studios, 1507 N. Clark St., Chicago, Ill.
Channon Mfg. Co., James H., 223 W. Erie St., Chicago, Ill.
Clarke, Peter, Inc., 534 W. 30th St., N. Y. City.
Lee Lash Studios, Mt. Vernon, N. Y.
New York Studios, 328 W. 39th St., N. Y. City.
Welsh, J. H., 270 W. 44th St., N. Y. City.

ROOFING MATERIALS

Anchor Corrugating Const. Co., 145 W. 41st St., N. Y. City.
Barber Asphalt Co., 233 Broadway, N. Y. City.
Beaver Products Co., Inc., Military Road, Buffalo, N. Y.
Consolidated Sheet Metal Works, 661 Hubbard St., Milwaukee, Wis.
Hungerford Brass & Copper Co., U. T., 84 Lafayette St., N. Y. City.
Milwaukee Corrugating Co., 36th Ave., Milwaukee, Wis.
National Sheet Metal Roofing Co., Jersey City, N. J.
Richardson Co., 250 W. 57th St., N. Y. City.

SAFES, Film

(See Steel Lockers)

SCENIC STUDIOS

(See Stage Scenery)

SCENERY, Stage

(See Stage Scenery)

SCHOOLS

Herbert & Huesgen Co. (Cameramen's School), 18 E. 42nd St., N. Y. City.
Moving Picture Operators' School, 644 Eighth Ave., N. Y. City.
New York Institute of Photography, 141 W. 36th St., N. Y. City.
Paramount Theatre Mgrs. Training School, 1520 Broadway, N. Y. City.

SCREENS, Motion Picture

Da-Lite Screen Co., 922 W. Monroe St., Chicago, Ill. (See Adv.)
Diamond Screen Products Co., 1222 Ontario St., Cleveland, Ohio.
Gardiner Co., L. J., 1021 W. Goodale Blvd., Columbus, Ohio.
Minusa Cine Screen Co., 2665 Morgan St., St. Louis, Mo. (See Adv.)
Mirror Screen Co., Shelbyville, Ind.
National Screen Co., 2100 Payne Ave., Cleveland, Ohio.
Premier Screen Co., P. O. Box 861, Roanoke, Va.
Raven Screen Corp., 1476 Broadway, N. Y. City.
Spencer Lens Co., 442 Niagara St., Buffalo, N. Y.
Wertsner & Son, C. S., 211 N. 13th St., Philadelphia, Pa. (See Adv.)
Western Shade Cloth Co., 22nd & Jefferson Sts., Chicago, Ill.

SCREEN PAINT

Da-Lite Screen Co., 922 W. Monroe St., Chicago, Ill. (See Adv.)
Major & Co., M., 303 Fourth Ave., N. Y. City.
Minusa Cine Screen Co., 2665 Morgan St., St. Louis, Mo. (See Adv.)
Pittsburgh Plate Glass Co., 1618 Frick Bldg., Pittsburgh, Pa.
Sonneborn Sons, Inc., L., 114 Fifth Ave., N. Y. City.
Technical Color & Chemical Works, 523 Third Ave., Brooklyn, N. Y.
Wertsner & Son, C. S., 211 N. 13th St., Philadelphia, Pa. (See Adv.)

SEAT COVERS

(See Coverings, Theatre Seat)

SEAT INDICATORS, Vacant

Guerin Theatre Seating Systems, Inc., 609 Iberville St., New Orleans, La. (See Adv.)

SEATS, Theatre

Andrews Co., A. H., 105 W. 40th St., N. Y. City.
American Seating Co., 119 W. 40th St., N. Y. City. (See Adv.)
Arlington Seating Co., Arlington Heights, Ill.
Heywood-Wakefield Co., 209 Washington St., Boston, Mass.
Lexington Desk Co., 157 E. 44th St., N. Y. City.
Milner-Scott Seating Co., Dover, Ohio.
Southern Desk Co., Drawer 630, Hickory, N. C.
Stafford Mfg. Co., E. H., 367 W. Adams St., Chicago, Ill.
Steel Furniture Co., Grand Rapids, Mich.

SETTEES, Lobby

(See Lobby Furniture)

SETTINGS, Stage

(See Decorations, Stage)

SHARPENERS, Carbon

Mestrum, Henry, 817 Sixth Ave., N. Y. City. (See Adv.)

SHIPPING CANS
(See Cans, Film)

SHUTTERS, Iris
Brenkert Light & Proj. Co., 49 Cortland Ave., Detroit, Mich. (See Adv.)
Burke & James, 425 S. Wabash Ave., Chicago, Ill.
Chicago Stage Lighting Co., 112 N. La Salle St., Chicago, Ill.
Double Disc Shutter Co., Film Bldg., Cleveland, Ohio.
Goerz American Optical Co., C. P., 317 E. 34th St., N. Y. City.
Kliegl Brothers Universal Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.

SHUTTERS, Metal Fire
Double Disc Shutter Co., Film Bldg., Cleveland, Ohio.
Moeschl-Edwards Corrugating Co., Covington, Ky.
Richmond Engineering Co., 940 Brook Ave., Richmond, Va.
Saino Fire Door & Shutter Co., 53 W. Jackson Blvd., Chicago, Ill.
Westergren, Inc., M. F., 213 E. 144th St., N. Y. City.

SHUTTERS, Ticket Office Window
Double Disc Shutter Co., Film Bldg., Cleveland, Ohio.

SIGNALS, Change-Over
(See Automatic Change-Over)

SIGN CLOTH
Cusack Co., Thos., Chicago, Ill.
General Outdoor Adv. Co., 550 W. 57th St., N. Y. City.
Grinnell Lithographing Co., Inc., 406 W. 31st St., N. Y. City.
Stafford Co., N., 96 Fulton St., N. Y. City.
Standard Slide Corp., 209 W. 48th St., N. Y. City.
Strauss & Co., Inc., 616 W. 43rd St., N. Y. City.

SIGN FLASHERS
Brilliant Co., The, 3531 Washington Ave., St. Louis, Mo.
Cramblett Engineering Corp., 177 Fifth St., Milwaukee, Wis.
General Outdoor Adv. Co., 550 W. 57th St., N. Y. City.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill.
Norden Electric Sign Co., 132 W. 43rd St., N. Y. City.
Opalume Sign System, Box 288, Battle Creek, Mich.
Roedelheim Co., A. M., 110 W. 40th St., N. Y. City.
Strauss & Co., Inc., 616 W. 43rd St., N. Y. City.
Sundh Electric Co., 5 Avenue C, Newark, N. J.

SIGNS, Admission
(See Admission Signs)

SIGNS, Electric
(See Electric Signs)

SIGNS, Enameled Steel & Iron
Brilliant Co., 3531 Washington Ave., St. Louis, Mo.
Chicago Electric Sign Co., 2219 W. Grand Ave., Chicago, Ill.
Federal Electric Co., 8700 S. State St., Chicago, Ill.
General Outdoor Adv. Co., 550 W. 57th St., N. Y. City.
McLain, Inc., Wm. H., 2988 Archer Ave., Chicago, Ill.
Nelke, L. D., 45 E. 17th St., N. Y. City.
Shank Sign Co., E. A., 243 W. 55th St., N. Y. City.
Stafford Co., N., 96 Fulton St., N. Y. City.
Strauss & Co., Inc., 616 W. 43rd St., N. Y. City.
Sunlight Reflector Co., 226 Pacific St., Brooklyn, N. Y.
Verb Sign Co., 2144 S. Troy St., Chicago, Ill.

SIGNS, Exit
(See Exit Light Signs)

SIGNS, Parking
(See Electric Signs)

SKYLIGHTS
Aetna Roofing Co., 240 W. 10th St., N. Y. City.
American Bar-Lock Co., Inc., Hulst, Long Island City, N. Y.
American Three-Way Luxfer Prism Co., 358 Webster Ave., Long Island City, N. Y.
Mulberry Roofing Co., 168 E. Third St., N. Y. City.
Superior Skylight Co., 95 Webster Ave., Long Island City, N. Y.

SLIDE MAKING OUTFITS
Excelsior Illustrating Co., 219 Sixth Ave., N. Y. City.
Manhattan Slide & Film Co., Inc., 213 W. 48th St., N. Y. City.
Radio Mat Slide Co., 167 W. 48th St., N. Y. City. (See Adv.)
Standard Slide Corp., 209 W. 48th St., N. Y. City.

SLIDES, Ink and Pencil
(See Ink and Pencil Slides)

SLIDES, Lantern
Cincinnati Motion Picture Co., Runey Bldg., Cincinnati, Ohio.
Commercial Slide & Film Service, 209 W. 48th St., N. Y. City.
Economy Slide Co., 213 W. 48th St., N. Y. City.
Excelsior Illustrating Co., 219 Sixth Ave., N. Y. City.
Los Angeles Slide Co., 122 W. Third St., Los Angeles, Cal.
North American Slide Co., 122 W. 13th St., Philadelphia, Pa.
Quality Slide & Flashagraph Co., 6 E. Lake St., Chicago, Ill.
Radio Mat Slide Co., 167 W. 48th St., N. Y. City. (See Adv.)
Spencer Lens Co., 442 Niagara St., Buffalo, N. Y.
Standard Slide Corp., 209 W. 48th St., N. Y. City.
Unique Slide Co., 168 W. 48th St., N. Y. City.
Victor Animatograph Co., Davenport, Iowa.

SLIDES, Mat
Radio Mat Slide Co., 167 W. 48th St., N. Y. City. (See Adv.)

SLOT MACHINES
(See Vending Machines)

SOAP CONTAINERS, Liquid
(See Liquid Soap & Soap Containers)

SOUVENIRS
(See Advertising Novelties)

SPEED INDICATORS, Projection
Hallberg, J. H., 445 Riverside Drive, N. Y. City.
Mestrum, Henry, 817 Sixth Ave., N. Y. City. (See Adv.)
Nicholas Power Co., 90 Gold St., N. Y. City. (See Adv.)
Precision Machine Co., 317 E. 34th St., N. Y. City. (See Adv.)
Weston Electric Inst. Corp., Waverly Park, Newark, N. J.

SPLICERS, Film
(See Film Splicing Machines)

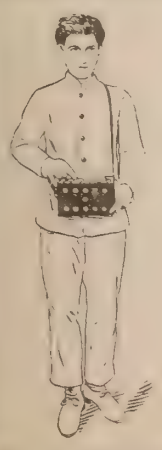
SPOTLIGHTS
Best Devices Co., 200 Film Exchange Bldg., Cleveland, Ohio. (Baby Spotlights).
Brenkert Light & Proj. Co., 49 Cortland Ave., Detroit, Mich. (See Adv.)
Burke & James, 425 S. Wabash Ave., Chicago, Ill.
Chicago Electric Sign Co., 2219 W. Grand Ave., Chicago, Ill.
Chicago Stage Lighting Co., 112 N. La Salle St., Chicago, Ill.
DeBus, Al, 1072 North Wilton Place, Hollywood, Cal.
Duplex Stage Lighting Co., 334 W. 44th St., N. Y. City.
Erikson Electric Co., L., 6 Portland St., Boston, Mass.
Howells Cine Equipment Co., 740 Seventh Ave., N. Y. City. (See Adv.)
Kliegl Bros. Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. City.
Mayer, Max, 218 W. 42nd St., N. Y. City.
Mestrum, Henry, 817 Sixth Ave., N. Y. City. (See Adv.)
Rialto Stage Lighting Co., 304 W. 52nd St., N. Y. City.
Sun-Ray Lighting Products, Inc., 119 Lafayette St., N. Y. City.
Welsh, J. H., 270 W. 44th St., N. Y. City.
Wohl & Co., M. J., Hancock St., Long Island City, N. Y.

SPRINKLERS, Automatic
Atlantic Automatic Sprinkler Corp., 233 Broadway, N. Y. City.
Automatic Sprinkler Corp., of America, 123 William St., N. Y. City.
Globe Automatic Sprinkler Co., 250 Park Ave., N. Y. City.
Grinnell Co., Inc., 1 Liberty St., N. Y. City.
Hudson Automatic Sprinkler Corp., 603 Dean St., Brooklyn, N. Y.
Nacey Co., P., 927 S. State St., Chicago, Ill.
Vogel Co., H. G., 15 W. 37th St., N. Y. City.

STAGE CABLE
(See Motion Picture Cable)

STAGE EFFECTS
Brenkert Light & Proj. Co., 49 Cortland Ave., Detroit, Mich. (See Adv.)
Chicago Stage Lighting Co., 112 N. La Salle St., Chicago, Ill.
Clavilux Laboratories, Pigeon Hill, Huntington, N. Y.
Flagg, Edwin H., Studios, 1215 Bates Ave., Los Angeles, Cal.
Kliegl Bros. Universal Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
Mestrum, Henry, 817 Sixth Ave., N. Y. City. (See Adv.)

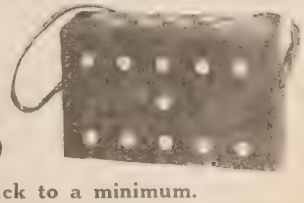
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Novelty Scenic Studios, 226 W. 47th St., N. Y. City. (See Adv.)
Rialto Stage Lighting Co., 304 W. 52nd St., N. Y. City.
Welsh, J. H., 270 W. 44th St., N. Y. City.

STAGE HARDWARE
(See Hardware, Theatre)

STAGE RIGGING
(See Rigging, Stage)

STAGE SCENERY
Acme Scenic Studios, 1507 N. Clark St., Chicago, Ill.
Beaumont Studios, 225 W. 46th St., N. Y. City.
Beck & Sons Co., Wm., 2 Highland St., Cincinnati, Ohio. (See Adv.)
Cirker & Robbins, 536 W. 29th St., N. Y. City.
Davis Scenic Studio, Arch St., Philadelphia, Pa.
Flagg, Edwin H. Studios, 1215 Bates Ave., Los Angeles, Cal.
House of Props, 7492 Santa Monica Blvd., Hollywood, Cal.
Kahn Scenic Studios, Theodore, 155 W. 29th St., N. Y. City. (See Adv.)
Mandel Brothers, Chicago, Ill. (See Adv.)
N. Y. Studios, 328 W. 39th St., N. Y. City.
Novelty Scenic Studios, 226 W. 47th St., N. Y. City. (See Adv.)
Tiffin Scenic Studios, Tiffin, Ohio.
Twin City Scenic Co., 2819 Nicollet Ave., Minneapolis, Minn.
United Scenic Studios, 28 West Lake St., Chicago, Ill.
Vail Scenic Construction Co., 320 W. 24th St., N. Y. City.

STAIR TREADS
(See Treads, Stair)

STAMPS, Time
Cincinnati Time Recorder Co., 1733 Central Ave., Cincinnati, Ohio.
Stafford Co., N., 96 Fulton St., N. Y. City.
Western Stamping Co., 214 S. 2nd St., St. Louis, Mo.

STANDS, Music
(See Music Stands)

STEEL LOCKERS
American Film Safe Corp., 1800 Washington Blvd., Baltimore, Md. (See Adv.)
A-1 Locker Co., 15 W. 23rd St., N. Y. City.
Durand Steel Locker Co., 225 W. 34th St., N. Y. City.
Moeschl-Edwards Corrugating Co., Covington, Ky.

STEREOPTICON LENSES
(See Lenses, Projection)

STEREOPTICONS
(See Lanterns, Slide)

STORAGE, Film
(See Film Storage)

STUDIOS
WEST COAST
California Studio, 1432 Gower St., Hollywood, Cal.
Century Studio, 6100 Sunset Blvd., Hollywood, Cal.
Chaplin Studio, Charles, 1416 La Brea Ave., Hollywood, Cal.
Christie Studio, 6101 Sunset Blvd., Hollywood, Cal.
Cosmozart Studio, 3700 Beverly Blvd., Hollywood, Cal.
Culver City Studio, 6529 Venice Blvd., Hollywood, Cal.
De Mille, C. B., Studio, Culver City, Cal.
D. & M., 1333 Coronado St., E. Long Beach, Cal.
E. & R. Jungle, 1720 N. Soto, St., Hollywood, Cal.
F. B. O., 780 Gower St., Hollywood, Cal.
Fine Arts, 4516 Sunset Blvd., Hollywood, Cal.
Fox Studio, 1400 N. Western Ave., Hollywood, Cal.
Hollywood Studio, 6642 Santa Monica Blvd., Hollywood, Cal.
Horsley, William, 6050 Sunset Blvd., Hollywood, Cal.
Independent Pictures Corporation, 6070 Sunset Blvd., Hollywood, Cal.
Independent Studio, 1751 Glendale Blvd., Hollywood, Cal.
Keaton Studio, 1025 Lillian Way, Hollywood, Cal.
Lasky Studio, 1521 Vine St., Hollywood, Cal.
Marshall Neilan Studio, 1845 Glendale Blvd., Hollywood, Cal.
Metro-Goldwyn-Mayer Studio, Culver City, Cal.
McNamara Studio, 4011 Lankershim Blvd., Hollywood, Cal.
Patton, C. W., Studio, 6046 Sunset Blvd., Hollywood, Cal.
Pickford-Fairbanks Studio, 7100 Santa Monica Boulevard, Hollywood, Cal.
Ray, Charles, Studio, 4372 Sunset Drive, Hollywood, Cal.
Roach, Hal, Culver City, Cal.
Selig Studio, 3800 Mission Road, Hollywood, Cal.
Sennett, Mack, 1712 Glendale Blvd., Hollywood, Cal.
United Studio, 5341 Melrose Ave., Hollywood, Cal.
Universal Studio, Universal City, Cal.
Waldorf Studio, 5360 Melrose, Ave., Hollywood, Cal.
Warner Bros., Studio, Sunset Blvd., & Bronson St., Hollywood, Cal.
Warner Bros. Vitagraph Studio, Hollywood, Cal.

EASTERN COAST
Cosmopolitan Studio, 2nd Ave., & 127th St., N. Y. City.
DeForest Studio, 318 E. 48th St., N. Y. City.
Diamant Studio, Fort Lee, N. J.
Famous Players Studio, 6th & Pierce, Long Island City, N. Y.
First Nat'l Studio, 807 E. 175th St., N. Y. City.
Fox Studio, 10th Ave. & 55th St., N. Y. City.
Glendale Studios, Glendale, Long Island, N. Y.
Jackson Studio, Westchester & Forrest, N. Y. City.
McFadden Studio, 137th & Lexington Ave., N. Y. City.
Pathe Studio, Astoria, Long Island, N. Y.
Tec Art Studio, Westchester & Forrest, N. Y. City.
Tilford Studio, 344 W. 44th St., N. Y. City.
Universal Studio, Fort Lee, N. J.
Warner Bros., Vitagraph Studio, E. 15th St. & Locust Ave., Brooklyn, N. Y.
Whitman Bennett, 537 Riverdale Ave., Yonkers, N. Y.

NORTHWESTERN COAST
Belasco Studio, 833 Market St., San Francisco, Cal.
Cope Film Corp., Northwestern Bank Bldg., Portland, Ore.
Film City, San Francisco, Cal.
Gerson Studio, San Francisco, Cal.
Lilliputian Studio, San Rafael, Cal.
Montague Studio, San Francisco, Cal.
Playter Studio, Spokane, Wash.
Stocktonian Studio, Stockton, Cal.
Weaver, H. C., Tilton Beach, Tacoma, Wash.

SOUTHERN COAST
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Florida & Gramlich Studios, Miami, Fla.
Hamilton, Ray, San Salvador, Salvador, S. A.
San Juan Studio, San Juan, Porto Rico.
West Palm Beach Studio, W. Palm Beach, Fla.

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CALIFORNIA
Los Angeles:
California Motion Picture Equipment Co., 836 S. Olive St.
Electrical Products Corp., 1118 W. 16th St.
Gennert, G., 208 S. Spring St.
Pacific Amusement Supply Co., 908 S. Olive St.
Russell, C. L., Film Exchange Bldg.
Slipper & Co., J., 728 S. Olive St.
San Francisco:
Kemp, E. H.
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Washington:
Southern Moving Picture Corp.
Washington Theatre Supply Co., 719 9th St., N. W.

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Jacksonville: Theatre Supply Co.
Tampa: Tampa Photo & Art Supply Co.

GEORGIA
Atlanta:
Lucas Theatre Supply Co., 158 Marietta St.
Southern Theatre Equipment Co., 100 Walton St.
Theatre Supply & Equipment Co.

OHIO
Cincinnati:
Beck & Sons Co., Wm., 2 Highland St., cor. Dorchester. (See Adv.)
Cincinnati Theatre Equipment ment Co., Broadway Film Bldg.
Dwyer Bros. & Co., 520 Broadway.
Movie Co-operative Supply Co.
Cleveland: Theatre Supply Co., Film Bldg.
Denver: Exhibitors Supply Co., Inc., 824 21st St.

OKLAHOMA
Oklahoma City:
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Southern Theatre Equipment Co., 308 W. California St.
Yale Theatre Supply Co., 10 S. Hudson St.

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Portland:
Portland Moving Picture Machine Co., Rivoli Theatre Bldg.
Service Film & Supply Co.

PENNSYLVANIA
Philadelphia:
Philadelphia Theatre Equipment Co., 1311 Vine St.
Swaab & Son, Lewis M., 1325 Vine St.
Williams, Brown & Earle, 918 Chestnut St.
Pittsburgh:
Hollis, Smith Morton Co., 1024 Forbes St.
Pittsburgh Motion Picture Supply Co.
S. & S. Film and Supply Co., 102 6Forbes St.

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Providence: H. A. & E. S. Taylor, 76 Dorrance St.

SOUTH DAKOTA
Sioux Falls: American Theatre Supply Co.

TENNESSEE
Memphis: Monarch Theatre Supply Co.

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Chicago:
Amusement Supply Co., 746 S. Wabash Ave.
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Exhibitors Supply Co., 825 S. Wabash Ave. (See Adv.)
Fulco Sales Co., 24 E. 8th St.
Fulton Co., E. E., 1018 S. Wabash Ave. (See Adv.)
Illinois Theatre Equipment Co., 12 E. 9th St. (See Adv.)
Midwest Ticket & Supply Co., 845 S. Wabash Ave.
Monarch Theatre Supply Co., 724 S. Wabash Ave. (See Adv.)
Movie Supply Co., 844 S. Wabash Ave. (See Adv.)

INDIANA
Indianapolis:
Exhibitors Supply Co., Inc., 128 W. Ohio St.
Fulton Co., E. E., 111 S. Capitol Ave. (See Adv.)

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Des Moines: Western Theatre Supply Co., 416 W. 10th St.

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Louisville: American Motion Picture Co.

LOUISIANA
New Orleans: Southern Theatre Equipment Co., 616 Saratoga St.

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Baltimore: Haefele & Co., N. C., 228 N. Gay St.

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Boston:
Eastern Theatre Equipment Co., 43 Winchester St.
Exhibitors Supply Co., 60 Church St.
United Theatre Equipment Co., 26 Piedmont St.

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Detroit:
Amusement Supply Co., 2105 John R St. (See Adv.)
Exhibitors Supply Co.
Theatre Equipment Co., 2109 John R. St.

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Minneapolis:
Exhibitors Supply Co., Inc., 221 Loeb Arcade.
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MISSOURI
Kansas City:
Cole Theatre Supply Co., 109 W. 18th St.
Stebbins Picture Supply Co., C. M.
Yale Theatre Supply Co., 108 W. 18th St.
St. Louis:
Exhibitors Supply Co., Inc., 3315 Olive St.
Fulton Co., E. E., 3403 Olive St. (See Adv.)

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Omaha:
Exhibitors Supply Co., Inc., 1514 Davenport St.
United States Theatre Supply Co.
Western Theatre Supply Co., 15th & Davenport Sts.

NEW YORK
Albany: Empire Theatre Supply Co., 42 Orange St.
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Motion Picture News has complete information on the motion picture theatre field — a complete sales prospect analysis for any type of product will gladly be furnished. A letter to our Service Department, Motion Picture News, 729 Seventh Ave., New York City, will bring you this data.

Crown Motion Picture Supply Co., 138 W. 46th St.
Herbert & Huesgen, 18 E. 42nd St.
Howells Cine Equipment Co., Inc., 740 Seventh Ave. (See Adv.)
Independent Movie Supply Co., Inc., 729 Seventh Ave.
Kaplan, Sam, 729 Seventh Ave.
Mestrum, Henry, 817 Sixth Ave. (See Adv.)
Motion Picture Apparatus Co., 118 W. 44th St. (See Adv.)

NORTH CAROLINA
Charlotte:
Carolina Theatre Supply Co., United Film Bldg.
Exhibitors Supply Co.

TEXAS
Dallas:
Simplex Theatre Supply Co., Film Exchange Bldg.
Southern Theatre Equipment Co., 306 S. Harwood St.
Houston: Southern Film Service.

UTAH
Salt Lake City:
Salt Lake Theatre Supply Co., 132 E. Second South St.
Utah Theatre Supply Co., 125 E. Second South St.

WASHINGTON
Seattle:
Shearer, Inc., B. F., 210 Virginia St.
Theatre Supply Co., 2016 Third Ave.

WEST VIRGINIA
Charleston: Charleston Electric Supply Co.

WISCONSIN
Milwaukee:
Exhibitors Supply Co., Inc., 715 Wells St.
Wisconsin Theatre Supply Co.

CANADA
Montreal, Que.: Canadian Theatre Supply Co., Albee Bldg., Mayor St.
Toronto, Ont.: Dentelbeck, C. A., 23 Fulton Ave.
Vancouver, B. C.: United Electric Co., Ltd., 1118 Granville St.
Winnipeg, Man.: Canadian Theatre Supply Co., Capitol Theatre Bldg.

SWEEPING COMPOUNDS

(See Janitors' Supplies)

SWITCHBOARDS, Theatre

Adam Electric Co., Frank, 3649 Bell Ave., St. Louis, Mo. (See Adv.)
Bull Dog Sales, 724 S. Wabash Ave., Chicago, Ill.
Edwards Electrical Const. Co., 70 E. 45th St., N. Y. City.
E. J. Electric Installation Co., 155 E. 44th St., N. Y. City.
General Electric Co., Schenectady, N. Y.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill.
Major Equipment Co., 360 N. Michigan Ave., Chicago, Ill. (See Adv.)
Mutual Electric & Machine Co., 7610 Jos Campau, Detroit, Mich.
Strauss & Co., Inc., 616 W. 43rd St., N. Y. City.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)
Wheeler Green Electric Co., 29 St. Paul St., Rochester, N. Y.

SWITCHES, Automatic

Hartman Electric Mfg. Co., Mansfield, Ohio.
Hart Mfg. Co., Hartford, Conn.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill.
Western Electric Co., 195 Broadway, N. Y. City.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)

SWITCHBOARDS, Automatic Time

Adam Electric Co., Frank, 3649 Bell Ave., St. Louis, Mo. (See Adv.)
Cutler-Hammer Mfg. Co., Milwaukee, Wis.
Pettes & Randall Co., 150 Nassau St., N. Y. City.
Strauss & Co., Inc., 616 W. 43rd St., N. Y. City.
Sundh Electric Co., 5 Avenue C, Newark, N. J.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)

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Strauss & Co., 616 W. 43rd St., N. Y. City.
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Ward Leonard Electric Co., 37 South St., Mt. Vernon, N. Y. (See Adv.)
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)

TABLES, Film Rewinding, Inspection and Cutting

American Film Safe Corp., 1800 Washington Blvd., Baltimore, Md. (See Adv.)
Columbia Metal Box Co., 226 E. 144th St., N. Y. City.
Duplex Motion Picture Industries, 74 Sherman St., Long Island City, N. Y. (See Adv.)
Neumade Products Corp., 249 W. 47th St., N. Y. City.
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Acme Tank Co., 39 Cortlandt St., N. Y. City.
Corcoran, Inc., A. J., 753 Jersey Ave., Jersey City, N. J. (See Adv.)
Duplex Motion Picture Industries, 74 Sherman St., Long Island City, N. Y. (See Adv.)
Eagle Tank Co., 2426 N. Crawford Ave., Chicago, Ill.
Gennert, Inc, G., 24 E. 13th St., N. Y. City.

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Kahn Scenic Studios, Theo., 155 W. 29th St., N. Y. City. (See Adv.)
Kuhn Studios, Louis, 105 W. 63rd St., N. Y. City. (See Adv.)
Philadelphia Tapestry Mills, Allegheny Ave., Philadelphia, Pa.

TELEPHONES, Inter-Communicating

Couch Co., Inc., S. H., Norfolk Downs, Quincy, Mass.
Federal Telephone Mfg. Corp., Buffalo, N. Y.
Pettes & Randall Co., 150 Nassau St., N. Y. City.
Select-O-Phone Co. of N. Y., 200 Fifth Ave., N. Y. City.
Stromberg Carlson Telephone Co., Rochester, N. Y.
Western Electric Co., 195 Broadway, N. Y. City.

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Foxboro Co., Inc., 50 Church St., N. Y. City.
Johnson Service Co., 118 E. 28th St., N. Y. City.
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National Terra Cotta Society, 19 W. 44th St., N. Y. City.
New Jersey Terra Cotta Co., 149 Broadway, N. Y. City.
New York Architectural Terra Cotta Co., 401 Vernon Ave., Long Island City, N. Y.
Northwestern Terra Cotta Co., 2525 Clybourn Ave., Chicago, Ill. (See Adv.)
South Amboy Terra Cotta Co., 150 Nassau St., N. Y. City.
Terra Cotta Service Bureau, 128 N. Wells St., Chicago, Ill.

THEATRE ACCOUNTING SYSTEMS

(See Accounting Systems, Theatre)

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Cross & Brown, 8 E. 41st St., N. Y. City.
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Lewis, 1002 Mutual Life Bldg., Buffalo, N. Y.
Theatre Trading Exchange, 67 Church St., Boston, Mass.

THEATRE DIMMERS

Adam Electric Co., Frank, 3649 Bell Ave., St. Louis, Mo. (See Adv.)
Chicago Stage Lighting Co., 112 N. La Salle St., Chicago, Ill.
Cutler-Hammer Mfg. Co., Milwaukee, Wis.
Hub Elec. Co., 2219 W. Grand Ave., Chicago, Ill.
Ward-Leonard Elec. Co., 37 South St., Mt. Vernon, N. Y. (See Adv.)

THEATRE FRONTS

(See Terra Cotta, Architectural, and Iron Works, Architectural and Ornamental)

THEATRE LISTINGS

(See Mailing Lists)

THEATRE SEATS

(See Seats, Theatre)

THEMATIC MUSIC CUE SHEETS

(See Music Cue Sheets, Thematic)

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(See Booths, Ticket)

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Automatic Ticket Reg. Co., 723 Seventh Ave., N. Y. City. (See Adv.)
Caille Bros., 2nd & Amsterdam Ave., Detroit, Mich.
Elliott Ticket Co., 101 Varick St., N. Y. City.
Globe Ticket Co., 112 W 12th St., Philadelphia, Pa.
International Ticket Co., 50 Grafton Ave., Newark, N. J.
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National Ticket Case Co., 840 W. 35th St., Chicago, Ill.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio. (See Adv.)
U. S. Ticket Co., Fort Smith, Ark.
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(See Ticket Selling Machines)

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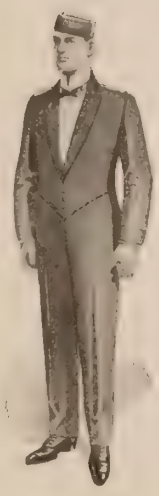
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UNIFORMS

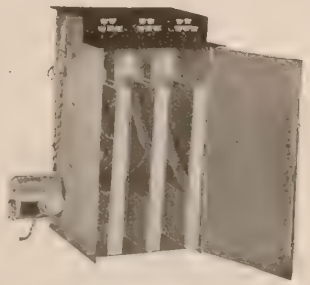


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Empire Ticket Co., 77 Bedford St., Boston, Mass.
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International Ticket Co., 50 Grafton Ave., Newark, N. J.
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Simplex Ticket Co., 3120 W. Grand Ave., Chicago, Ill.
Trimount Press, 115 Albany St., Boston. Mass.
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World Ticket & Supply Co., Inc., 1600 Broadway, N. Y. City. (See Adv.)

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Globe Ticket Co., 112 N. 12th St., Philadelphia, Pa.
International Ticket Co., 50 Grafton Ave., Newark, N. J.
McClintock Co., O. B., 139 Lyndale Ave. N., Minneapolis, Minn.
Midwest Ticket & Supply Co., 845 S. Wabash Ave., Chicago, Ill.
National Cash Register Co., Main & K. Sts., Dayton, Ohio.
National Elec. Ticket Reg. Co., 1806 Kienlen Ave., St. Louis, Mo. (See Adv.)
National Ticket Case Co., 840 W. 35th St., Chicago, Ill.
World Ticket & Supply Co., Inc., 1600 Broadway, N. Y. City. (See Adv.)

TIMEKEEPING EQUIPMENT

(See Employees' Clocks)

TITLES, Film

Aston Motion Picture Title Co., 5723 Santa Monica Blvd., Los Angeles, Calif.
Broda, M. F., 1540 Broadway, N. Y. City.
Buchheister, Oscar, Co., 245 W. 55th St., N. Y. City.
Consolidated Film Industries, Inc., 203 W. 146th St., N. Y. City.
Film Developing Corp., 216 Weehawken St., Union City, N. J.
Hirlagraph Motion Picture Corp., 723 Seventh Ave., N. Y. City.
Jacobsmeyer Co., 1123 Lillian Way, Los Angeles, Calif.
National Screen Service, Inc., 126 W. 46th St., N. Y. City. (See Adv.)
Pacific Title Card Co., 1123 N. Bronson Ave., Los Angeles, Calif.
Radio Mat Slide Co., Inc., 167 W. 48th St., N. Y. City. (See Adv.)
Rothacker Film Mfg. Co., 1339 Diversey Parkway, Chicago, Ill. (See Adv.)
Slobey, John, 1650 Broadway, N. Y. City.
Stern, Ernest, 203 W. 40th St., N. Y. City.

TOOL SETS, Operators'

American Film Safe Corp., 1800 Washington Blvd., Baltimore, Md. (See Adv.)
Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo.
Lavezzi Machine Works, 3518 N. Paulina St., Chicago, Ill.
Mestrum, Henry, 817 Sixth Ave., N. Y. City. (See Adv.)

TOWELS, Paper

(See Vending Machines, Soap, Towels, Etc.)

TRAILERS, Film

Acme Film Co., 1540 Broadway, N. Y. City.
Cincinnati Motion Picture Co., Runey Bldg., Cincinnati, Ohio.
Consolidated Film Industries, Inc., 203 W. 146th St., N. Y. City.
Filmack Co., 730 S. Wabash Ave., Chicago, Ill.
National Screen Service, Inc., 126 W. 46th St., N. Y. City. (See Adv.)
Neumade Products Corp., 249 W. 47th St., N. Y. City.
Radio Mat Co., Inc., 167 W. 48th St., N. Y. City. (See Adv.)
Rothacker Film Mfg. Co., 1339 Diversey Parkway, Chicago, Ill. (See Adv.)

TRANSFORMERS, Alternating Current

Allis-Chalmers Mfg. Co., Milwaukee, Wis.
General Electric Co., Schenectady, N. Y.
Hallberg, J. H., 445 Riverside Drive, N. Y. City.
Nicholas Power Co., 90 Gold St., N. Y. City. (See Adv.)
Wagner Electric Corp., 6400 Plymouth Ave., St. Louis, Mo.
Warren Prod. Co., Inc., 265 Canal St., N. Y. City.
Westinghouse Elec. & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)
Weston Elec. Instrument Corp., Waverly Park, N. J.

TRANSVERTERS

Hertner Electric Co., 1900 W. 112th St., Cleveland, Ohio.

TREADS, Stair

American Abrasive Metals Co., 50 Church St., N. Y. City.
American Mason Safety Tread Co., Lowell, Mass.
American Standard Mfg. Co., 2266 Archer Ave., Chicago, Ill.
McKenna-Horix Mfg. Co., 100 Wood St., Pittsburgh, Pa.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio. (See Adv.)
Scott, West & Aitken, 15 E. 40th St., N. Y. City.
Smith Wire & Iron Works, F. P., 2340 Clybourn Ave., Chicago, Ill.

TRIPODS

Akeley Camera, Inc., 244 W. 49th St., N. Y. City.
Bell & Howell Co., 1801 Larchmont Ave., Chicago, Ill.
Burke & James, 425 S. Wabash Ave., Chicago, Ill.
Motion Picture Apparatus Co., Inc., 110 W. 32nd St., N. Y. City. (See Adv.)

TURNSTILES

Damon-Chapman Co., 234 Mill St., Rochester, N. Y.

Midwest Ticket & Supply Co., Inc., 845 S. Wabash Ave., Chicago, Ill.

Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio. (See Adv.)

Perey Mfg. Co., Inc., 101 Park Ave., N. Y. City.

UNIFORMS

(See also Costumes, Theatrical)

Browning King & Co., 16 Cooper Sq., N. Y. City.

Chicago Uniform & Cap Co., 208 E. Monroe St., Chicago, Ill.

Ford Uniform Co., 229 W. 42nd St., N. Y. City.

Meier & Co., A. G., 205 W. Monroe St., Chicago, Ill.

National Uniform Co., 12 John St., N. Y. City.

Pettibone Bros. Mfg. Co., Cincinnati, Ohio.

Russell Uniform Co., 1600 Broadway, N. Y. City.

Square Uniform Co., 10 W. 23rd St., N. Y. City.

Western Uniform Co., 202 S. Clark St., Chicago, Ill. (See Adv.)

VACUUM CLEANERS

Edison Electric Appliance Co., 5600 W. Taylor St., Chicago, Ill.

Electric Vacuum Cleaner Co., Euclid & Ivanhoe Rd., Cleveland, Ohio.

Eureka Vacuum Cleaner Co., Hamilton & Dewey Sts., Detroit, Mich.

Federal Elec. Co., 8700 S. State St., Chicago, Ill.

General Compress Air & Vacuum Machinery Co., 1915 Pine St., St. Louis, Mo.

Hoover Co., North Canton, Ohio.

Invincible Vacuum Cleaner Mfg. Co., Dover, Ohio.

Pyramid Vacuum Cleaning Co., 1383 Broadway, N. Y. City.

Spencer Turbine Co., Hartford, Conn. (See Adv.)

Sturtevant Co., B. F., Hyde Park, Boston, Mass.

VALANCES, for Boxes

(See Decorations, Theatre)

VASES, Stone Lobby

Architectural Decorating Co., 1660 S. Jefferson St., Chicago, Ill.

VAUDEVILLE AGENCIES

Amalgamated Vaudeville Agency, Inc., 1600 Broadway, N. Y. City.

Lewis & Gordon Producing Co., Inc., Times Bldg., N. Y. City.

Markus Fally Vaudeville Agency, 1579 Broadway, N. Y. City.

VELOUR ROPE

(See Rails, Rope)

VENDING MACHINES, Automatic

Auto-Eat Corp., 1819 Broadway, N. Y. City.

Columbus Vending Co., Columbus, Ohio.

VENDING MACHINES, Soap, Towels, Etc.

American Standard Mfg. Co., 2266 Archer Ave., Chicago, Ill.

Best Chemical Co., 833 West 17th St., Allentown, Pa.

Dennison Mfg. Co., Framingham, Mass.

Huntington Laboratories, Inc., 913 E. Tipton St., Huntington, Ind.

Rochester Germicide Co., Rochester, N. Y.

U. S. Sanitary Specialties Corp., 435 Western Ave., Chicago, Ill.

West Disinfecting Co., Barn St., Long Island City, N. Y.

Worrell Mfg. Co., 114 S. Main St., St. Louis, Mo.

VENTILATING SYSTEMS

(See Heating and Ventilating Equipment)

VENTILATORS

Consolidated Sheet Metal Works, 661 Hubbard St., Milwaukee, Wis.

Protective Ventilator & Screen Co., 512 West 53rd St., N. Y. City.

Washburn & Co., E. G., 207 Fulton St., N. Y. City.

VINES, Artificial

Doty & Scrimgeour Sales Co., Inc., 148 Duane St., N. Y. City.

McCallum Decorative Corp., 135 Seventh St., Pittsburgh, Pa.

Netschert, Frank, Inc., 61 Barclay St., N. Y. City. (See Adv.)

Old Glory Mfg. Co., 210 W. Van Buren St., Chicago, Ill.

Randall, A. L., 729 S. Wabash Ave., Chicago, Ill.

VOLT METERS

American Meter Co., 3112 N. 17th St., Philadelphia, Pa.

General Electric Co., Schenectady, N. Y.

Nicholas Power Co., 90 Gold St., N. Y. City. (See Adv.)

Ostrander & Co., W. R., 371 Broadway, N. Y. City.

Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)

Weston Electric Inst. Corp., Waverly Park, Newark, N. J.

WALL COVERINGS

Beaver Productions Co., Inc., Military Road, Buffalo, N. Y.

McCallum Decorative Co., 135 Seventh St., Pittsburgh, Pa.

Morene Products Co., 245 West 28th St., N. Y. City.

Philadelphia Tapestry Mills, Allegheny Ave., Philadelphia, Pa.

Titus Blatter & Co., 162 Fifth Ave., N. Y. City.

Vitrolite Co., 133 W. Washington St., Chicago, Ill.

WASTE RECEPTACLES, Self Closing

Economy Baler Co., 46 Water St., N. Y. City.

Solar-Sturges Mfg. Co., Melrose Pk., Chicago, Ill.

WATCHMEN'S CLOCKS

(See Employees' Clocks)

WATER COOLERS

Boston Water Purifier Co., 84 W. Broadway, N. Y. City.

Cooling Tower Co., The, 15 John St., N. Y. City. (See Adv.)

Sanitary Supply & Specialty Co., 135 W. 23rd St., N. Y. City.

U. S. Sanitary Spec. Corp., 435 S. Western Ae., Chicago, Ill.

WAX FIGURES

Oates, L. E., 105 E. 10th St., Los Angeles, Calif.

Palmenberg's Sons, Inc., J. R., 63 W. 36th St., N. Y. City.

Spieles, Jos., 133 W. 14th St., N. Y. City.

WAXING MACHINES, Film

(See Film Waxing Machines)

WHEELS, Color

(See Color Wheels)

WICKETS, Cashier's Box Office

Daunt, Wm. A., Co., 110 E. 42nd St., N. Y. City.

Gorham Co., Bronze Division, Providence, R. I.

Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio. (See Adv.)

Smith Wire & Iron Works, F. P., 2340 Clybourn Ave., Chicago, Ill.

WIGS

Hepner's, 137 W. 44th St., N. Y. City.

Ostermayer, Philip, 337 Central Ave., Jersey City, N. J.

Zan Hair Store, 8th & Grand Ave., Los Angeles, Cal.

WIRE ASBESTOS

Belden Mfg. Co., Cor. 23rd St., & Western Ave., Chicago, Ill.

General Electric Co., Schenectady, N. Y.

Keasby-Mattison, Ambler, Pa.

Rockbestos Products Corp., New Haven, Conn.

WIRE MESH WORK

General Outdoor Adv. Co., 550 W. 57th St., N. Y. City.

Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio. (See Adv.)

Smith Wire & Iron Works, F. P., 2340 Clybourne Ave., Chicago, Ill.

Tyler Co., W. S., Cleveland, Ohio.

Wickwire Spencer Steel Corp., 41 E. 42nd St., N. Y. City.

NATIONAL EXCHANGES

ALBANY

Associated Exhibitors (Thru Pathe), 35 Orange St.

Famous Players-Lasky Corp., 33 Orange St.

Film Booking Offices, 703 Broadway.

First National Pictures, 670 Broadway.

Fox Film Corp., 46 Orange St.

Metro-Goldwyn Dist. Corp., 679 Broadway.

N. Y. Exchange for Educational Films, Inc., 659 Broadway.

Pathe Exchange, 35 Orange St.

Producers Dist. Corp., 680 Broadway.

Universal Pictures Corp., 676 Broadway.

Warner Bros., 48 Howard St.

ATLANTA

Associated Exhibitors (Thru Pathe), 116 Walton St.

Educational Films Exch. of Atlanta, 97 Walton St.

Famous Players-Lasky Corp., 110 Walton St.

Film Booking Offices, 106 Walton St.

First National Pictures, 89 Walton St.

Fox Film Corp., 114 Walton St.

Metro-Goldwyn Dist. Corp., 137 Walton St.

Pathe Exchange, 116 Walton St.

Producers Dist. Corp., 127 Walton St.

United Artists Corp., 106 Walton St.

Universal Pictures Corp., 139 Walton St.

Warner Bros., 111 Walton St.

BALTIMORE

Associated Exhibitors (Thru Pathe), 506 E. Baltimore St.

Pathe Exchange (Sub Office), 506 E. Baltimore St.

BOSTON

American Feature Film Co., 37 Piedmont St.

Associated Exhibitors (Thru Pathe), 39 Church St.

Famous Players-Lasky Corp., 8 Shawmut St.

Film Booking Offices, 46 Piedmont St.

First National Pictures, 52 Church St.

Fox Film Corp., 78 Broadway.

Metro-Goldwyn Dist. Corp., 60 Church St.

N. Y. Exchange for Educational Films, Inc., 71 Broadway.

Pathe Exchanges, 39 Church St.

Producers Dist. Corp., 48 Melrose St.

United Artists Corp., 69 Church St.

Warner Bros., 131 Arlington St.

BUFFALO

Associated Exhibitors (Thru Pathe), 505 Pearl St.

Famous Players-Lasky Corp., 254 Franklin St.

(*Listing continued next page*)

Film Booking Offices, 505 Pearl St.
First National Pictures, 505 Pearl St.
Fox Film Corp., 496 Pearl St.
Metro-Goldwyn Dist. Corp., 509 Pearl St.
N. Y. Exchange for Educational Films, Inc., 505 Pearl St.
Pathe Exchange, 505 Pearl St.
Producers Dist. Corp., 505 Pearl St.
United Artists Corp., 265 Franklin St.
Universal Pictures Corp., 257 Franklin St.
Warner Bros., 257 Franklin St.

BUTTE

Associated Exhibitors (Thru Pathe), 116 W. Granite St.
Famous Players-Lasky Corp., 49 W. Granite St.
Pathe Exchange, 116 W. Granite St.
Producers Dist. Corp., 51 W. Broadway.
Universal Pictures Corp., 23 S. Montana St.

CHARLESTON, W. VA.

Universal Pictures Corp., 225 Hale St.

CHARLOTTE

Associated Exhibitors (Thru Pathe), 221 W. Fourth St.
Educational Film Exch. of Atlanta, 227 N. Graham St.
Famous Players-Lasky Corp., 211 S. Mint St.
Film Booking Offices, N. E. corner W. 3rd & S. Poplar Sts.
First National Pictures, 300 W. 3rd St.
Fox Film Corp., 505 W. 4th St.
Metro-Goldwyn Dist. Corp., 223 W. 4th St.
Pathe Exchange, 221 W. 4th St.
Producers Dist. Corp., United Film Bldg.
Universal Pictures Corp., 307 W. Trade St.
Warner Bros., United Film Bldg.,

CHICAGO

Associated Exhibitors (Thru Pathe), 418 S. Wabash Ave.
Educational Film Exch. of Ill., Inc., 829 S. Wabash Ave.
Famous Players-Lasky Corp., 1327 S. Wabash Ave.
Film Booking Offices of America, 908 S. Wabash Ave.
First National Pictures, 831 S. Wabash Ave.
Fox Film Corp., 910 S. Wabash Ave.
Metro-Goldwyn Dist. Corp., 831 S. Wabash Ave.
Pathe Exchange, 418 S. Wabash Ave.
Producers Dist. Corp., 730 S. Wabash Ave.
United Artists Corp., 804 S. Wabash Ave.
Universal Pictures Corp., 831 S. Wabash Ave.
Warner Bros., 839 S. Wabash Ave.

CINCINNATI

Associated Exhibitors (Thru Pathe), 124 E. 7th St.
Famous Players-Lasky Corp., Pioneer & Broadway.
Film Booking Offices, Pioneer & Broadway.
First National Pictures, Pioneer & Broadway.
Fox Film Corp., 514 Elm St.
Metro-Goldwyn Dist. Corp., 526 Broadway.
Ohio Exch. for Educational Film Co., Broadway Film Bldg.
Pathe Exchange, 124 E. 7th St.
Producers Dist. Corp., 124 E. 7th St.
United Artists Corp., 503 Broadway Film Bldg.
Universal Pictures Corp., Pioneer & Broadway.
Warner Bros., 7th & Main Sts.

CLEVELAND

Associated Exhibitors (Thru Pathe), 2100 Payne Ave.
Famous Players-Lasky Corp., 1563 E. 21st St.
Film Booking Offices, Film Exchange Bldg.
First National Pictures, 21st & Payne Ave.
Fox Film Corp., 2100 Payne Ave.
Metro-Goldwyn Dist. Corp., E. 21st St. & Payne Ave.
Ohio Exch. for Educational Film Co., 507 Film Bldg.
Pathe Exchange, 2100 Payne Ave.
Producers Dist. Corp., 21st St. & Payne Ave.
United Artists Corp., 2143 Prospect Ave.
Universal Pictures Corp., 21st & Payne Ave.
Warner Bros., Payne Ave. & E. 21st St.

COLUMBUS

Famous Players-Lasky Corp., 251 N. 5th St.

DALLAS

Associated Exhibitors (Thru Pathe), 1715 Commerce St.
Educational Film Exch. of Texas, 302½ S. Harwood St.
Famous Players-Lasky Corp., 300 S. Jefferson St.
Film Booking Offices, 2011 Jackson St.
First National Pictures, 308 S. Harwood St.
Fox Film Corp., 306 S. Jefferson St.
Metro-Goldwyn Dist. Corp., 300 S. Harwood St.
Pathe Exchange, 1715 Commerce St.
Producers Dist. Corp., 310 S. Harwood St.
United Artists Corp., 308 S. Harwood St.
Universal Pictures Corp., 308 S. Harwood St.
Warner Bros., 304 S. Jefferson St.

DENVER

Associated Exhibitors (Thru Pathe), 2165 Broadway.
Famous Players-Lasky Corp., 1625 Court Place.
Film Booking Offices, 809 21st St.
First National Pictures, 2108 Broadway.
Fox Film Corp., 1531 Tremont St.
Inter-Mt. Educational Film Exch., Inc., 1525 Tremont St.
Metro-Goldwyn Dist. Corp., 805 21st St.
Pathe Exchanges, 2165 Broadway.
Producers Dist. Corp., 2071 Broadway.
United Artists Corp., 2044 Broadway.
Universal Pictures Corp., 801 21st St.
Warner Bros., 2102 Broadway.

DES MOINES

Associated Exhibitors (Thru Pathe), 1003½ High St.
Educational Film Exch. of Iowa, 1005 High St.
Famous Players-Lasky Corp., 1117 High St.
Film Booking Offices, 915 Grand Ave.
First National Pictures, 1001 High St.
Metro-Goldwyn Dist. Corp., 415 W. 8th St.
Pathe Exchange, 1003½ High St.
Producers Dist. Corp., 1003 High St.
Universal Pictures Corp., 10th & High Sts.

DETROIT

Associated Exhibitors (Thru Pathe), 159 E. Elizabeth St.
Educational Film Exch. of Mich., 603 Film Bldg.
Famous Players-Lasky Corp., 2949 Cass Ave.
Film Booking Offices, 159 E. Elizabeth St.
First National Pictures, 159 E. Elizabeth St.
Fox Film Corp., 66 Sibley St.
Metro-Goldwyn Dist. Corp., 159 E. Elizabeth St.
Pathe Exchange, 159 E. Elizabeth St.
Producers Dist. Corp., 159 E. Elizabeth St.
United Artists Corp., 303 Joseph Mack Bldg.
Universal Pictures Corp., 159 E. Elizabeth St.
Warner Bros., John R. & Elizabeth Sts.

EL PASO, TEXAS

Universal Pictures Corp., 608 N. Oregon St.

HARTFORD, CONN.

Associated Exhibitors (Thru athe), Highland Court Hotel.

INDIANAPOLIS

Associated Exhibitors (Thru Pathe), 66 W. New York St.
Educational Film Exch., Inc., of Ind., 215 Wimmer Bldg.
Famous Players-Lasky Corp., 116 W. Michigan St.
Film Booking Offices, 428 N. Illinois St.
First National Pictures, 122 W. New York St.
Fox Film Corp., 326 N. Illinois St.
Metro-Goldwyn Dist. Corp., 438 N. Illinois St.
Pathe Exchange, 66 W. New York St.
Producers Dist. Corp., 66 W. New York St.
Universal Pictures Corp., 326 N. Illinois St.
Warner Bros., 436 N. Illinois St.

JACKSONVILLE

Famous Players-Lasky Corp., 110 N. Lee St.
Film Booking Offices, 927 W. Forsyth St.
Universal Pictures Corp., 1015½ W. Bay St.

KANSAS CITY

Associated Exhibitors (Thru Pathe), 111 W. 17th St.
Famous Players-Lasky Corp., 110 W. 18th St.
Film Booking Offices, Snower Bldg.
First National Pictures, 1712 Wyandotte St.
Fox Film Corp., 1901 Wyandotte St.
Metro-Goldwyn Dist. Corp., 1706 Wyandotte St.
Midwest Educational Film Ex., Inc., 130 W. 18th St.
Pathe Exchanges, 111 W. 17th St.
Producers Dist. Corp., 109 W. 18th St.
United Artists Corp., 1706 Baltimore Ave.
Universal Pictures Corp., 1710 Wyandotte St.
Warner Bros., 1820 Wyandotte St.

LOS ANGELES

Associated Exhibitors (Thru Pathe), 920 S. Olive St.
Educational Film Exch. of So. Cal., 1920 Vermont Ave.
Famous Players-Lasky Corp., 924 S. Olive St.
Film Booking Offices, 1924 S. Vermont Ave.
First National Pictures, 918 S. Olive St.
Fox Film Corp., 914 S. Olive St.
Metro-Goldwyn Dist. Corp., 1964 S. Vermont Ave.
Pathe Exchanges, 920 S. Olive St.
Producers Dist. Corp., 1966 S. Vermont Ave.
United Artists Corp., 922 S. Olive St.
Universal Pictures Corp., 1906 S. Vermont Ave.
Warner Bros., 931 S. Olive St.,

LOUISVILLE

Educational Film Ex. of Ky. & Tenn., 221 S. 3rd St.
Famous Players-Lasky Corp., 615 S. First St.
First National Pictures, 221 S. Third St.

MEMPHIS

Associated Exhibitors (Thru Pathe), 302 Mulberry St.
Famous Players-Lasky Corp., 265 S. Front St.
Film Booking Offices, 230 Union Ave.
Fox Film Corp., 54½ S. Main St.
Pathe Exchanges, 302 Mulberry St.
Universal Pictures Corp., 226 Union Ave.

MILWAUKEE

Associated Exhibitors (Thru Pathe), 102 Ninth St.
Educational Film Ex. of Wis., 210 Eleventh St.
Famous Players-Lasky Corp. 119 7th st.
Film Booking Offices, 147 7th St.
First National Pictures, 208 11th St.
Fox Film Corp., 721 Wells St.
Metro-Goldwyn Dist. Corp., 102 9th St.
Pathe Exchanges, 102-4 9th St.
Producers Dist. Corp., 195 7th St.
Universal Pictures Corp., 717 Wells St.
Warner Bros., 719 Wells St.

MINNEAPOLIS

Associated Exhibitors (Thru Pathe), 72 Western Ave.
Educational Film Ex. of Minn., Inc., 413 Loeb Arcade.
Famous Players-Lasky Corp., 1100 First Ave. N.
Film Booking Offices, Film Exch. Bldg., 16 4th St.
First National Pictures, 501 Loeb Arcade Bldg.
Fox Film Corp., 36 Western Ave.
Metro-Goldwyn Dist. Corp., 74 Western Ave.
Pathe Exchanges, 72 Western Ave.
Producers Dist. Corp., 42 Western Ave.
United Artists Corp., 503 Loeb Arcade Bldg.
Universal Pictures Corp., Loeb Arcade Bldg.
Warner Bros., 70 Western Ave.

NEW HAVEN

Associated Exhibitors (Thru Pathe), 134 Meadow St.
Film Booking Offices, 134 Meadow St.
First National Pictures, c-o Boston Office, 52 Church St.
Pathe Exchanges, 134 Meadow St.
United Artists Corp., 134 Meadow St.
Warner Bros., 134 Meadow St.

NEW ORLEANS

Associated Exhibitors (Thru Pathe), 221 S. Liberty St.

Comfortable seats help you
Good projection helps you
Perfect ventilation helps you

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The equipment that makes your theatre the leading house in town is

Paramount Pictures

Check up the big exhibitor successes of the past ten years and you'll find that they were made with Paramount Pictures. There's a class, a stability, a luxurious quality about Paramount Pictures that associate them with fine theatres, prosperous showmen and public confidence. Ask the happy man who plays them.

Produced by

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

Educational Film Ex. of La., Inc., 415 Dryades St.
Famous Players-Lasky Corp., 944 Perdido St.
Film Booking Offices, 419 Dryades St.
First National Pictures, 1401 Tulane Ave.
Fox Film Corp., 1127 Girod St.
Metro-Goldwyn Dist. Corp., 223 S. Liberty St.
Pathe Exchanges, 221 S. Liberty St.
Producers Dist. Corp., 409 Dryades St.
Universal Pictures Corp., 1307 Tulane St.
Warner Bros., 1123 Girod St.

NEW YORK CITY

Associated Exhibitors (Thru Pathe), 1600 Broadway.
Big "U" Exchange, 1600 Broadway.
Famous Players-Lasky Corp., 331 W. 44th St., (New Jersey same address.)
Film Booking Offices, 723 Seventh Ave.
First National Pictures, 729 Seventh Ave., (New Jersey same address.)
Fox Film Corp., Capitol Theatre Bldg.
Metro-Goldwyn Dist. Corp., 729 Seventh Ave.
N. Y. Exch. for Educational Films, Inc., 729 Seventh Ave.
Pathe Exchanges, 1600 Broadway.
Producers Dist. Corp., 729 Seventh Ave.
United Artists Corp., 729 Seventh Ave.
Warner Bros., 1600 Broadway (New Jersey same address.)

OKLAHOMA CITY

Associated Exhibitors (Thru Pathe), 508 W. Grand Ave.
Educational Film Ex. of Texas, 114 S. Hudson St.
Famous Players-Lasky Corp., 514 W. Grand Ave.
Film Booking Offices, 127 S. Hudson St.
First National Pictures, 304 W. Reno St.
Fox Film Corp., 121 S. Hudson St.
Metro-Goldwyn Dist. Corp., 412 W. Reno St.
Pathe Exchanges, 508 W. Grand Ave.
Producers Dist. Corp., 108 South Hudson St.
Universal Pictures Corp., 310 W. California St.
Warner Bros., 115 S. Hudson St.

OMAHA

Associated Exhibitors (Thru Pathe), 1508 Davenport St.
Educational Film Exch. of Iowa, 1511 Chicago St.
Famous Players-Lasky Corp., 1610 Davenport St.
Film Booking Offices, 1508 Davenport St.
First National Pictures, 1511 Chicago St.
Fox Film Corp., 1509 Chicago St.
Metro-Goldwyn Dist. Corp., 1512 Davenport St.
Pathe Exchanges, 1508 Davenport St.
Producers Dist. Corp., 1516 Davenport St.
United Artists Corp., 1508 Davenport St.
Universal Pictures Corp., 1513 Davenport St.
Warner Bros., 1502 Davenport St.

PEORIA, ILLS.

Famous Players-Lasky Corp., 111 S. Monroe St.

PHILADELPHIA

Associated Exhibitors (Thru Pathe), 1232 Vine St.
Educational Film Co. of East Pa., 1309 Vine St.
Famous Players-Lasky Corp., 1219 Vine St.
Film Booking Offices, 1320 Vine St.
First National Pictures, 1225 Vine St.
Fox Film Corp., 1238 Vine St.
Interstate Exchange, 1308 Vine St.
Metro-Goldwyn Dist. Corp., 1228 Vine St.
Pathe Exchanges, 1232 Vine St.
Producers Dist. Corp., 1235 Vine St.
United Artists Corp., 1323 Vine St.
Warner Bros., 1222 Vine St.

PITTSBURGH

Associated Exhibitors (Thru Pathe), 1018 Forbes St.
Educational Film Exch. Inc., of Pitts., 1014 Forbes St.
Famous Players-Lasky Corp., 1018 Forbes St.
Film Booking Offices, 1016 Forbes St.
First National Pictures, 1014 Forbes St.
Fox Film Corp. 1014 Forbes St.
Metro-Goldwyn Dist. Corp., 1014 Forbes St.
Pathe Exchanges, 1018 Forbes St.
Producers Dist. Corp., 1016 Forbes St.
United Artists Corp., 1014 Forbes St.
Universal Pictures Corp., 1018 Forbes St.
Warner Bros., 1018 Forbes St.

PORTLAND, MAINE

Famous Players-Lasky Corp., 263 St. Johns St.
United Artists Corp., 614 Fidelity Bldg.

PORTLAND, OREGON

Associated Exhibitors (Thru Pathe), 443 Glisan St.
Famous-Players-Lasky Corp., 444 Glisan St.
Film Booking Offices, 391 Oak St.
First National Pictures, 441 Glisan St.
Metro-Goldwyn Dist. Corp., 451 Glisan St.
Pathe Exchanges, 443 Glisan St.
Producers Dist. Corp., 124 Twelfth St.
Universal Pictures Corp., 445 Glisan St.
Warner Bros., 401 Davis St. N.

SALT LAKE CITY

Associated Exhibitors (Thru Pathe), 64 Exchange Place.
Famous Players-Lasky Corp., 133 E. 2nd St. South.
Film Booking Offices, 58 Exchange Place.
First National Pictures, 60 Exchange Place.
Fox Film Corp., 46 Exchange Place.
Inter-Mt. Ed. Film Ex., Inc., 129 E. 2nd St. South.
Metro-Goldwyn Dist. Corp., 133 E. 2nd St. South.
Pathe Exchanges, 64 Exchange Place.
Producers Dist. Corp., 60 E. 4th St. South.
United Artists Corp., 58 E. 4th St. South.
Universal Pictures Corp., 56 Exchange Place.
Warner Bros., 62 Exchange Place.

SAN ANTONIO

Famous Players-Lasky Corp., 501 Soledad St.

SAN FRANCISCO

Associated Exhibitors (Thru Pathe), 321 Turk St.
Educational Film Ex. of No. Cal., 288 Turk St.
Famous Players-Lasky Corp., 201 Golden Gate Ave.
Film Booking Offices, 310 Turk St.
First National Pictures, 140 Leavenworth St.
Fox Film Corp., 308 Turk St.
Metro-Goldwyn Dist. Corp., 215 Golden Gate Ave.
Pathe Exchanges, 321 Turk St.
Producers Dist. Corp., 191 Golden Gate Ave.
United Artists Corp., 229 Golden Gate Ave.
Universal Pictures Corp., 221 Golden Gate Ave.
Warner Bros., 71 Leavenworth St.

SEATTLE

Associated Exhibitors (Thru Pathe), 2025 Third Ave.
Educational Film Ex. of Seattle, 2002 Third Ave.
Famous-Players-Lasky Corp., 2017 Third Ave.
Film Booking Offices, 1917 Third Ave.
First National Pictures, 2023 Third Ave.
Fox Film Corp., 2008 Third Ave.
Metro-Goldwyn Dist. Corp., 2018 Third Ave.
Pathe Exchanges, 2025 Third Ave.
Producers Dist. Corp., 308 Virginia St.
United Artists Corp., 1913 Third Ave.
Universal Pictures Corp., 1935 Third Ave.
Warner Bros., 1915 Third Ave.

SIOUX FALLS, S. D.

Famous Players-Lasky Corp., 318 S. Main St.
Film Booking Offices, 121 W. 12th St.
Universal Pictures Corp., 221 S. Main Ave.

ST. LOUIS

Associated Exhibitors (Thru Pathe), 3318 Olive St.
Famous Players-Lasky Corp., 3721 Washington Blvd.
Educational Film Ex. of Mo., Inc., 3334 Olive St.
Film Booking Offices, 3312 Olive St.
First National Pictures, 3319 Locust St.
Fox Film Corp., 3314 Olive St.
Metro-Goldwyn Dist. Corp., 3328 Olive St.
Pathe Exchanges, 3318 Olive St.
Producers Dist. Corp., 3312 Lindell Blvd.
United Artists Corp., 3312 Lindell Blvd.
Universal Pictures Corp., 3320 Olive St.
Warner Bros., 3310 Lindell Blvd.

WASHINGTON

Associated Exhibitors (Thru Pathe), 916 G. St., N. W.
Educational Films Co. of East. Pa., 926 N. Jersey Ave., N. W.
Famous Players-Lasky Corp., 1101 N. Capitol Ave.
Film Booking Offices, 916 G. St., N. W.
First National Pictures, 916 G. St., N. W.
Fox Film Corp, 932 N. Jersey Ave., N. W.
Metro-Goldwyn Dist. Corp., 924 New Jersey Ave., N. W.
Pathe Exchanges, 916-18 G. St., N. W.
Producers Dist. Corp., 916 G. St., N. W.
United Artists Corp., 801 Mather Bldg.
Universal Pictures Corp., N. J. Ave. & K St.
Warner Bros., 928 New Jersey Ave., N. W.

WILKES-BARRE

Famous Players-Lasky Corp., 62 North State St.

STATE RIGHTS DISTRIBUTORS

Arrow Film Corp., 220 W. 42nd St., N. Y. C.
Astor Distributing Corp., 1540 Broadway, N. Y. C.
Aywon Film Corp., 729 Seventh Ave., N. Y. C.
Banner Productions, Inc., 1540 Broadway, N. Y. C.
Broadway Distributing Co., Inc., 1540 Broadway, N. Y. C.
Chadwick Pictures Corp., 729 Seventh Ave., N. Y. C.
Chesterfield Motion Pictures Corp., 1540 Broadway, N. Y. C.
Columbia Pictures Corp., 1600 Broadway, N. Y. C.
Cranfield & Clarke, 220 West 42nd St., N. Y. C.
Elbee Pictures Corp., 1540 Broadway, N. Y. C.
Exclusive Features, Inc., 729 Seventh Ave., N. Y. C.
Film Art Attractions, 1650 Broadway, N. Y. C.
Export & Import Film Co., Inc., 729 Seventh Ave., N. Y. C.
Fitzpatrick Pictures, Inc., 729 Seventh Ave., N. Y. C.
Gerson Pictures Corp., 723 Seventh Ave., N. Y. C.
1974 Page St., San Francisco, Calif.
Henry Ginsberg Distr. Corp., 1540 Broadway, N. Y. C.
Jaffe Film Corp., 317 Broadway, N. Y. C.
Gotham Productions, 1650 Broadway, N. Y. C.
Graphic Film Corp., 729 Seventh Ave., N. Y. C.
Independent Pictures Corp., 1540 Broadway, N. Y. C.
Jans Pictures, Inc., 1540 Broadway, N. Y. C.
Lumas Film Corp., 1650 Broadway, N. Y. C.
Lee & Bradford, 701 Seventh Ave., N. Y. C.
Principal Pictures Corp., Loew State Bldg., N. Y. C.
7200 Santa Monica Blvd., Los Angeles.
Rayart Pictures Corp., 723 Seventh Ave., N. Y. C.
1142 Beechwood Drive, Hollywood.
Red Seal Pictures Corp., 729 Seventh Ave., N. Y. C.
B. P. Shulberg Productions, Inc., 115 W. 45th St., N. Y. C.
Short Film Syndicate, 729 Seventh Ave., N. Y. C.
Steiner, Wm., 220 W. 42nd St., N. Y. C.
Truart Film Corp., (Tiffany Productions), 1540 Broadway, N. Y. C.
Weber and North, 1600 Broadway, N. Y. C.
Weiss Bros., 1540 Broadway, N. Y. C.
M. J. Winkler, 220 W. 42nd St., N. Y. C.

A Guide To Current Attractions

Attraction	Stars	Directors	Business Comment
The Unholy Three	Lon Chaney, Mae Busch, Matt Moore	Tod Browning	Breaking Records Everywhere
A Slave of Fashion	Norma Shearer, Lew Cody	Hobart Henley	"A sure-fire box-office bet." —*Variety*
Pretty Ladies	Zasu Pitts, Tom Moore, Lilyan Tashman, Ann Pennington	Monta Bell	"The kind of show you would pay $5.50 for ordinarily." —*N. Y. Mirror*
Never The Twain Shall Meet	Anita Stewart, Bert Lytell and all star cast	Maurice Tourneur	Smashing hit nation wide
Sun-Up	Pauline Starke, Conrad Nagel, Lucille La Verne	Edmund Goulding	"One of the finest offerings of year." —*N. Y. Telegraph*
The Mystic	Aileen Pringle, Conway Tearle	Tod Browning	"Great attraction for any house." —*M. P. News*
Exchange of Wives	Lew Cody, Eleanor Boardman, Renee Adoree	Hobart Henley	"Will make a vast fortune." —*Evening Sun*
The Tower of Lies	Norma Shearer, Lon Chaney	Victor Seastrom	"Exceeds even 'He Who Gets Slapped'." —*S. F. Call*
The Midshipman	Ramon Novarro	Christy Cabanne	"Pleased 100 per cent." —*Victory Theatre, Salt Lake, Utah*
Go West	Buster Keaton	Buster Keaton	"His best. Will go over big." —*N. Y. Evening World*
Lights of Old Broadway	Marion Davies	Monta Bell	Great business at Capitol (N.Y.) premiere
The Merry Widow	Mae Murray, John Gilbert	Erich von Stroheim	Third big month on Broadway at $2 top
Old Clothes	Jackie Coogan	Eddie Cline, Supervision of Jack Coogan, Sr.	Successor to "The Rag Man."
The Only Thing	Eleanor Boardman Conrad Nagel	Jack Conway, Personal Supervision Elinor Glyn	Bigger than "Six Days," "Three Weeks," "His Hour"
Don't!	Sally O'Neill, Bert Roach	Rupert Hughes' production, directed by Alf Goulding	The successor to "Excuse Me!"
The Masked Bride	Mae Murray	Christy Cabanne	Follows "The Merry Widow" for a clean-up
Bright Lights	Charles Ray, Pauline Starke	Robert Z. Leonard	Bright Lights will flash from packed houses
Free Lips	Norma Shearer, Lew Cody	Hobart Henley	The combination that made "A Slave of Fashion"
Sally, Irene and Mary	Constance Bennett, Joan Crawford, Sally O'Neill	Edmund Goulding	A big one!

Ask the man who is playing

The Quality 52

Metro-Goldwyn-Mayer's



One of the many *amazing* thrills about this *amazing* picture which are responsible for so many *amazing* reports from the "hard boiled" critics

May Tinee in Chicago Tribune:
"Here's one that is different and a thriller, too. 'The Lost World' is something for you to see."

W. Ward Marsh in Cleveland Plain Dealer:
". . . is an astounding photoplay."

Denver Post:
"No one should miss seeing 'The Lost World'."

Florence Lawrence in Los Angeles Examiner:
"No famed beauty or idol of the fans ever received greater attention than that bestowed by wondering and amazed crowds, as the parade of prehistoric animals marched across the screen."

Foreign Rights Controlled by
First National Pictures Inc.
383 Madison Avenue, New York

A First

A. R. G. in Omaha Bee:

"They're packing 'em in at the Rialto. For certainly there is no other picture known to the screen like this one."

Wm. G. Stiegler in
Cincinnati Times Star:

" 'The Lost World' is one of the most remarkable pictures ever screened."

Indianapolis Star:

" 'The Lost World' is a truly great picture and should not be missed by any who can beg, borrow or earn the necessary admission price."

Ruford Gordon Bennett
San Francisco Examiner:

" 'The Lost World' is perhaps the most unusual picture ever made."

Prunella Hall in Boston Post:

"It seems as if the millennium in film novelty has been reached. Full of amazing realities."

Kansas City Star:

"If there were more motion pictures like 'The Lost World'—the reviewer's lot would be a happy one."

Wilmington North Carolina Star:

"Thrilled by one of finest screen entertainments seen here in all screen history. A magnificent amazing and super-entertaining picture."

Chester B. Bahn,
Syracuse, N. Y. Telegram and Sunday American:

"The most remarkable and in some respects the greatest picture in the history of the screen drama. One of the pictures you cannot afford to miss."

Verne W. Bailey in
Portland Oregon Journal:

"No picture, in many months, has so broken away from the humdrum routine of 'just another movie' as has 'The Lost World' which is packing crowds this week into the Liberty like sardines in a sardine tin."

Detroit Free Press:

"To those who are looking for something new in the world, a picture of thrills and romance, 'The Lost World' will prove a 100 per cent picture. One of the most unusual pictures ever presented."

George Gerhard in
New York Eve. World:

"No words short of stupendous and marvelous will measure up to a description of its scenes."

Waco Texas Times Herald:

"You will acclaim it as the miracle motion picture of all time. The screen's greatest sensation to date and there may never be another to equal it."

Fairmont West Virginia Times:

" 'The Lost World' is here! And what a sensation it has created. It is an amazing picture."

Dayton Ohio Journal:

" 'The Lost World' marks an epoch in screen achievements. Rises to front ranks among the triumphs of screen achievements."

Peoria Ill. Journal:

" 'The Lost World'—a picture you'll never forget."

Philadelphia Evening Bulletin:

". . . is one of the most remarkable of all film achievements."

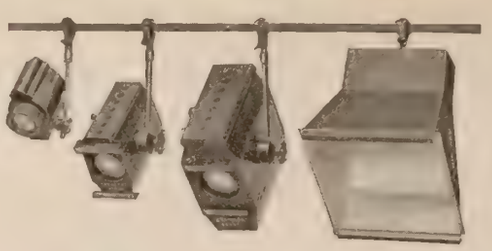
National Picture

Members of Motion Picture Producers and Distributors of America Inc.~Will Hays *President*

IN NATION-WIDE SERVICE



C303





C800

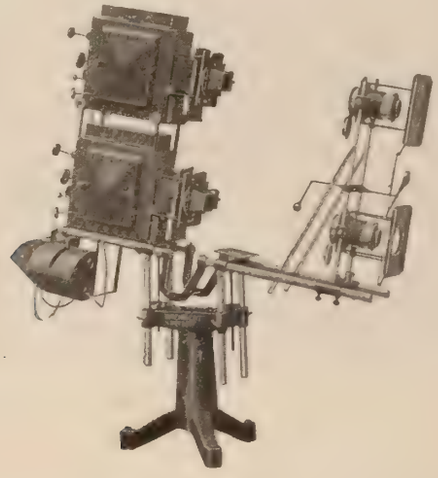
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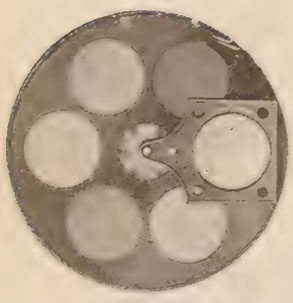
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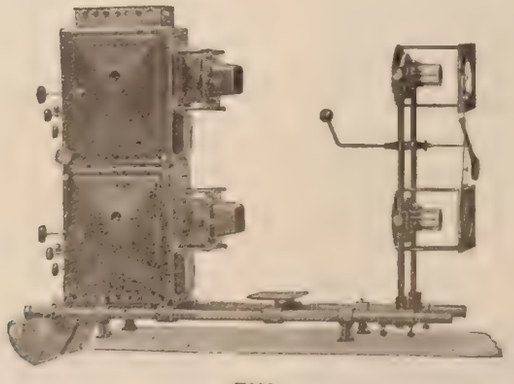
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NEW YORK — ALBANY



— Behind the pomp and splendor of the movies, is the ever-present necessity for good mechanical equipment —

The *best* equipment is essential to the successful production, distribution and presentation of motion pictures.

Select Quality Equipment

— for in quality equipment you are assured of *accuracy* — *consistency* — *speed* and *everlasting durability* which makes the purchase of *good* equipment a marked economy.



Producers of
motion picture equipment
for the producer — the distributor and the exhibitor.

DUPLEX MOTION PICTURE INDUSTRIES, INC.

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When the **"Lost World"** contract was signed **First National** specified **Rothacker Prints** and **Service**—

There certainly **is** *a reason!*

The LOST WORLD

by Sir Arthur Conan Doyle



Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

TRADE MARK REG.



Look Better—
Wear Longer!

Founded 1910
by
Watterson R. Rothacker

November 28, 1925

Motion Picture News

Reg. U. S. Patent Office

Because—

Buster Keaton made "The Navigator"
And followed with "Seven Chances"
Two real money makers —
And because
Millions of ticket-buyers
Who pay cash for Keaton
Are waiting for your announcement
Of his latest hit "Go West"
Take a tip
Be prepared to handle a mob
When you tell 'em the good news
Buster Keaton in "Go West"
A Metro-Goldwyn-Mayer Picture.

Presented by Joseph M. Schenck
Directed by Buster Keaton

Entered as second-class matter January 31, 1924, at the Post Office at Albany, New York, under the act of March 3, 1879

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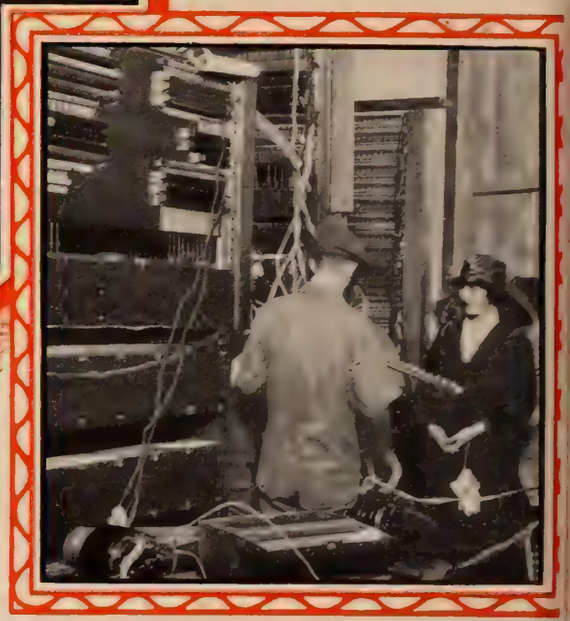
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Albany — *Los Angeles* — *New York* — *Chicago*

The Greatest Attraction in the Picture Industry







Priscilla Dean visits Wurlitzer Factory, N. Tonawanda, N. Y., and is shown how the Mighty Wurlitzer Organ is built.



WHEN Priscilla Dean visited the Wurlitzer factory recently, she marveled at the skill of the artisans, the myriad infinitesimal parts, and the precision of adjustment required to assemble a Wurlitzer organ. It was a revelation to observe the internal mechanism of the majestic instrument which animated the thrilling stunts in Miss Dean's pictures; which added reality to the plunging herds of cattle rustlers, and endowed the love scenes with emotion.

And not only Miss Dean, but producers, exhibitors, and directors everywhere are amazed at the marvelous effects, and absolute dependability of the Wurlitzer Organ—a fact which is attested by the predominance of Wurlitzer Organs not only in the leading theatres, but in theatres of all sizes, for each of which there is a special type Wurlitzer organ.

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UNIT ORGANS

A New Deal Will Be Declared in this Business on February 1st!

It's time we all stopped thinking of motion picture exhibiting as a seasonable business.

Public demand for entertainment goes on all year round. Modern equipment keeps theatres comfortable all year round. You modern showmen can keep seats filled all year round—PROVIDED YOU GET BIG PICTURES.

There's no reason in the world why your revenues can't be as big, or bigger, in April as they are in November—PROVIDED YOU GET BIG PICTURES.

PARAMOUNT INTENDS TO SEE THAT YOU GET BIG PICTURES ALL YEAR ROUND.

Paramount is going to give you, this spring, BIGGER PICTURES THAN YOU EVER HAD IN THE FALL from Paramount or any other company in the world!

Paramount has packed into these 30 new Spring pictures more famous stars, more great directors, more celebrated books and plays, more sensational punches and spectacular effects than were ever packed into a Fall group before.

There'll be no Spring in 1926 as you've known it in the past. Paramount is declaring a new deal in this business on February 1st—AND EVERY SINGLE EXHIBITOR CAN DRAW A WINNING HAND!

Watch for further details.

the Greatest of the Greater Forty are coming!



GLORIA SWANSON

IN

"Stage Struck"

AN ALLAN DWAN PRODUCTION



D·W·GRIFFITH'S

"That Royle Girl"

The Story of a Daughter of Today

with CAROL DEMPSTER W·C·FIELDS
HARRISON FORD JAMES KIRKWOOD



Joseph Conrad's

IMMORTAL

"LORD JIM"

WITH

PERCY MARMONT
NOAH BEERY
RAYMOND HATTON
SHIRLEY MASON



James Cruze·Fannie Hurst

LIBERTY MAGAZINE SPECIAL

"MANNEQUIN"

ALICE JOYCE
WARNER BAXTER
DOLORES COSTELLO
ZASU PITTS



RAYMOND GRIFFITH

IN

"Hands Up!"

with

MARION NIXON

Set Dates for this Flood of Great—

Paramount



THOMAS MEIGHAN

IN

"Irish Luck"

with LOIS WILSON

Scenes made in Ireland



THE ATLANTIC CITY BATHING BEAUTY SPECIAL

"THE AMERICAN VENUS"



RUDOLPH VALENTINO

IN

"Cobra"

SENSATIONAL STAGE PLAY



J. M. Barrie's

A HERBERT BRENON PRODUCTION

A KISS FOR CINDERELLA"

Paramount's Christmas Gift to America ~~~

with BETTY BRONSON *(Peter Pan)* TOM MOORE · ESTHER RALSTON



RICHARD DIX

IN

"Womanhandled"

SEQUEL TO "MANHANDLED"

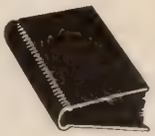


POLA NEGRI

IN

"A Woman of the World"

Mal St. Clair Production



Peter B. Kyne's

"THE ENCHANTED HILL"

Irvin Willat Production

Pictures

And 30 Super-Specials to be Announced Soon



watch "SPRE

the cast

VERA REYNOLDS
WILLIAM BOYD
HOBART BOSWORTH
WALTER LONG
WILLIAM V. MONG
CHARLIE MURRAY
NIGEL BARRIE
HELENE SULLIVAN
BEN TURPIN

Presented by
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Foreign Distributors
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130 West 46th Street
New York, N. Y.

for this mighty epic ~

TEEL FERRED"

with

VERA REYNOLDS WILLIAM BOYD & CHARLIE MURRAY

adapted by Elliott J. Clawson *from the* SATURDAY EVENING POST STORIES
"The Adventures of Wally Gay" by HERSCHEL S. HALL

Directed by

JAMES HOGAN

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Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

CECIL B. DE MILLE *presents*

LEATRICE



"in The"

Adapted by
CHARLES WHITAKER
and **DOUGLAS DOTY**
from the novel by **ETHEL WATTS MUMFORD**

Leatrice Joy in Her Greatest Role!

That is saying a lot, but that's just what we mean.
It's *different*—it's *intensely emotional*—it's *compelling* in its *magnetism.*

A powerful melodrama which leads from the sinister haunts of San Francisco underworld to the exotic beauty of an uncharted island in the tropics, here is a pictu packed from start to finish with stirring situations of sure-fire appeal, with Leatrice Joy t central figure around whom eddies a whirlpool of intrigue and thrilling action.

ROMANCE! A love theme as haunting as a melody heard in a dream.
DRAMA! It fairly teems with gripping plots and startling situations.
ACTION! It moves swiftly and inevitably to a smashing climax.
STAR: Lovely Leatrice is simply *superb* in a magnificent role.

JOY

Here is an alluring screen symphony that will swell into A SONG of TRIUMPH at YOUR BOX OFFICE

"Wedding Song"

An **ALAN HALE** *production*

with

ROBERT AMES



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130 West 46th Street
New York N Y

— sure-fire "The *vs.*



Presented by
HUNT STROMBERG

Adapted by **Marion Orth**
from the novel by
John A. Moroso

Directed by **Tom Forman**

With **MARGUERITE DE LA MOTTE**
and JOHN BOWERS

Foreign Distributors
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130 West 46th Street
New York, N. Y.

melodrama

People *Nancy Preston*"

A MILLION DOLLARS FOR A THRILL!

That's the spirit of the theatre-going public. And that's why real Melodrama gets the money. Because it's the red corpuscles in the arteries of the dramatic complex, and its appeal is universal. Here is a Melodrama packed with hair-raising action, big climaxes and startling situations. It is a powerful treatment of one of the most widely discussed problems of the present day—crime and the reformation of criminals. It portrays the conflict of primal human passions with the inexorable methods of law enforcement and the system that decrees: "Once a criminal always a criminal."

Here's a Clean-up Picture for Sure-Thing Showmen!

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This is no Bull



This is "Brown Eyes" the cow-star who is creating a nation-wide hit with

Buster in G

The Quality 52

BUSTER KEATON

announces



"Brown Eyes," the first cow ever to attain stardom in pictures, will cow-star with him in his great comedy of the wide-open spaces.

GO WEST

A Metro-Goldwyn-Mayer Picture Presented by Joseph M. Schenck

NEXT SUNDAY

CAPITOL

Capitol Theatre's Sixth Birthday Big Anniversary Bill

Those eyes
Those legs (4)
That tail
Those ears



Wait till you see beautiful "Brown Eyes," the cow star appearing with

BUSTER KEATON

in his screaming hit

GO WEST

A Metro-Goldwyn-Mayer Picture Presented by Joseph M. Schenck

Tomorrow

CAPITOL

Capitol Theatre's 6th Birthday Big Anniversary Bill

This cow won a Beauty Contest as "Miss Texas" and now she is cow-starring with

Buster Keaton

in his biggest comedy

GO WEST

A Metro-Goldwyn-Mayer Picture Presented by Joseph M. Schenck

CAPITOL—SUNDAY

Capitol Theatre's Sixth Birthday Big Anniversary Bill



"Brown Eyes"

A new screen vampire

The ads that started New York laughing. They are being used successfully in many cities.

A Metro

"The Navigator" *what a record-breaker!*

"Seven Chances" *what a box-office hit!*

But now comes the greatest of them all

Keaton O WEST



"The Capitol audience simply doubled up and screamed."
—*Daily Mirror.*

"Comedian's name on screen elicited burst of applause."—*Eve. Post.*

"Rich and uproarious, with countless novel comedy twists."—*N. Y. Times.*

"For one hilarious hour see Buster Keaton in 'Go West.' It is Buster Keaton in his best yet, by a wide margin. Brown Eyes was a real discovery. Top grade entertainment."
—*Eve. World.*

"We have not laughed so heartily for some time. Undoubtedly one of the most amusing pictures this comedian has yet produced."
—*Eve. Telegram.*

Presented by Joseph M. Schenck
Directed by Buster Keaton

Goldwyn-Mayer PICTURE

Just now is the time to prepare your programs and your exploitation for the biggest Comedy month in screen history!

A laugh a day will keep Old Man Gloom—and the doctor—away.

Not even Father's Christmas bills can hurt your business if you make your patrons LAUGH.

Unless you advertise your Comedies, how can you expect them to build more business for you?

Added Profit from Short Subjects is the Velvet that swells the old bank roll.

Real Showmanship makes money out of every unit on the program.

You can make your share of Added Profit by boosting your Whole Show.

In every city, town and hamlet picture fans will be looking for Comedies in January.

Start the New Year right by giving them the laughs, and watch your box-office grin, too.

Laugh and be happy—a fine appeal to make to your patrons in Laugh Month, or any other month.

An audience that goes out laughing and happy is sure to come back.

Unless you give them a good laugh, you have not given them a good all-round show.

Get behind the Laugh Month idea by booking Comedies now for a four-week Comedy Carnival.

Happy patrons are your best business bet—and Laughs bring happiness.

Many of the best theatres will play All Comedy Bills in January. You ought to book one or two All-Laugh Programs—NOW.

On every program for the month have at least one good Comedy.

Now is the time to begin laying your plans for this big Short Features event.

Tell your patrons about every Comedy you play. And tell it extra loud in January.

Here is the trade-mark that stands for the best line-up of Comedies for Laugh Month—and for the whole year.



EDUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons President

Member, Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President.

SPEAKING of FOOTBALL AND SERVICE!

The Michigan and Navy teams had a little game the other day --- A lot of exhibitors requested Kinograms to give them pictures as quickly as possible --- The game took place on a Saturday --- Read what some of the exhibitors wrote to us - - -

"Kinograms only news weekly to show football game here Sunday. *Other news reels did not show up until Monday night*"- -

Glen A. Cross, Battle Creek, Mich.

"Kinograms Football on screen first show Sunday. *Others did not show until night*" - -

Gerald Hoag, Ann Harbor, Mich.

"We made first show on Sunday with Kinograms. *Other news reels haven't arrived yet*"- -

E. G. Hamer, Bay City, Mich.

"Kinograms Special received Sunday 2 P. M. *No other news special arrived until Monday*"- -

Carl Thacker, Lansing, Mich.

"Lightning Service. Kinograms special only one to get here Sunday"- -

Thomas P. Ronan, Flint, Mich.

"Kinograms Special great stuff. Beat everyone a mile. This is in keeping with Educational Better Service"- -

Paul J. Schlossman, Muskegon, Mich.

Etc., Etc., Etc., Etc., Etc., Etc., Etc., Etc.

BOOK KINOGRAMS

The News Reel Built Like a Newspaper

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL
FILM EXCHANGES, Inc.

Member, Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President

4 Great Series of

LAUGH INSURANCE FOR THE BRIGHT SIDE OF YOUR PROGRAMS

The Best of the Two-Reel Comedies for Years Have Been Produced by Christie.

The Christie name on one of these consistent laugh-getters is a guarantee of the greatest buy you can make in the short-feature market today.

Bobby Vernon Comedies



Bobby Vernon

Christie Comedies



Billy Dooley

Produced by
CHRISTIE FILM COMPANY, Inc.
Member, Motion Picture Producers and Distributors, of America, Inc. Will H. Hays, President

Box Office Bets-

PRODUCED BY

Christie

JIMMIE ADAMS COMEDIES



Jimmie Adams

WALTER HIERS COMEDIES



Walter Hiers

Released through

Educational Pictures

"THE SPICE OF THE PROGRAM"

"We are using about 19,000 programs yearly at - - - - -"

Read that top line again.

Booking 19,000 pictures yearly calls for a lot of discrimination.

The man in charge of such a job must be familiar with what the market has to offer.

The gentleman we quote above is well qualified to carry out his work successfully.

He can tell you the title of every picture released during the past six months.

Not only can he tell you the title but also the name of the producing and distributing company, the stars or featured players, the director, length, release date and theme of each picture.

He has a world of advertising and exploitation suggestions.

He knows what pictures were "in"—and that is important.

No doubt about it—he is well posted.

WHO IS THIS FELLOW?

He is one of the constant users of THE BOOKING GUIDE.

And he tells us it is "invaluable" to him.

Regardless of the numbers of bookings you make you will find it of real assistance.

The Motion Picture News Booking Guide

Covering Pictures Released Between March 1st and September 1st, 1925, Has Been Sent to News Subscribers.

THE ONLY BOOK OF ITS TYPE AND A REAL SERVICE TO THE INDUSTRY

OUR BOOKINGS TO DATE READ LIKE A WHO'S WHO OF EXHIBITORS

Buster Brown

CAPITOL THEATRE
Chicago, Ill.

WHITEHURST CIRCUIT
Washington, D. C.

PICCADILLY THEATRE
Rochester, N. Y.

BALABAN & KATZ
Chicago, Ill.

WARNERS' THEATRE
New York, N. Y.

WARNERS' THEATRE
Pittsburgh, Pa.

LOEW CIRCUIT
New York, N. Y.

LOEW CIRCUIT
New Haven, Conn.

GRANADA THEATRE
San Francisco, Cal.

LOEW'S STATE THEATRE
Buffalo, N. Y.

LUBLINER & TRINZ
Chicago, Ill.

PALACE THEATRE
Hamilton, Ohio

ALLEN THEATRE
Akron, Ohio

PANTHEON
Toledo, Ohio

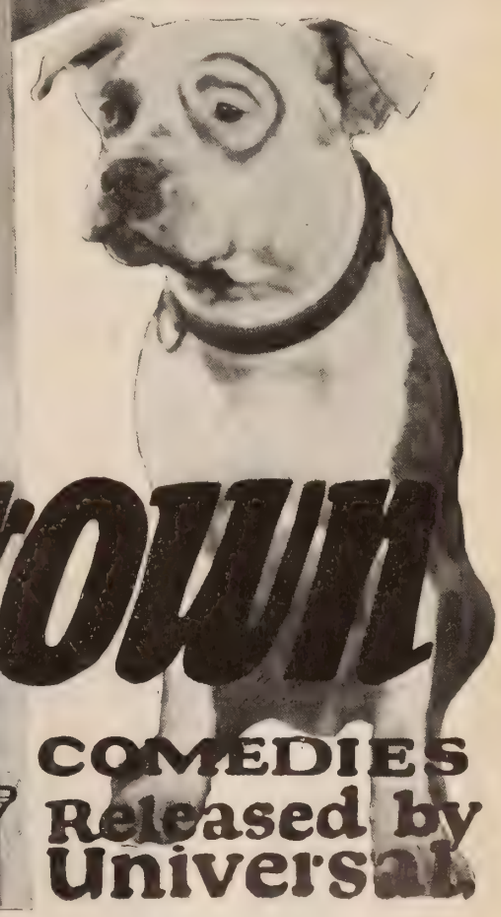
SAENGER AMUS. CO.
New Orleans, La.

COLONIAL THEATRE
Indianapolis, Ind.

PALACE THEATRE
Fort Wayne, Ind.



The finest, funniest two reel comedies in the world—made from the famous cartoons by R. F. Outcault with Buster Brown, Mary Jane and their famous dog, Tige.



12 Buster Brown Comedies

Part of the 52 CENTURY COMEDIES Released by Universal

WORLD'S GREATEST

Nothing Short of Marvelous Are These Busi

822 Seats
1st Day—3615 Admissions!
2nd Day—3365 Admissions!

In Portland, Ore.

The Columbia Theatre, and for that matter all the theatres in Portland, never saw the like of the records that the power of The Phantom has established—practically 7000 paid admissions in two days. Sweeping all house records into the discard!

House Record Blown to Bits!

Stanley Co. Buys Engagement Back!

In Philadelphia, Pa.

Universal leased the Aldine Theatre in Philadelphia for an indefinite run of The Phantom. At the end of two weeks of stupendous business, the Stanley Co. bought both picture and house lease and will continue the run of The Phantom at the Aldine indefinitely. Never such a money-maker in all picturedom.

Unheard Of Business At the Aldine Theatre!

"Biggest Day in History of Alhambra"

In Milwaukee, Wis.

"Deafening applause—all Milwaukee turned out—hundreds turned away—RECORD BREAKING ATTENDANCE—forced to hold over SECOND WEEK—wonder picture of ages."
—*Alhambra, Theatre*

"Hundreds Turned Away"

Seating Capacity 1074
1st Day—4577 Admissions
2nd Day—4652 Admissions

In Seattle, Wash.

Nothing can stop The Phantom anywhere! All previous conceptions of picture drawing power going by the boards. In Seattle the opening week sees all house records sent sky-high!

Broke House Record On the Week!

8 Big Weeks On Broadway

in New York, N. Y.

Against all the competition of the finest shows and pictures on the Great White Way, 8 weeks of capacity business at The Astor Theatre.

Opens Extended Engagement at The Colony Theatre, Nov. 29

"Broke Record Saturday! Sunday $1000 better!
Monday almost big as Saturday; Tuesday better than Monday!"

In Detroit, Mich.

"Opened to biggest business history theatre; turned away thousands. Running extra show after midnight. Business Sunday being nearly $1,000 better than Saturday, Monday's receipts almost big as Saturday's. Tuesday's little better than Monday. Record to shoot at for long time!"
—*Broadway-Strand Theatre*

Now in 4th Big Week!

The one and only Phantom

A Universal Production

RECORD BREAKER

ness Reports from Large and Small Towns!

"Packed Them and Stacked Them!"

In Washington, D. C.

"Phantom of the Opera packed them and stacked them every performance. Police held back the impatient crowds! Impossible for myself and two of my men to gain admittance. We spent hours near Rialto listening to comments from those who were fortunate enough to see Phantom. Crowds turned away!"

—*Rialto Theatre*

"Police Held Back Crowds"

"Played Saturday 4652 Admissions!"

In Dallas, Texas

"Phantom going bigger every day. Third night of engagement cashier sold thousand tickets in twenty-five minutes. Four hundred stood through entire performance to see picture and we turned away more than 1500 people! Played Saturday to 4,652 admissions—this record for house would have been twice as many if we could have handled mob. Business Sunday 430 better than corresponding day Hunchback—phenomenal!"

—*Stinnett and Charninsky*

"Sold 1000 Tickets 25 Minutes Third Day!"

993 Seat House 6505 Admissions 2 Days

In Spokane, Wash.

Now in the second week of a phenomenal run, the first day of which drew 2875 and the second day 3630 patrons to the Clemmer Theatre. Almost unbelievable business.

Now Blazing Away On Second Week!

"Broke House Record First Day!"

In Kansas City, Mo.

"Opened yesterday to biggest receipts in history of this house, exceeding our greatest expectations. Today, second day, bigger than yesterday; this most extraordinary despite opposition. Tremendous mob broke down ropes in lobby forcing entrance tonight. Running extra performances after midnight!"

—*Liberty Theatre*

2nd Day Crashed Record of 1st Day!

"Biggest in History!"

In Denver, Colo.

"Phantom opened Saturday with 3941 paid admissions. Sunday 5157 admissions—the biggest day in history of theatre. Continual line from one until ten-thirty. Look for smashing business for two weeks!"

—*America Theatre*

"Line from 1 to 10.30 P. M."

Population: 39,698

Played First 3 days to 15,484!

In Charleston, W. Va.

Phantom in three days plays to 15,484 paid admissions. Official population Charleston 39,698.

Imagine the power of a picture that will draw almost half the population of a city to a theatre within three days. The greatest money-maker ever made!

Held For Full Week!

of the Opera

Presented by Carl Laemmle

MARY PICKFORD
"LITTLE ANNIE ROONEY"

DIRECTED BY WILLIAM BEAUDINE

"The Box-Office Says So"

"Mary Pickford is delicious in her 'Little Annie Rooney'. The audience says it in peals of laughter and the box-office says it in huge figures."—Daily Mirror.

"Mary Pickford is emphatically pleasing, and she makes Annie a lovable, wistful little creature. Delightfully filmed."— Times.

"Miss Pickford is captivating as the little gamin Annie Rooney. Lots of fun in this picture and many laughs."— Telegraph.

"'Little Annie Rooney' is just the sort of picture in which everyone wants to see our Mary. It is uproariously funny. Do not miss seeing it."— Evening Journal.

"Uproariously Funny"



NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford — *Charles Chaplin*

Douglas Fairbanks — *D. W. Griffith*

Joseph M. Schenck, Chairman, Board of Directors — *Hiram Abrams, President*



JOHN W. CONSIDINE, JR.
presents

RUDOLPH VALENTINO

in

"THE EAGLE"

Supported by **VILMA BANKY** *and* **LOUISE DRESSER**

Screen Story by **HANS KRALY**

A CLARENCE BROWN Production

He Packed the New York Strand and Broadway

"'The Eagle' is by far the best and pleasantest thing Valentino has ever done. It is finished, dramatic and continuously entertaining. It was interesting to find at the four o'clock showing Monday a filled theatre, with aisles, foyers, lobby and sidewalks packed. Sunday the theatre was surrounded by throngs, with lines leading a full block away in each direction. These things indicate the tremendous hold this young and much misunderstood Italian had and still has on the public fancy. A few years ago he, too, paid his gallery fee and sat in that same Strand. He did get on. You must see him. You'll find him a most likable fellow." —N. Y. World.

NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford — *Charles Chaplin*
Douglas Fairbanks — *D. W. Griffith*
Joseph M. Schenck, Chairman, Board of Directors.
Hiram Abrams, President.


The Great Alley Fight!
The Aeroplane Chase!
The Prize Fight!
Jim Jeffries, Al Rivers and other champions at the ringside!
THE GREATEST OF ALL C
HOGAN'
WARNER BROS.
Classics of the Screen


The Train Wreck!
The Runaway Train!
The Fight on the Train!
Ben Turpin as the Photographer!
OMEDY MELODRAMAS!
S ALLEY
with
Monte Blue
Patsy Ruth Miller Willard Louis
Louise Fazenda Ben Turpin
Directed by Roy Del Ruth
Scenario by Darryl Francis Zanuck
Story by Gregory Rogers

It is Fireproof, Convenient, and Pays You a Profit

To have your films fully protected against fire—to have the hazards of film storage fires entirely removed from your property—to have a neat, convenient cabinet in which to keep all your films—and to have this security and convenience pay you an actual profit—these are some advantages you get from installing an American Film-Safe.

The American Film-Safe

The American Film-Safe, the only receptacle of its kind listed as standard and labelled by the Underwriter's Laboratories, is a neat, compact, fire proof filing cabinet for films.

It is made of full cold rolled sheet steel with all joints tenoned and pinned together and is practically indestructible.

The safe is of unit construction and may be added to or re-arranged at will. It takes up little space and can be moved about easily.

Each film is housed in a separate fire proof compartment and is suspended on a film carriage which automatically moves forward when the door to the compartment is opened. Reels are always readily accessible for handling. Doors to compartments close and fasten automatically.

Each compartment has a bronze label holder on the door into which a card can be inserted so that films can be catalogued or indexed.

American Film-Safes absorb abnormal heat from films and maintain them at normal humidity, thereby increasing the life of the films.

Exterior surfaces are beautifully finished in baked enamel. Interior surfaces are thoroughly protected against rust. Standard colors are olive green with bronze hardware but they may be had in several other finishes.

There are two sizes. Style 1100 with five compartments for five 1,000 foot reels, designed principally for exchanges, studios, laboratories, etc., and style 1200 for five 2,000 foot reels, designed for theatre projection booths.

You may purchase an American Film-Safe on the deferred payment plan.

Insurance Rating Organizations make substantial reductions in rates wherever American Film-Safes are installed. In some states these reductions pay for a Safe in one year.



AMERICAN FILM-SAFE CORPORATION
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Please send me full description of the American Film-Safe.

Name .....

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Send the attached coupon for full description and further information.

AMERICAN FILM-SAFE CORPORATION
BALTIMORE, MD.

Another King has gone to work



Comedy King Harry Langdon has commenced his first production for First National, *and you know what Langdon's laughs are worth!*

First National has the biggest line-up of star comedians ever presented under one banner

First N
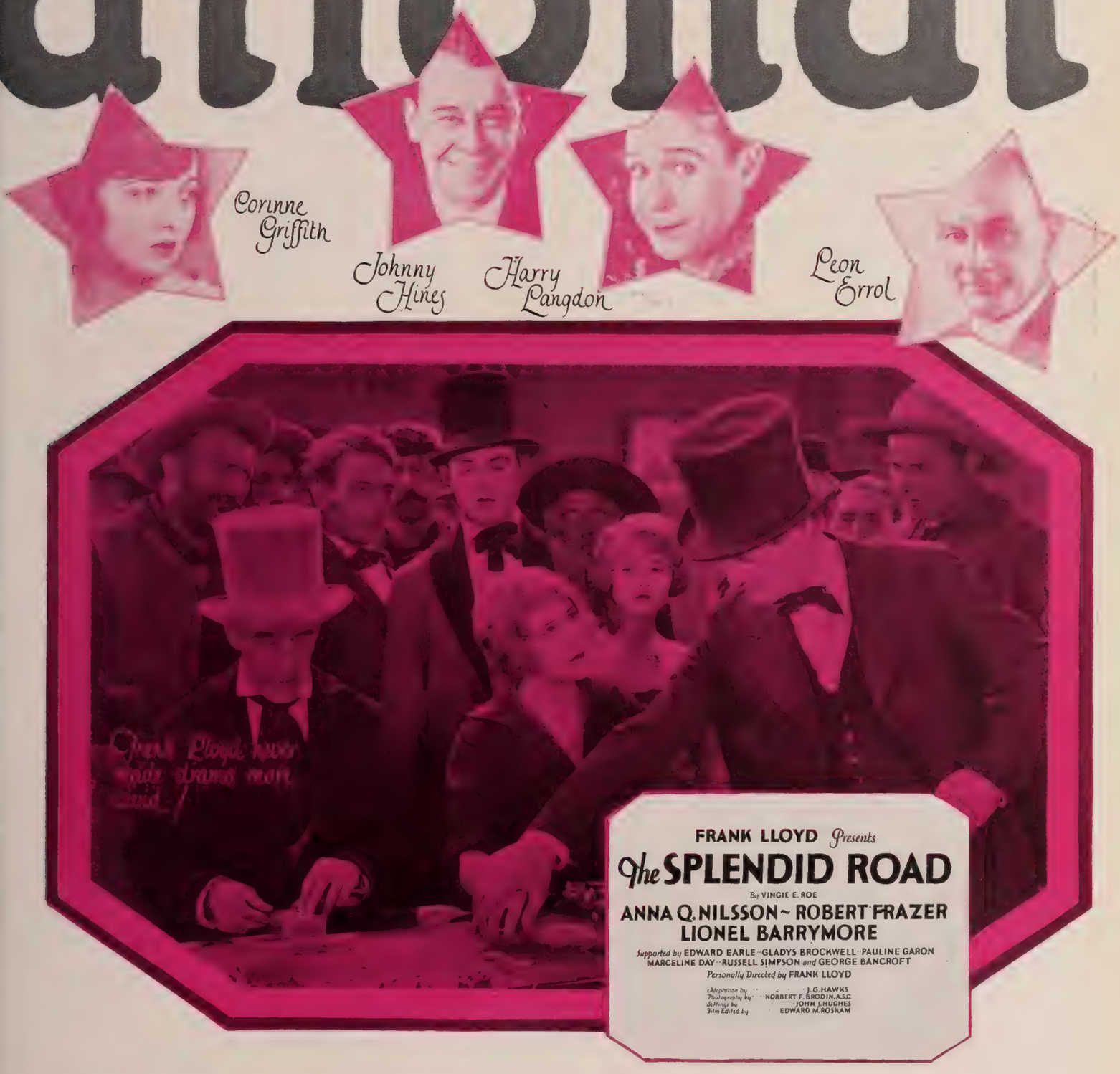




First National Pictures Inc.
presents

MILTON SILLS
in
The Unguarded Hour
and
DORIS KENYON

by MARGARETTA TUTTLE
Directed by LAMBERT HILLYER
Produced under the supervision of EARL HUDKIN

**Believe what your box-
the directors who create
winner a week for Firs
Road" and "The Girl from
is First National's record
"We Moderns", "Clothes
"The New Commandme**

ational



office tells you—and you'll know that the biggest stars and money-getting attractions time after time are making a National. Add "The Unguarded Hour", "The Splendid Montmartre" to your list of profit-takers! Back of them of performance that has given you five such knockouts as Make the Pirate," "Classified", "The Beautiful City" and t" not in the last year—but in the last month.

First National

Says it with Successes



It's the showman instinct behind First National that makes exhibitors say "That's the kind of picture I like to take hold of—and wham it across!"

First National Pictures

Book that

WINNER GROUP

We've Got An Ideal Line-Up For You, Mr. State Right Buyer!

——Your cry has always been for short film product which would enable you to compete with the Big Fellows.

——While we always knew we had this product, we wanted to make SURE of it before we started selling it to YOU.

——That we are on the right track is demonstrated by the fact that for the past fourteen weeks, EVERY SHORT FILM SYNDICATE RELEASE HAS RECEIVED FIRST RUN IN THE NEW YORK TERRITORY.

——Our Line-Up? Here it is:

26 MUTT & JEFFS
26 COLORED COMICS
13 COLORED WONDERBOOKS
26 ADVENTURE THRILLS
26 NOVELTY FILMS

——YOU know that the First Runs—the BIG rental houses—are constantly crying for the UNUSUAL in Short Stuff. Our output is primarily intended for these big houses. And YOU know that if it's good enough for these big houses, it's good enough for ALL subsequent run theatres.

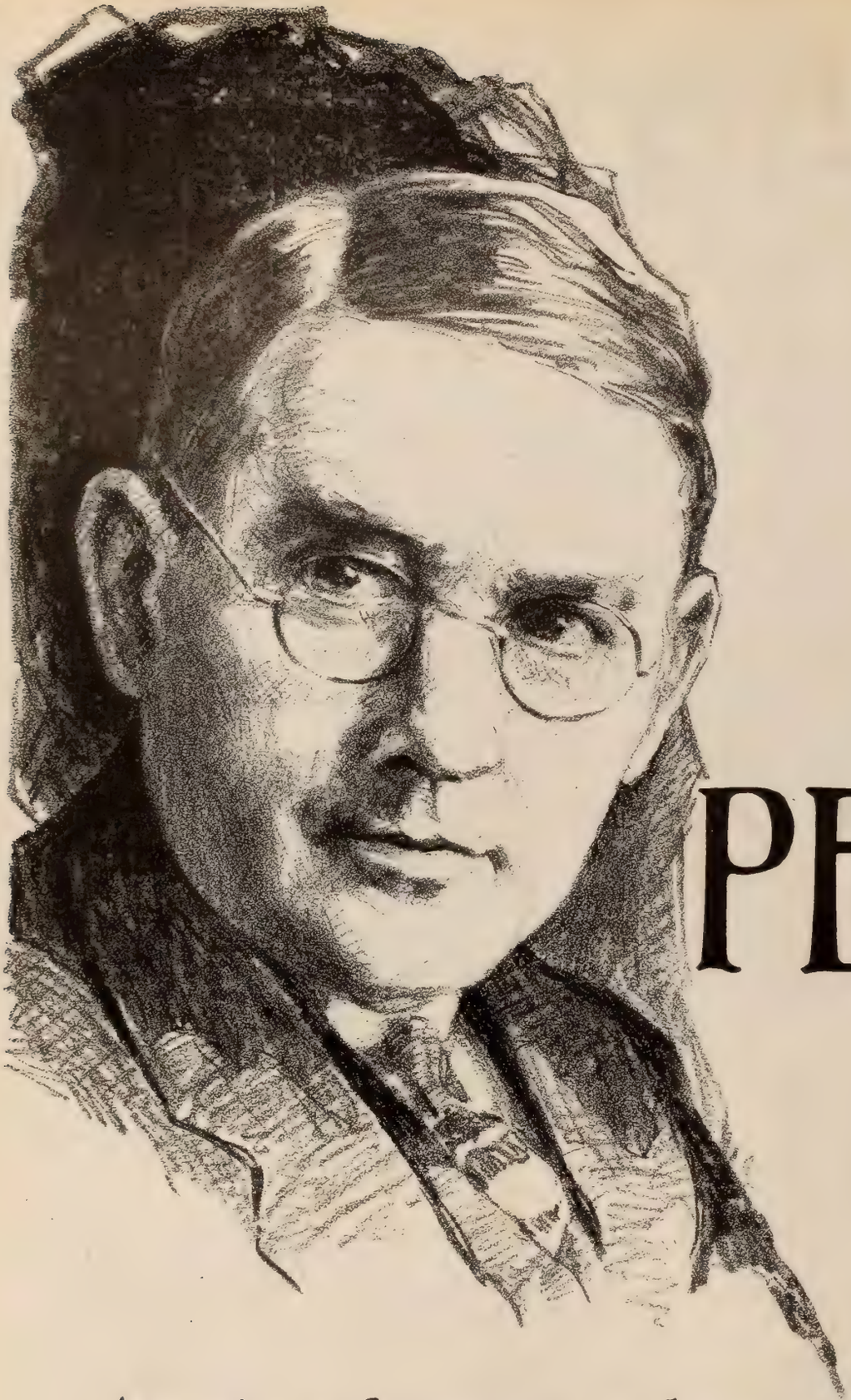
——Although the youngest Independent Short Subject organization in the Field, we are, from the standpoint of QUALITY and QUANTITY of product, the LARGEST.

——YOUR territory is open. Ask us for details.

Short Films Syndicate, Inc.

JOSEPH PINCUS, General Manager

729 Seventh Avenue BRYANT 9397 **New York City, N. Y.**



PETER *the*

America's foremost author of red-blooded fiction whose work now appears exclusively in FOX PICTURES

DAYBREAK

From "The Outsider" ~ *the international stage success* ~
JACQUELINE LOGAN ~ LOU TELLEGEN ~ ROY ATWILL ~ WALTER PIDGEON
AND ALL STAR CAST

Fox Film Corporation

here's the first one!

WILLIAM FOX *announces*
The first of the specially written photoplays by —

B. KYNE

GOLDEN STRAIN

Coward or hero in the Wide Open Spaces? ~ with ~

MADGE BELLAMY — KENNETH HARLAN

HOBART BOSWORTH ANN PENNINGTON FRANK BEAL LAWFORD DAVIDSON FRANK McGLYNN Jr.

VICTOR SCHERTZINGER *Production*

The FIRST-YEAR John Golden's *stage success - 2 solid years in New York*

MATT MOORE - KATHRYN PERRY - FRANK CURRIER - MARGARET LIVINGSTON - VIRGINIA MADISON

Fox Film Corporation

It has every element of a holiday picture~Beauty-Dramatic Story~Real Entertainment and the Spirit of Christmas

A WILLIAM FOX
Special Attraction

The Ancient Mariner

NOW READY !
ELABORATE PRODUCTION
Great Cast headed by
LESLIE FENTON & CLARA BOW
Directed by
HENRY OTTO & CHESTER BENNETT

A Classic for 100 years!
EVERY SCHOOL CHILD KNOWS
COLERIDGE'S POEM-
ON WHICH THE STORY IS BASED

Fox Film Corporation

For Season 1926-27

No. 2

William Fox
announces

Cradle Snatchers

by Russell Medcraft and Norma Mitchell

Today the outstanding dramatic hit on the New York stage!

A RIOT--- rolling up record figures at every performance!

How young is a man safe?
Does the modern matron ever get "old"?

Gales of laughter!
--The Times

Magnificently funny!
--The Journal

At last a hit!
--The Sun

Riotous!
--The Daily News

Irresistible!
--The American

Nothing better!
--Herald-Tribune

Knockout!
--The Telegram

Another great stage success
TO BE A FOX PICTURE!

No. 3 *next week*
Watch for it!

Fox Film Corporation

~they are already

to an audience of

THIRTY MILLIONS

Again FOX shows the way in giving exhibitors a series of marvelous comedies backed up with real ready-made audience value –stronger in advertising values than most of the features on the market.



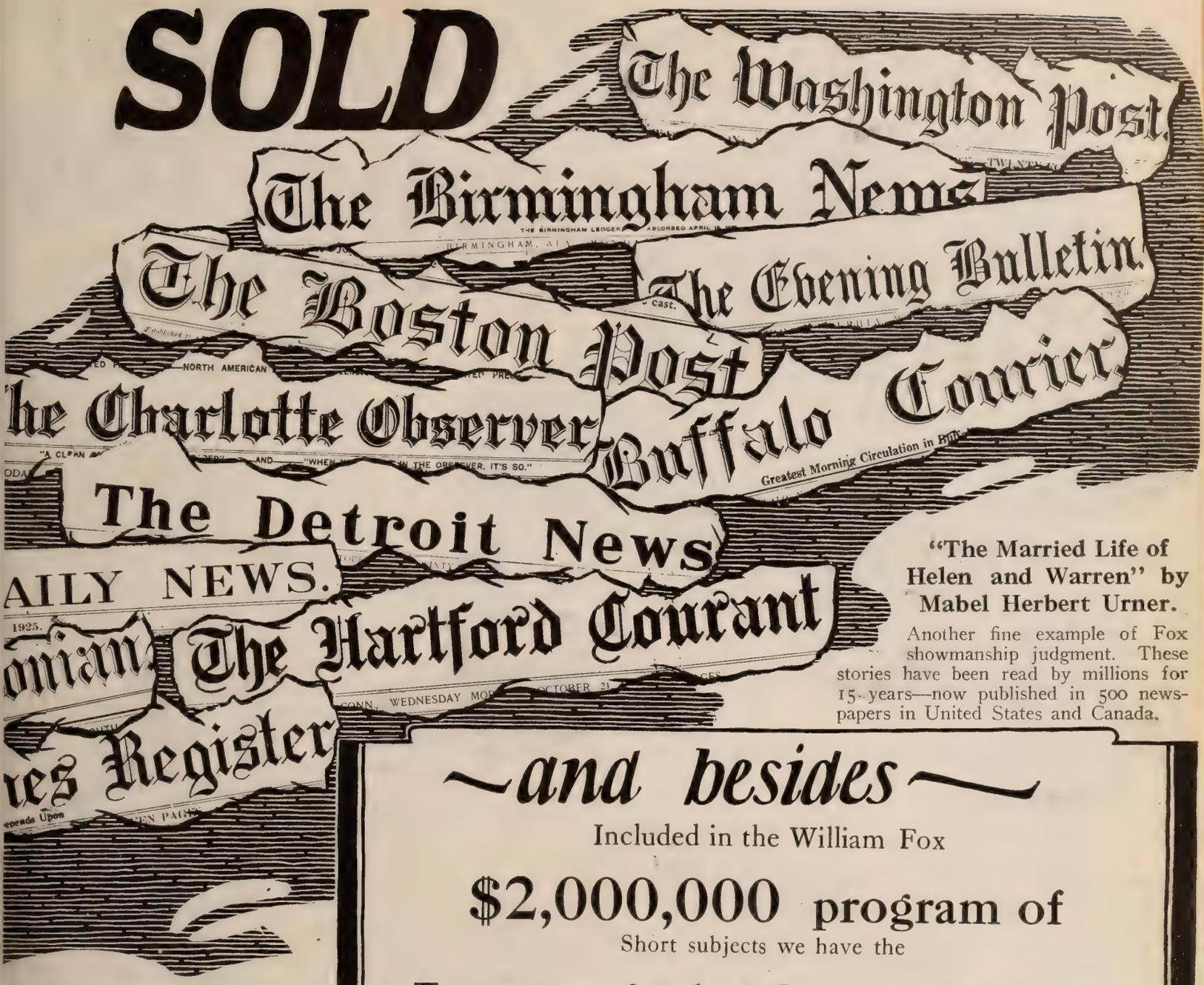
O. HENRY Comedies

The "bring 'em in appeal" of this series is known to every showman. O. Henry is the most popular writer of short fiction the world has ever known. They're big money getters everywhere.

RICHARD HARDING DAVIS—"VAN BIBBER Comedies" with Earle Foxe

The tremendous sales value of this great author's name, is proving as huge a selling power at the box office as it does at the book stand. They are big in every sense of the word.

Fox Film Corporation



"The Married Life of Helen and Warren" by Mabel Herbert Urner.

Another fine example of Fox showmanship judgment. These stories have been read by millions for 15 years—now published in 500 newspapers in United States and Canada.

—*and besides*—

Included in the William Fox

$2,000,000 program of

Short subjects we have the

Imperial Comedies

The acme of comedy popularity

Fox Varieties

They bring the entertainmen of all the world to the screen

Fox News

Mightiest of All

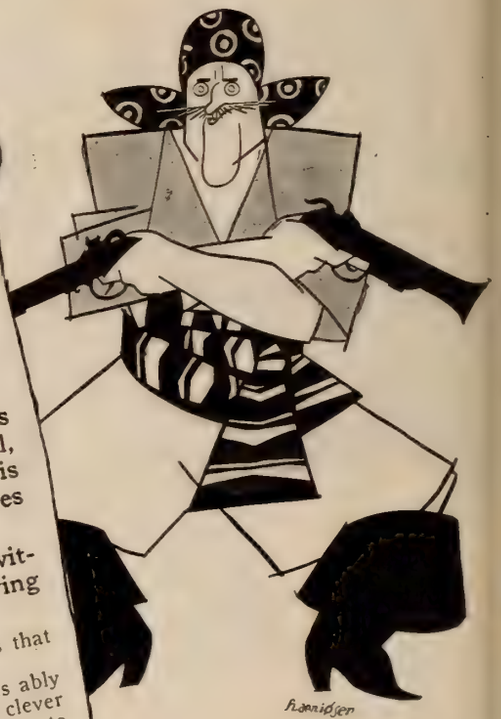
"Little Giants of the Screen"

Fox Film Corporation

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

"YO HO! I'VE GOT WORKING FOR





EXHIBITORS HERALD

The Independent Film Trade Paper

By JOHN S. SPARGO

NEW YORK Nov. 10.—If Sam Rork's newest production, "Clothes Make The Pirate," which will be distributed by First National, does not please audiences wherever it is shown, then there is something wrong with the entire making of pictures and with audiences generally.

This, at least, is the consensus of many expert picture judges who witnessed a premiere of the big Rork production last Saturday night at Irving Lesser's Playhouse theatre at Great Neck, Long Island.

"CLOTHES Make The Pirate" is something different from anything done before in pictures, and for the making of it Rork gathered a remarkable cast, both as to names of drawing power and as to fitness for parts.

Leon Errol at Funniest

This remarkable cast is headed by Leon Errol, generally recognized as one of the funniest of all funny men on the socalled legitimate stage. Anyone witnessing Mr. Errol's work in the Rork picture is willing to believe the slang expression, "you ain't seen nothing yet." Every minute that Errol is on the screen—and that is during most of the 7,400 feet of the production—he is a laugh and not infrequently a scream. Errol's comedy is always clean and promises to stand for a long time as a criterion of something in the way of funniness that is entirely new to the screen.

In these comedy antics Mr. Errol is ably seconded by Dorothy Gish, always a clever screen comedienne, but who appears to have greatly developed.

Others in the cast, whose work add much to the value of the production, are George Marion, Tully Marshall, James Rennie and Edna Murphy.

While "Clothes Make The Pirate" is a costume comedy, whose greatest appeal is to the risibilities, there is much in the picture in the way of impressive scenic effects and remarkable photography, as well as good dramatic action brought about through the romance of a young naval officer and the niece of the piratical tailor, the romantic parts played by James Rennie and Edna Murphy.

First National Pictures

Foreign Rights Controlled by First National Pictures Inc. 383 Madison Avenue New York

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays *President*

YE EDITORS ME NOW!"



THE Film DAILY

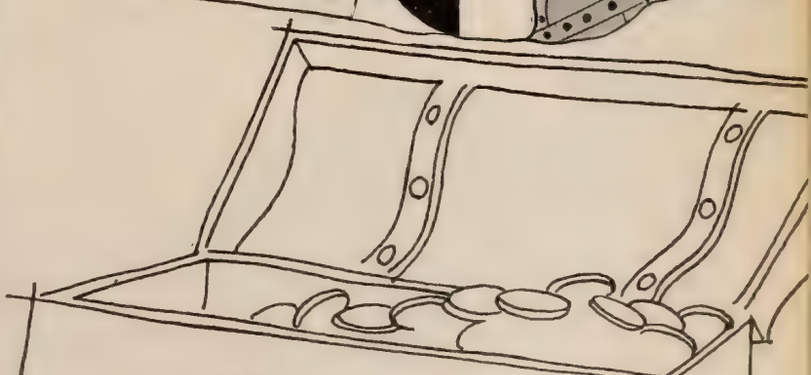
Ye NOVELTY

By DANNY

"Ye Clothes Maketh Ye Pirate." In which one play boy. Yclept Leon Errol. Doth make his starryt showing. 'Tis a merry tale. A tale of ye old town of Boston; and pirates, and a tailor man. Of meek and mild disposition. Who, fearful of returning home to meet his irate spouse. Is mistaken for pirate chief and taketh charge of a pirate craft. And then ensueth much of merriment, and vast gales of laughter. With quip and jest this playboy Errol doth make merry.

Indeed at times one holds his sides. For fear of rib-cracking laughter. beheld an audience; a large and fas ionable gathering. At ye Plaza p house. And these good folk sat through "Thunder Mount yet remained to witness the ant of this Errol person with his no script underpinnings. And na person went to bed. Althou night watchman had tolled y night hour long before "Fin peared on ye silvery curtain a most fanciful tale. Vastly d from all of those imaginings usually are placed in ye movi ture. Indeed, it is ye most entertainment of this present It may be had through ye National, and this playboy Er doubtless be gossipped about thereafter. He hath been sur by a most delightful cast of ing playfolk, notably a Mist Naldi, a most voluptuous who, for her first time, dot as a lady of quality. There some excellent mummering Miss Dorothy Gish; but the his playboy Errol are in them volume of humor. Thank t ood Lord mine are not so educated nd now, as my friend Sam'l Pepy uld say, late, and home, to bed.



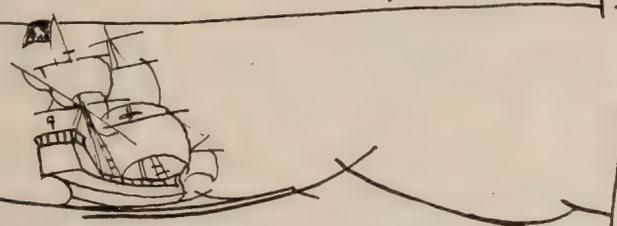


MOTION PICTVRE NEWS

November 11 1925 — Volume I No. 18

Speaking Editorially

SAM RORK'S new picture, "Clothes Make the Pirate," is winning commendation all around. It should, for one reason because it is a distinct screen novelty, of which there are far too few. A producer who gives the screen a brand new type of subject performs a service second to none in the whole industry. Pictures are, of course, the life-blood of the business. New kinds of pictures are the prime essentials. So we say the release of a film like "Clothes Make the Pirate" deserves and should get special mention.



SAM E. RORK presents

Leon Errol *and* Dorothy Gish

in

CLOTHES MAKE THE PIRATE

by Holman Day

with NITA NALDI. TULLY MARSHALL. GEORGE MARION

Adapted and Supervised by MARION FAIRFAX

Directed by MAURICE TOURNEUR

A First National Picture

Phenomenal Business at the Rivoli, Broadway!

– and do you remember how tough the competition was?

Mr. Robert T. Kane,
6 West 48th St.,
New York.

Dear Mr. Kane:

It affords me great pleasure to report that your production, "The New Commandment" was accorded an enthusiastic reception at the Rivoli Theatre last week. Business was quite phenomenal despite unfavorable weather and strong competition. It was the one Broadway attraction appropriate for Armistice Week, a fact that helped materially in getting such excellent returns. The big audiences were most responsive. Best wishes and congratulations.

Very sincerely,

Fred Cruise

FRED CRUISE, Manager
Rivoli Theatre



First National Pictures

It's the same glad story wherever it plays!

Week after week

First National

has the Winners

ROBERT T. KANE *Presents*

"The NEW COMMANDMENT"

From the novel "Invisible Wounds" by Col. Frederick Palmer

with **BLANCHE SWEET**

BEN LYON

And an all star supporting cast

Directed by HOWARD HIGGIN

Screen adaptation by SADA COWAN *and* HOWARD HIGGIN

Members of Motion Picture Producers and Distributors of America, Inc.—Will Hays, President

Foreign Rights Controlled by First National Pictures Inc. 383 Madison Avenue, New York

Motion Picture News

Volume XXXII ALBANY, N. Y., AND NEW YORK CITY, November 28, 1925 No. 22

What is a Motion Picture Profit?

TELEGRAMS have been sent to Mary Pickford and Charles Chaplin by the Theatre Owners Chamber of Commerce of New York, protesting against the distribution merger of United Artists with Metro-Goldwyn-Mayer. Monopoly is mentioned and it is pointed out that the very selling situation which caused them to form United Artists, namely, to get their pictues sold by themselves and not coupled with those inferior pictures pretty sure to result when many are made, is now to be repeated.

Well, let us see.

This distribution merger, as we understand it, is physical only. United Artists will do away with its exchanges and thereby save a large item of distribution expense. We believe that exhibitors themselves are opposed to the excessive duplication of exchange overhead, and will welcome this saving of middlemen cost. United Artists product will not be sold by Metro-Goldwyn-Mayer, any more than Famous Players now controls the selling of Harold Lloyd productions. There is every indication, in fact, that United Artists will increase its selling department. There is now a much larger program to handle.

Another thing:

Industrial situations have greatly changed since Mary Pickford, Douglas Fairbanks, D. W. Griffith and Charles Chaplin withdrew from their affiliations in order to sell their product through and by themselves. They felt at the time that the prices their pictures deserved were cut because they were used to sell other pictures. But very shortly they found their prices affected by another condition, namely, the control of cities and sections by chains of theatres. This has been a supreme issue with them for several years. In some places they had to hire halls to get their pictures shown. They have threatened right along to build theatres of their own. Maybe they wanted too high prices; maybe only those necessary to foster the high type of picture so greatly demanded by first class houses.

That subject is too involved to discuss here. But the fact remains that the issue facing United Artists right along has been the general one of producer versus theatre control. And it is also a fact, regardless of just why this merger was made, that certain theatre-controlled cities today will now give United Artists product a much better reception than before, and wholly because they don't want Loew theatres to build next door to their profitable palaces. All of which is perfectly natural.

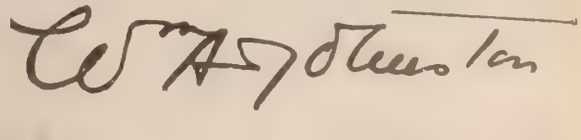
But that's the issue today, not the tacking on of weak pictures to good ones.

One of the exhibitors I most respect is E. V. Richards of New Orleans. His firm has built and run fine theatres in a large section of the country, giving the public better service than they had before. It is a fine piece of business construction and a credit to the industry.

He said to me the other day: "You talk a good deal about the theatres making excessive profits. You feel that the producer is getting the worst of it. But don't you realize that better theatres are just as necessary as better pictures? Shall we have these better theatres built out of theatre profits or producer profits —or what profits?"

Well, this is true: but just what is a motion picture profit?

Today, and generally, it is what you can get. True of producer, true of theatre. It is what you can get, regardless of any other consideration. It is blind greed. And just as long as this blindness prevails there will be motion picture trade warfare. And a lot of hypocrisy!



AN EDITOR

An Editorial

THE Fifteenth Anniversary Dinner of Pathe News given at the Plaza Hotel, New York, last Saturday night, proved to be one of the most telling events in the industry's history.

And at the conclusion of "Flashes of the Past," a remarkable compilation of the world stirring events of the past fifteen years, a practical observer remarked: "It strikes me that we have just seen the greatest motion picture."

* * *

THE importance of such a dinner, looking at it from the standpoint of the industry as a whole, is this:

The Vice President of the United States accepted this occasion to voice what to many seems to be a paramount issue in this country, namely the reformation of the Senate with respect to certain archaic rules so that speedier and better legislation may result.

Governor Ritchie spoke as boldly upon the great issue of the sovereignty of the State. And Emanuel Cohen's carefully prepared address was one of the best treatises ever put forth on the scope and power of the motion picture.

The scholarly Frederic R. Coudert, one of the country's great corporation lawyers, presided, and at the dais were seated the largest number of notables ever present at any film function.

* * *

I AM looking at the whole affair from a publicity standpoint, gauging its importance to the industry from that very important angle.

The speeches—and in vitality and effect they ranked high—were transmitted far and wide by radio. It was worth listening to by the vast multitude; and it was worth reading about. The affair received columns of newspaper space.

All this to the good name and high standing of the film and its industry! Here was a background of dignity and earnestness and accomplishment. To the public it was made evident that the motion picture is close to the heart of the nation and its high interests, and that the power of the motion picture in turn has the understanding and respect of the nation's leaders.

This sort of publicity is immeasurable in value; it is mightily needed. Let us hope that it will continue to hold the stage against the excessive stuff about salaries and other extravagance, which costs us in taxes more than the box-office yields from the ballyhoo.

* * *

FOR real drama—which is the drama of real life, the Pathe News picture "Flashes of the Past" is assuredly one of the screen's greatest accomplishments. Here, in rapid sequence, is unfolded the vivid story of the world of yesterday—war, fire, flood, heroes, parades, tragedies, hopes, and through it all the making and unmaking and reconstruction of civilization. The great and thrilling march of world progress, seen in all its reality, through a window! Could anything be more thrilling! Can we create better than Creation itself?

Whatever is to be done with the picture, it strikes me that its commercial value is large; I can imagine that Jeff McCarthy would make millions of people pay well to see it. But, aside from that consideration, it will be a pity if people everywhere cannot see it. I should like, also, to have a great convention of exhibitors view the picture. It would give them that high respect for the news reel which the news reel deserves.

* * *

THE stage could not produce "Flashes of the Past"; books can only give a pallid shadow of it. Only motion pictures can keep the world a living drama—and that we cannot do in our studios. Only a world organization of camera men can accomplish what is assuredly the pictures' greatest, truest opportunity. It's about time we appreciated our news reels and what they do—and will continue to do for the screen.

* * *

AND in conclusion, our hats are off to the Pathe exchange organization and especially to the editor of Pathe News, Emanuel Cohen.

* * *

ABOUT pictures: We review Bill Hart's "Tumbleweeds" in this issue, and apparently it is all we hoped for and bears out all the prognostication that Bill Hart has come back with a whoop. From the Paramount fold we hear confident estimates of "Irish Luck," Meighan's new picture, "That Royle Girl," by D. W. Griffith, "A Kiss for Cinderella," in which Betty Bronson is said to go one better than "Peter Pan," Adolph Menjou's "Grand Duchess and The Waiter," and "The American Venus." A lot of enthusiasm is expressed over "A Kiss for Cinderella."



If you will look closely, you will see all the members of the Hal Roach-Pathe "Our Gang" performing on the desk of their director, Robert McGowan, thanks to the process-camera in the hands of Alvin V. Knechtel. It appears in Pathe Review No. 45.

ON BROADWAY

By William A. Johnston



Director Gus Meins introduces William McCormick, western representative of Motion Picture News, to the Buster Brown family at the Century plant, producing for Universal release.

"The Road to Yesterday" is pronounced one of De Mille's best accomplishments and a sure-fire box-office success. First National is shouting over Colleen Moore's "We Moderns" and Sam Rork's "Clothes Make the Pirate."

* * *

WITH all the good pictures, however, we cannot but feel that about the most important recent screen event is Vilma Banky, the beautiful and charming young actress brought from Austria to this country by Samuel Goldwyn. Few new players, it is true, have the fortune to be launched in so fine a picture as "The Dark Angel," but it is equally true that this accomplished performer would stand forth in pictures of less calibre.

Considering the fact that personalities are the goods we sell most over our box-office counters and also the fact that these goods, through over-use, get considerably shopworn, it would seem that concentration on new players should be about the most important move in production today. If there are any more Vilma Bankys in Europe it would pay to suspend production in some quarters and go search for them.

* * *

ARTHUR BRISBANE, writing his noted column for newspapers "for people who think," has this to say:

"The Federal Trade Commission, anxious perhaps to earn its salary, wants men owning moving pictures and also theatres to sell the theatres. The commission says they cannot own BOTH.

"That is new and doesn't seem to fit the Constitution, which allows a man to own and use property, if he doesn't injure others.

"If Messrs. Zukor and Lasky cannot show their own pictures in their own theatres, what right has the express company to stable its own horses in its own stables? Why not compel the express company to sell its stables or sell its horses? Stables are no more closely related to horses than moving pictures to theatres.

"If Zukor and Lasky can't show pictures they manufacture in theatres they build and own, how can Standard Oil exhibit and sell the gasoline it manufactures in the thousands of gasoline stations that it builds and owns?

"How can a manufacturer of shoes sell his shoes in his own stores?

"If the Trade Commission will prevent as far as possible swindling and misrepresentation, and allow legitimate business men to do their business in a business way, it will be attending to its work."

* * *

"STELLA DALLAS" is a splendid piece of picture construction. Back of it you can discern the steady, sure, sincere hand of director Henry King. The characterizations by Belle Bennett, Lois Moran and Jean Hersholt are faultless. Samuel Goldwyn, always a pioneer, always aiming at the highest, has scored with another large credit to the screen.

* * *

A FEW years ago most every issue of MOTION PICTURE NEWS carried a handsome insert on the product of the American Film Company of Chicago and Santa Barbara, Samuel S. Hutchinson, President. The name, in fact, goes prominently back to the early days of the Mutual Film Corporation. Since the inserts ceased, S. S. Hutchinson has called regularly at this office and indicated always that he was in continuous touch both with the market and with studio technique. So we speak of the Hutchinson Film Corporation of Hollywood now producing for Associated Exhibitors release as a carry-on in production and not at all a comeback to it.



Mary Brian, who will always be remembered as the Wendy of "Peter Pan," escorted Peter B. Kyne, the noted author, about the Paramount West Coast studios on his recent visit there to confer with Director Irvin Willat on his "The Enchanted Hill."

MOTION PICTURE NEWS

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Speaking Editorially

A BIG week for news! The leading story being, of course, the contemplated United Artists-Metro-Goldwyn-Mayer merger, of which the details are not yet clear, but the consummation of the deal is apparently only a matter of a few days, as we go to press.

This is one of the industry's most significant developments. It has been hanging fire for a long time and now is about to become a reality.

* * *

THEN there is the Fifteenth Anniversary Dinner of Pathe News, commented upon at length elsewhere in this issue. Under the caption "big," space should also be reserved for a picture bearing that very word in its title—"The Big Parade." Looks as if this film will set a new vogue in production. "Stella Dallas," too, came into view during the current week and aroused a lot of comment.

* * *

WHICH reminds us of a very interesting statement made by Harry Rapf, of Metro-Goldwyn-Mayer, in an interview with one of our staff. He said most emphatically that the production forces of all companies on the Coast are striving as never before to put quality into pictures. New angles and specialization in treatment have their place in this movement. The word "quality" has been used a long time, and in many connections, but there can be no doubt that the industry is now fully alive to the fact that only quality pictures will do. The more so, as the quality theatre movement continues to spread throughout the country. The pictures have got to keep pace with the theatres. That's sound business sense, and an imperative necessity.

* * *

IN exhibitor organization circles, there are several items of interest. Messrs. Seider, Woodhull and Cohen appeared before the A. M. P. A. and spoke in behalf of real co-operation among all branches of the industry. Joe Seider, as Business Manager of the M. P. T. O. A., announced that his platform is, and will be, strict business and no politics. That also is sound sense. The Administrative Committee of the national organization held a series of important sessions in New York. Out in Michigan, H. M. Richey, general manager of the state body, started on a tour in which he expects to visit every theatre in the Wolverine Commonwealth. That's bringing the organization to the individual exhibitor!

* * *

OVER in England, J. D. Williams is going ahead with his plans to create a British Hollywood near London. The plans are very extensive. And J. D.'s activities are getting columns of space in the London and provincial newspapers.

* * *

JANUARY has been set aside as "National Laugh Month" by the short subjects companies and a concerted drive is already under way. This move deserves the utmost encouragement for the very good reason that the short subject is vital to the success of the theatre program; and the point should be, and no doubt will be, driven home to both the exhibitor and the public.



You can't keep these comedians from cutting up when there's a camera around! Here is Lupino Lane, flanked by Estelle Bradley and Virginia Vance, clowning between scenes of "Maid in Morocco," his first Educational-Lupino Lane comedy.

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November 28, 1925 MOTION PICTURE NEWS Vol. XXXII, No. 22
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PICTURES AND PEOPLE



Ostrich feather garters are the latest thing, and Sally Long, ex-Follies beauty playing a vivid flapper role in "Fifth Avenue" (Producers Dist. Corp.) found them just the right touch.

NOTEWORTHY PREMIERES

NOT one but two premieres were given "Stella Dallas," Samuel Goldwyn's latest film production, in New York this week. On Monday afternoon an invitation professional matinee was given in honor of Miss Ethel Barrymore, and in the evening the formal premiere took place. A brilliant throng of Broadway stars of the first magnitude attended the professional matinee, while the roster of spectators in the evening took in most of the high spots of the social register, the stage and screen world, the press—in brief, the "Who's Who of New York."



Harry Langdon, Sennett-Pathe comedian, soon to be seen in "There He Goes," will go to any lengths for a laugh, even to playing one of these darned things.

PICTURES TO PRESSES

REVERSING the precedent of a famous publisher who became a picture producer, James Leo Meehan, son-in-law of the late Gene Stratton-Porter, and director of "The Keeper of the Bees" for F. B. O., has purchased a controlling interest in the Pasadena *Morning Sun*, the first issue of which is due shortly.

It is not his first venture into newspaperdom, however, as before entering motion pictures he was an editor and magazine writer. He will continue to film the Gene Stratton-Porter novels.



Anne Cornwall is Hoot Gibson's lovely leading lady in "The Indians Are Coming!" which will be his next production for Universal.

WELCOME PUBLICITY COPY

GEORGE W. HARVEY, advertising manager of Producers Distributing corporation, sends us a piece of "publicity" copy which we are glad to print without change: Just arrived. Mr. and Mrs. George W. Harvey present A first-run attraction. Released Nov. 9th, 1925. Miss . . . . . Harvey. (Title to be announced.)

The illustration depicts a bouncing baby girl on a scale, tipping the beam at seven and one-half pounds. Congratulations, George.



Kathleen Key, whose work in "The Midshipman" (Metro-Goldwyn-Mayer) is being commended, believes in keeping in trim for her work at the studio.



This queer telephone is one of the "props" which William Desmond uses in "Strings of Steel," a Universal picture of the pioneer days in the telephone industry.



Jackie Coogan, Metro-Goldwyn-Mayer juvenile star, went on a six weeks' vacation trip in the high Sierras after finishing "Old Clothes," and did every bit of his own work around the hunting lodge, as this testifies.



Lew Cody played villainous roles for so long that Director Hobart Henley took no chance with him between scenes of "His Secretary" (Metro-Goldwyn-Mayer).



Frank Lloyd, First National producer-director, with Mrs. Lloyd and daughter Alma, photographed aboard the Empress of Australia sailing for a four months' vacation in the Orient following the completion of "The Splendid Road."

WHEN LAUDER TITLED A FILM

TITLES for pictures, so vitally important at the box-office, come from a thousand and one sources. The origin of one, that of Chaplin's "A Dog's Life," has just come to light, in connection with Pathe's reissue of this subject. It seems that Harry Lauder was visiting the Chaplin studio at the time, and after seeing the quiet elegance and comfort of the place he turned to Chaplin with a twinkle in his eye and said: "It's a dog's life you're leading these days, Charlie, a dog's life!" And this chance remark inspired Charlie to make his famous comedy of that name.

CASTING BY SKETCH

AN interesting production innovation is being tried out by Cecil B. De Mille in connection with "The Volga Boatman," the second independent production to be personally directed by him. He has engaged Sayre Groesbeck to sketch for him his visualization of the various characters in the story. Groesbeck knows Russian types intimately, his sketches for the London Graphic made at Archangel having attracted widespread attention. He drew for Mr. De Mille the various characters as he saw them, and these sketches are being used to assist the casting director and the costume department in the selection of the proper actors and wardrobe. The idea has tremendous potential possibilities, and the sketches which we reproduce here this week speak more eloquently than words of the value they possess.

SAM RORK—FASHION CREATOR

SAM RORK, whose "Clothes Make the Pirate" opens next week at the Circle in Indianapolis, is known as a picture producer of outstanding merit rather than as a creator of feminine fashions—but it looks as though he might win fame for the latter as well.

Just two years ago "Ponjola" started its sensational run, with Anna Q. Nilsson wearing a close-cropped, mannish haircut. Now you see that particular coiffure (or lack of one) on every side.

Exactly two years later, "Clothes Make the Pirate" will open at the Mark Strand theatre in New York. In this picture Leon Errol's costume is distinguished by an extremely short pair of pants—and Sam is wondering whether that fad, too, will sweep the nation.

PAUL TERRY—ZOO KEEPER

KARL K. KITCHEN, columnist of the New York Evening World, tells an amusing anecdote about "Aesop's Film Fables," created by Paul Terry for Pathe release. It seems that while standing in the lobby of the Hillside theatre, in the New Jersey town of that name, Alexander Okin, manager, overheard this conversation between a man and woman leaving the theatre:

The Man—"Did you like the pictures, Bess?"

The Girl—"They were pretty good, especially the 'Aesop's Fables.'"

The Man—"You're right. Ain't it wonderful how they train those animals?"

RIVALLING THE MASTERS

JOSEPH AUGUST, a veteran cameraman for Fox despite his years, has achieved another artistic success, according to reports of his work on "The Ancient Mariner," transformed into a motion picture play by Fox Films from Samuel Taylor Coleridge's immortal poem. He was responsible for the new and startling photographic innovations in "Dante's Inferno," which he is said to have excelled in "The Ancient Mariner."

Gustave Dore, whose masterly engravings for the "Inferno" and the "Mariner" remain unapproached to this day in fanciful conception, could not have visioned more effective scenes than August has achieved with his motion picture camera, it is said.

STARS TO THE SHORTS

ONCE again the National Board of Review awards all of its asterisks, denoting merit, to short subjects, with none of the feature releases voted as warranting the distinction. The short subjects so honored are: "Buster's Nightmare," one of the Buster Brown comedies of Century-Universal; "The Amundsen Polar Flight," Pathe; and two issues of Pathe Review, Nos. 47 and 48.



Four of the remarkable character sketches of Russian types by Don Sayre Groesbeck for the guidance of the casting director and costume department in planning Cecil B. De Mille's production for Producers Dist Corp., "The Volga Boatman." Left to right: The boatman turned revolutionist, to be played by William Boyd; Mariusha after the revolution, Jetta Goudal; Vera, the aristocratic Russian heroine, Elinor Fair; Prince Dmitri, to be played by Victor Varconi.



Getting the most out of the new stage building at the Educational studio, Los Angeles; Norma Taurog is using the side of the building for a shot, while Jess Robbins, directing Educational-Cameo comedies, utilizes the roof.

FLORIDA FLASHES

FROM his retreat in Miami, where he is publicizing real estate as he once publicized pictures and players, Harry Reichenbach gave out an interview the other day to the Miami Daily News which contain some observations of unusual interest from a veteran of this industry. Here are a few salient points:

"The Star Maker" was asked why are the "better" pictures almost always flops? Why are the biggest successes those pictures that have the depth of a mud puddle and are as near like life as a worm is like an eleplant?

He thought for a moment. Then he said:

"Art is a pitcher from which nothing can be poured.

"The makers of pictures make them to make money. They give the people what the people want; what the people want today, not yesterday or tomorrow. A department store would not fill its shelves with goods that no one wanted or would buy. If people want red ribbons, the department store sells red ribbons. It is the same with the pictures.



Jack L. Warner (left), production chief at the West Coast studios, welcomes Mr. and Mrs. Ernst Lubitsch back to Los Angeles after a cross-country trip taking in Toronto, New York, Washington and other points, scenes being taken for "Lady Windemere's Fan" (Warner Bros.).

"And the people do not want these 'better' pictures. There is too much unhappiness in them—they reflect life too clearly. People don't want to buy misery. They have enough of that anyway."

He was asked if pictures would ever get better? If people would ever go to see those pictures which showed life as it is? He said:

"The American home went through the cut glass period, son. At one time, the saturation point of culture was a huge cut glass bowl on the living room table, a huge cut glass chandelier on the dining room ceiling and as much cut glass as possible scattered over the rest of the house. Then came the stuffed cushion period, with its piles and piles of cushions and plush and discomfort. Now, even in the poorer homes, you will find imitation Chippendale and furnishings that are in good taste.

"The American has been educated concerning his home. He will be educated concerning his pictures. You must remember that pictures are still babies. They are only 19. They are still in the stuffed cushion stage of their development."

And then the "Star Maker" swung back to the movies and told how European directors make better pictures than American directors because the Europeans usually have a greater background, a greater culture—are artists, giving the actor inspiration as well as direc-



Snapped at the opening of "The Eagle" (United Artists) at the New York Mark Strand theatre; left to right: Arthur Kelly, treasurer of United Artists; Rudolph Valentino, the star; Carl Edouarde, orchestra conductor, and Joseph Plunkett, managing director of the Strand.

tions for lifting a handkerchief, kissing the heroine or killing the old father.

To the "Star Maker," Ernst Lubitsch is the greatest of all directors, Adolph Menjou the greatest of all movie actors and Mary Philbin the greatest of all movie actresses.

STAR-OWNED THEATRES

AN interview with Alice Calhoun by Grace Kingsley in the Los Angeles *Sunday Times* brings out the interesting fact that Miss Calhoun is the owner of a half interest in the Hanson Theatre corporation, which includes the Larchmont theatre, the Marquise theatre in Sherman and the Mark Strand theatre in San Pedro. The circuit, according to the story, is a thriving one, and as far as we can recall, Miss Calhoun is the only star to invest money in the exhibiting end of this business.

Miss Calhoun is one of the newer generation of young stars, Miss Kingsley points out, that is profiting by the example of another generation and investing its money wisely against the day, all too soon, when the best years of a professional career have passed by. Miss Calhoun lives simply and sensibly, owns real estate and mining properties, and would never need to face a camera again unless she so desired. But she does, and declares that she wants to continue for ten years more, then retire. At the present rate, at the termination of that ten year period Miss Calhoun should make the late Hetty Green's reputation as the world's wealthiest woman very insecure indeed.



Hans Kraly, who is to continuitize "Kiki" (First National) for Norma Talmadge, meets the fair star upon her arrival in Los Angeles to start work.

THE SEATS OF THE MIGHTY

OUR own Madame La Marquise de la Falaise de Coudray, or, if that won't fit into your marquee sign, Gloria Swanson, accompanied by her titled young husband, was a spectator at the Yale-Princeton game last Saturday in New Haven. Or was, at least, until an untoward incident marred the beauty of that otherwise happy day.

It seems that shortly after the beginning of the fourth quarter the pair decided to leave ahead of the crowd. Just as they reached the entrance to portal 17, Bill Kline started his sensational run which led to Yale's second and last touchdown. Naturally enough, in the excitement of the moment, they paused right at the mouth of the portal, staring wide-eyed at Mons. Kline in his spectacular course.

And it was then that T. Blair Call, employe of the telephone company and an usher for a day, heard the stern call of duty. Perhaps he was an ardent Swanson fan, in which case what burning agonies must have writhed within him! Or perhaps he did not recognize the diminutive heroine of "Manhandled," "Sans Gene," "Stage Struck" and a score of other film best sellers. Or—again perhaps—perhaps he is that mythical figure, The Man Who Never Saw a Movie.

But at any rate—and there is no perhaps about this—T. Blair rose to the situation. "Lady," he said, firmly, "You'll have to get out of the portal." His only reply was an unperturbed glance from the film idol. Then, as picturesquely reported by the New York *Herald Tribune*, T. Blair lapsed into the quaint, academic phraseology peculiar to college towns. "Say, you," he continued, sternly, "Get outta de portal. Didja hear me?"

Evidently, according to published reports, she did.



Mrs. Valentino's arrival on the Lusitania; left to right: Paula Gould, general press representative of F. B. O.; Nat G. Rothstein, advertising and publicity director; Mrs. Rudolph Valentino, and Harry J. Cohen, her manager.



Michael Arlen, novelist, playright, and now screen author, arriving in Hollywood to adapt his "Ace of Cads for Paramount.

JACKIE THE GIANT KILLER

ALTHOUGH his education is by no means being neglected, Jackie Coogan's parents are determined that he shall grow up with a healthy mind in a husky body, and there is no pampering in his daily routine. He has just returned from six weeks at the Coogan hunting lodge in the high Sierras, where he went after completing "Old Clothes." While there, in addition to hunting, riding and fishing, he washed his own clothes, chopped wood, fed the horses and mules and made himself useful generally. Now he is back home, looking the picture of health and all "set to go" on his next picture.

PURE SCOTCH

FROM *Page Films, Ltd.*, Glasgow, comes the announcement of an old-Scotch production, "The Fair Maid of Perth," which was given its premiere presentation at The Picture House, Sauchiehall street, Glasgow. Starring Russell Thorndike and Sylvia Caine, it is a picturization of Sir Walter Scott's famous novel of the same name, and was filmed in the authentic locations in Scotland.



Blanche Mehaffey, who has progressed upward and onward, appears in "A Woman of the World" Paramount.



"Beans," a dog of unusual intelligence and "cuteness," who has been put under contract by F. B. O., following his work in two Tom Tyler pictures.



Rex Ingram and his wife, Alice Terry, at the International Exposition of Decorative and Industrial Arts, Paris, after finishing "Mare Nostrum" (Metro-Goldwyn).



Jack Lloyd has played 335 character roles in Mermaid comedies during the past four years, though his real face is seldom seen.

United Artists, M-G-M. Merger of Distribution Likely

T.O.C.C. and M.P.T.O.A. Committee Wire Protests



Douglas Fairbanks, Mary Pickford and Charles Chaplin, (United Artists stars); Marcus Loew, (President of Metro-Goldwyn); Joseph M. Schenck, (Chairman, Board of Directors, United Artists); Hiram Abrams, (President of United Artists) and Nicholas M. Schenck, (Vice-president of Metro-Goldwyn.

New York, N. Y., November 19—Joseph M. Schenck, chairman of the board of directors of United Artists, in response to a query telegraphed the following statement to William A. Johnston, editor of The Motion Picture News:

"We hope to bring our negotiations to a successful conclusion by the middle of next week. We propose to combine the distributing offices of both organizations (United Artists and Metro-Goldwyn-Mayer) into one, effecting a healthy economy.

"All of our pictures will in the future as in the past be sold on their merits and not in block form. Cannot give you details of affiliation as same are not yet worked out. (Signed) Joseph M. Schenck."

IT was generally conceded in New York this week that the physical distribution of United Artists would shortly be merged with Metro-Goldwyn-Mayer as the result of negotiations now pending on the Coast, and likely to be completed at any moment. Among those concerned in the conferences on the Coast are Joseph M. Schenck, Hiram Abrams, Dennis F. O'Brien, Mary Pickford, Douglas Fairbanks, Charles Chaplin, for United Artists, and Nicholas M. Schenck, J. Robert Rubin and Louis B. Mayer for Metro-Goldwyn-Mayer.

Marcus Loew will leave Saturday, November 21, for Los Angeles, which gave further credence to the report that papers would be signed shortly. It is important to note, however, that any agreement arrived at now must necessarily be ratified by the boards of directors of both companies, and that therefore any final decision in the matter may not come for some time.

An important development was the filing of telegrams by the directors and officers of the Theatre Owners Chamber of Commerce, New York City, to Charles Chaplin, Douglas Fairbanks and Mary Pickford, urging them to remain out of the merger.

Similar action by the Administrative committee of the M. P. T. O. A. followed on Wednesday, when a wire of the same general nature was dispatched to Miss Pickford and Mr. Fairbanks.

The merger would save United Artists from ten to fifteen per cent in distribution cost, Joseph M. Schenck is quoted as having stated in Hollywood.

On Saturday, November 14, Mr. Schenck issued the following statement:

"This is in no sense an amalgamation as far as production is concerned. It is simply an economy measure to avoid duplication in distributing our pictures. United Artists and Metro-Goldwyn-Mayer will continue to produce independently, but we will each distribute our pictures through the new company which will make contracts with both organizations. It will be called 'United Artists-Metro-Goldwyn-Mayer Distribution Company.'

"Some few details remain to be worked out and the final papers will be signed in New York, because a vote of the board of directors of each company will be necessary to ratify the matter. But we are in accord on the main points and we are agreed that it will be an advantageous move for all concerned."

One of the angles in the deal, according to discussion in New York, has to do with the foreign market. The merger, from this viewpoint, would give Metro-Goldwyn-Mayer a better distribution system abroad, as the United Artists foreign system is known to be one of the best.

Following is the text of the telegram sent to Douglas Fairbanks and Mary Pickford by the Theatre Owners Chamber of Commerce of New York City, signed Charles L. O'Reilly, President and Sydney S. Cohen, Chairman of the Board of Directors:

"The Board of Directors and officers of the Theatre Owners Chamber of Commerce met today to take up the reported merger of United Artists and Metro-Goldwyn-Mayer companies. It was the unanimous opinion that we bring to your attention the fact that this merger is another step in a well laid out scheme to bring about a trustification of our industry and we feel that you owe it to the public and the Independent Theatre Owners who have supported your artistic efforts and who have helped develop the prestige and influence that you now possess to prevent your being used for destructive and monopolistic purposes. Your previous experience with Famous Players-Lasky Company which compelled you to start an independent company will be repeated only with more disastrous effects to the public and to the theatre owners because the pictures in which you appear will be used to compel or force theatre owners to buy and use pictures of an inferior grade and quality issued by Metro-Goldwyn-Mayer Company in conjunction therewith. We do not feel that an artist of your standing and independence will subordinate your great initiative, creative ability and artistic effort hitherto displayed by you, for any monetary consideration, and in behalf of our public and ourselves plead with you to continue your independence for the furtherance and continuance of our industry along the lines of the greatest usefulness to our public and the country at large."

A similar telegram was sent to Chaplin by O'Reilly and Cohen.

Commenting on rumors to the effect that Chaplin was endeavoring to block the merger, Arthur Kelly, representing Mr. Chaplin in the East, and treasurer of United Artists, said:

"Mr. Chaplin has been in San Francisco for some time, working on the scenario of his next picture.

"He returned to Los Angeles on Wednesday of this week and is doubtless now taking part in the conferences. He has issued no statement, but I can say that if Mr. Chaplin agrees to the move it will be on the definite assurance that the aims for which United Artists was formed are not sacrificed.

"In other words, he will want to be very sure that United Artists' pictures are sold separately and on their own merits; that they are not used to force the selling of other product; that the production policies and plans of its members remain free and independent of outside control; and that the door is left open to leading artists who desire an independent release for their pictures on an unhampered basis."



PATHE FIELD REPRESENTATIVE

Named for Public Relations

MISS LUCY MERIWETHER CALHOUN has been appointed by Miss Regge Doran, director of the Public Relations Department of Pathe Exchanges, as field representative of the department. The new appointee will work in Chicago and vicinity as an aid to exhibitors.

Miss Calhoun started her new duties at the Chicago Pathe branch on November 9th. She is well qualified for the office, having served for three years on the staff of the Chicago Tribune as feature writer, music critic, club editor and general reporter. She also carried on public relations work with Secretary of Labor James J. Davis in the latter's pet project "Mooseheart," the Indiana Vocational School established by the Loyal Order of Moose.

Miss Calhoun's contacts with the various civic groups in Chicago will be invaluable in her new work. As field representative she will carry on co-operative work with exhibitors in the Mid-West district.

British Imports Show Increase

Tremendous Advance in Film Footage is not Paralleled in Value

THE following special report to the Department of Commerce by Alfred Nutting, clerk in the American Consulate General in London, gives an analysis of British exports and imports of motion picture films for the first nine months of 1925:

For the nine months to September, 1925, the aggregate quantity of British imports of cinema films reached 170,587,388 linear feet, contrasted with 79,191,467 linear feet in the same period of 1924, and 90,459,407 linear feet in 1923; this extensive rise, however, was not accompanied by a corresponding advance in value, which increased this year to £1,114,953 against £887,500 a year ago.

Of the above aggregate for the current period, no less than 154,742,426 linear feet were imported in the first six months (compared with 48.898,631 linear feet in 1924) and 87,849,206 linear feet thereof were received in the month of June last (only 6,961,309 linear feet being imported in June, 1924), in consequence of the two months' notice which was given of the intention to subject cinema films to Customs duty on imports arriving on and after July 1, 1925.

For the three months, July-September, 1925, the quantity imported was only 15,844,962 linear feet, contrasted with 31,518,439 linear feet during the same three months of 1923, when the McKenna duties were in operation.

Of imports during the current nine months, blank film comprised 122,316,370 linear feet, against 53,994,350 linear feet last year, and 69,787,177 linear feet in 1923; while for the three months July-September the respective totals were 10,245,402 linear feet, 17,278,994 linear feet, and 24,789,339 linear feet. Positive films totaled 40,329,532 linear feet in the current nine months, against 20,257,269 linear feet in 1924, and 15,085,248 linear feet in 1923, the latest three months' figures being 4,278,431 linear feet, 11,295,590 linear feet, and 5,065,078 linear feet respectively; and negative films 7,941,486 linear feet in the nine months of 1925 contrasted with 4,939,848 linear feet in 1924, and 5,586,982 linear feet in 1923, the final three months recording imports of 1,321,129 linear feet this year, against 1,718,252 linear feet in 1924, and 1,664,022 linear feet two years ago.

It is thus apparent that blank film has decreased the most heavily since June 30 last. It may be added that the total re-exports for the nine months in each of the years 1923–1925 show comparatively little change, averaging about 11,000,000 linear feet.

740 Theatres In New York City

Commissioner's Report Shows 192 Regular and 548 Motion Picture Houses

ACCORDING to a report filed by William F. Quigley, commissioner of the Department of Licenses, with Mayor Hylan, New York City now boasts of no less than 740 licensed theatres. Of this number 192 are legitimate theatres and 548 are picture houses. The report says the licensed theatres in the five boroughs have an aggregate seating capacity of 744,311. The capacity of the regular houses is 309,716 and of the picture houses 434,595.

In the five boroughs the legitimate theatres and seating capacity are divided as follows: Manhattan, 124 houses with 190,969 seating capacity; Brooklyn, 43 houses with 74,981 seats; Bronx, 13 houses with 25,935 seats; Queens, 8 houses with 13,089 seats, and Richmond, 4 houses with 4,742 seats.

The picture houses in the boroughs and their seating capacities are divided as follows: Brooklyn, 224 with 168,226 seats; Manhattan, 174 with 137,143 seats; Bronx, 71 with 66,743 seats; Queens, 67 with 55,887 seats, and Richmond, 12 with 6,596 seats.

The report is for the year 1924 and shows in detail the work of the department, which licenses and regulates about forty different kinds of business. The department revenue from licenses was $854,282.50, while the cost of conducting it was $222,577.86.

India Launches Society To Produce Films

A notice in the Official Gazette, states American Consul S. Verne Richardson, of Karachi, carries the information that the Registrar of Cooperative Societies in the Punjab, India, has granted registration to the Topical and Educational Films Cooperative Society, Limited, of Lahore. The Society will be the only film producing society in India registered under the Cooperative Societies Act and is the first society for producing Indian films in the Punjab. An influential managing committee has been formed, representative of all classes and communities and it is expected to enrol 2,000 members to raise a capital of five lakhs of rupees (about $150,000).

Membership is open to workers in the film industry, persons of the learned and skilled professions helpful to the industry, and a limited number of persons interested in investing in the industry. Shares are two hundred and fifty rupees each payable in full or by instalments of ten rupees with one rupee entrance fee. Not more than four shares may be acquired by a single person. The Society hopes to put its first program on the market in the coming cold weather (the Indian term for winter and meaning the months November-February each year) which will probably include a super film drama as well as topical and educational side films.

Sam Moross Resigns as T. O. C. C. Secretary

Sam A. Moross who has served the Theatre Owners Chamber of Commerce of New York as secretary since the organization of that body has resigned his office to enter the brokerage and real estate business in New York City. The board of directors accepted the resignation with regret and will tender Moross a testimonial dinner in appreciation of his long and faithful service.

Canada Planning "All Canadian" Week

"ALL CANADIAN WEEK" is the latest feature to be put across by prominent exhibitors in Eastern Canada in conjunction with the discussed probability of American producers making use of Canadian soil for the producing of pictures to qualify under the proposed Kontingent Plan in Great Britain.

This Canadian Week idea follows up the visit of various producers, directors and stars to the Dominion at different times in recent months and the actual manufacture of several new productions in Quebec this year. The special week is intended to impress upon the people that the industry has reached the stage where producers are looking to Canada as a place for making pictures and, later, these features can be presented in the United Kingdom as British Empire Made productions.

The "All Canadian Week" was commented upon by the Ottawa Journal as being evidence of a development in the film industry which permitted a presentation of a Canadian programme. In this connection, reference was also made in The Journal to England's proposed Kontingent Plan for the encouragement of British pictures.

Notables Celebrate With Pathe News at Anniversary Dinner

Vice-President Dawes Honor Guest at Brilliant Affair

THE most notable affair of its kind ever held in the motion picture industry took place Saturday evening, November 14, when the Fifteenth Anniversary of Pathe News was observed by a dinner given at the Hotel Plaza, New York City.

Vice-President Charles G. Dawes was the guest of honor. Others at the speakers' table included an amazing array of first-page names, such as Governor Albert C. Ritchie, of Maryland; Major-General Mason M. Patrick, Chief of the Army Air Service; Rear Admiral W. A. Moffett; Major-General Fox Connor, Assistant Chief of Staff; Major-General Charles P. Summerall, Corps Commander, U. S. Army; Admiral S. S. Robinson; Elmer R. Pearson, vice-president and general manager of Pathe; Congressman Ogden L. Mills; Gov. Lee Trinkle, of Virginia; Edmund C. Lynch, the financier; Richard P. Ernst, United States Senator from Kentucky; Emanual Cohen, editor of Pathe News; Don Manuel C. Tellez, Ambassador from Mexico; Frederic R. Coudert, internationally famous lawyer, the toastmaster; A. Van de Vyvere, the Belgian Minister of State; Curtis D. Wilbur, Secretary of the Navy; United States Senator Royal S. Copeland, of New York; Charles E. Merrill, of Merrill, Lynch & Co.; Gov. Ralph O. Brewster, of Maine; Gov. George S. Silzer, of New Jersey; Jansen Noyes; McKenzie Moss, Assistant Secretary of the Treasury; Major-General John A. LeJeune, Commandant of the Marine Corps; Rear Admiral Charles P. Plunkett and Rear Admiral R. E. Coontz.

Other prominent persons in the assemblage were: Bernard M. Baruch; Kent Cooper, General Manager of the Associated Press; Paul D. Cravath, the lawyer; George B. Cortelyou; F. Trubee Davison; James Montgomery Flagg, the artist; Daniel Frohman; Charles Dana Gibson; Major-General James G. Harbord; Thomas W. Lamont, of J. P. Morgan & Company; Jesse L. Lasky; Samuel McRoberts; S. Stanwood Menken; Dwight W. Morrow, of J. P. Morgan & Company; Frank Presbrey; Courtland Smith, secretary of the Hays organization; Melville E. Stone, counselor of the Associated Press; Herbert Bayard Swope, of the New York *World;* Frederick William Wile, and Owen D. Young.

Vice-President Dawes delivered a slashing attack on the antiquated rules of the United States Senate, pausing first to pay tribute to the world-wide importance of the news weekly. Gov. Ritchie again reiterated his staunch friendship for the motion picture. And Emanuel Cohen, of Pathe, reviewed the history of Pathe News and delivered one of the most effective speeches ever made at a film dinner. And that completed the speech-making. Will H. Hays was to have been the only other speaker, but he was prevented from being present by a death in the family. He sent a telegram of warm greeting and congratulations.

In an evening which was notable in many respects, the motion picture itself was distinctly starred. The guests sat for fifty minutes, their attention riveted on the screen, while "Flashes of the Past," a review of outstanding events since 1910 was shown. This is one of the most remarkable pictures ever projected and represents news weekly skill at its highest peak. Pictures of the guests themselves were shown and these won great commendation. Everything in connection with the affair was run smoothly and impressively.

Musical selections were rendered by an orchestra under the personal direction of Vincent Lopez, while the musical interpretation for the "Flashes" was directed by Dr. Hugo Risenfeld, and the proceedings were broadcast by WJZ.



Emanuel Cohen, editor of Pathe News, meets Vice-president Charles G. Dawes and Mrs. Dawes upon their arrival in New York City for the 15th anniversary dinner of Pathe News.

Some of the salient points made by Gov. Ritchie of Maryland, with particular reference to the film business, follow:

"In the honest examination to give the public the cleanest and best, Maryland exhibitors are not surpassed by exhibitors or producers anywhere. I believe that as a class they regard their business as impressive with a public press, and as a class they are entirely faithful to that trust. Maryland, it is true, is one of the states where censorship exists. When it comes to Pathe News service, no censorship is necessary and there ought not to be any. But in any event, it is Maryland's policy to insist on a sane censorship, enough to protect the public where that may be necessary, but never enough to impair the responsibility of the producers and exhibitors for the pictures which they show.

"That is the balance which ought to be struck in all public regulation. That is the balance, that is the line which ought never to be lost sight of, whether regulation is in the field where it is concededly necessary, such as railroads and public utilities, or whether it is in the field where the necessity for it is by no means so clear, and in that field I would put the moving picture industry.

"But if regulation is necessary to protect the public, then let it be confined to what is needed to protect the public and nothing else, and let it be administered in a way that recognizes that the men in charge of this great industry want to run it and are capable of running it cleanly and decently, and do not let us have interference anywhere which will take from the owners of the industry the responsibility for the operation of their own business and for the character of the pictures which they show. (Applause.)

"The moving picture industry cannot succeed, cannot merit or hold public approval any more than any other industry can unless its product has character. That is the great thing in life, for an individual in public service or in business—character. The owners are the ones who ought to be most interested in giving it character. Certainly, the vast majority of them are. So state interference should never be permitted to go to an extent which might lessen the obligation and lessen the authority of this great right-thinking majority of your industry who will be satisfied with nothing less than the best, themselves to compel the small minority in their industry to live up to their high standards or else to get out of the business and to go into some other one where the standards are not so high.

"I am, of course, speaking only of state regulation. A good deal of the state regulation, goodness knows, is bad enough. And if the Maryland legislature ever passed a bill such as the Connecticut legislature passed, I don't believe I could be too quick in getting them back again to repeal it.

"And so I take it for granted that you will agree with me that to the extent that any



Notables in American public life and leaders of the motion picture industry gathered at the Plaza, New York City, for the Fifteenth Anniversary dinner of Pathe News.

public regulation may be necessary it ought to be confined to the states, and that in no event ought Congress to be permitted to pass the Federal Censorship Bill.

"Gentlemen, I appreciate more than I can say the opportunity of being here. I appreciate the opportunity of congratulating Mr. Cohen upon the splendidly constructive work which has marked the recent years of his life. I can, of course, add nothing to what he has told you, and to what others who are to speak will tell you as to the value of the Pathe News Service. I am simply one of the millions who recognize in Pathe Service a development as marvelous as any other thing in this marvelous age. I am simply one of the millions who recognize in it a development which, above all others, helps to give the whole world a common language and to make the whole world akin."

In his speech Emanuel Cohen said:

"When in the early 90's, the new art of the motion picture was developed, mainly due to the inspiring genius of one of our distinguished friends who unfortunately could not be with us this evening, Mr. Thomas Edison, its purpose and scope was conceived largely for the entertainment of the masses. Here and there at that time, the pioneers of the industry went beyond this scope and directed their lenses on some news events, but only in a sporadic fashion, an occasional glimpse of new possibilities.

"It was in 1910 that there came the fuller realization of this newly discovered but unexplored field of motion picture usefulness when Charles Pathe presented for the first time a regular and systematic medium of news dissemination by films.

"Public recognition of this usefulness has steadily increased, and I personally, in my eleven years of editorship of the Pathe News, have had the opportunity of seeing the news film grow from a mere exhibition in a few hundred scattered theatres throughout the country where it was used mainly as a filler on the program, down to the present day when the combined circulation of all news films reaches almost 90 per cent of the 18,000 motion picture theatres in this country. It is conservatively estimated that the news film is now seen by upwards of forty millions of people in the United States every week. Also we find it now not merely a filler, but a vital part of the program, an institution recognized by theatre and public alike as playing an important role in news communication and in the life of the nation.

"Like the great news syndicates, the Associated Press, the United Press and the International News, of whose tremendous service the public is so fully aware, the Pathe News is now world wide. Its tenticles reaching into every nook and corner of the earth, civilized or uncivilized. Its thousands of lenses on every political development, witnessing the pageantry and the tragedy of every people, peering into the customs and habits of every land, holding the mirror to every phase of human activity everywhere.

"Although the purpose is similar to that of the newspaper, the news film plays a different role. Its object is to bring the readers to the very scene of an event so that they not only see what transpires but can actually feel its pulse. The deadly accuracy and vivid realism of the news film has brought it to the heights of purpose and utility which it now occupies. It has reeled its way into the confidence of millions of persons. One might say that it has won a place of trust as well as affection.

"Supplementing the service of the great newspapers, this graphic portrayal is enabling the public to realize and to become acquainted with events the world over, to form clearer judgments of these world events, and guiding it to more intelligent understanding. The excursion round the world on which it takes its readers in the 15 minutes of each issue as if on the wings of time has made it possible for them to see and become acquainted with other lands. The lions of Trafalgar Square are just as familiar to the American audience as the Woolworth Building to the Englishman. The sufferings of Japan and the tragic loss following the earthquake were felt from the screens. The remarkable achievements of America's round the world flyers were witnessed by Pathe News readers in every hamlet.

"Am I presuming when I refer to what the news film has accomplished and has the power still to accomplish in the way of fostering that understanding and amity between the peoples which statesmen are so eagerly striving for as the basis for international good will and tolerance?

"The news picture is within the grasp of every one, all peoples irrespective of thought, race or creed find instantaneous expression and common understanding in the news film.

"The Pathe News in 15 years has filmed practically every important event in the world. We shall produce living proof before you this evening. The great poet who sighed in hopelessness, 'Oh, God, turn back the universe and show me yesterday' had never seen a news film.

"Tonight we shall turn back the universe and show you yesterday. The value of the news film is going to be written on your minds forever after you have traveled back over the years with us. We shall see the world before the Great War, we shall view the personalities of the world's greatest men who have passed into the Great Beyond. We shall see epoch making events, some of which have changed the map of the world. When these pictures were taken they were simple matters. Now after surveying the world's changes, they have a new significance which makes them the stage centers of the most gripping drama ever known.

"Just suppose we had camera men at Valley Forge and we could sit here and watch Washington and his freezing army and ragged patriots starving and bleeding for the wealth and freedom which we are enjoying tonight. One hundred years from now our dependents will see the horror of the great war and the undying heroism of all who fought in it.

"Suppose we had the news film at Bunker Hill, at Lexington and at Yorktown, what an imperishable history for us! Can you imagine being able to witness John Hancock signing the Declaration of Independence, or Abraham Lincoln signing the Emancipation Proclamation? It would impress you, would it not?

"Even if we could witness our beloved Theodore Roosevelt thundering up San Juan Hill, we might feel as though we were being gifted by Providence with an earthly sight.

"Since 1910, however, such events have

been recorded for posterity. The News film has come to be the greatest historian of all. Our Presidents, our soldiers and our public men, from now on will live forever.

"When our grandchildren read in their histories of some great political event, some bitter struggle, some great victory won, they will look up from the letter and from the printed word and see as real as in the living presence the men who did these things.

"How much better they will be able to understand. It is because of these things that we feel the greatness of the news film, and why we wish to celebrate its achievement tonight, and as we view this film which we have entitled "The Flashes of the Past," it makes us wonder what the flashes of the future will be, what destiny will inscribe on these celluloid pages of history. As the progress of human events marches on, perhaps this very method of news recording will itself be further perfected so as to do still greater service to the public. Time and space in the transportation of films will be reduced and minimized. Who can foretell if in our own lifetime we will see the day when motion pictures will be transmitted by the ethereal waves of the radio, so that the public will be able to sit in its favorite theatre and watch the events throughout the world, even as they see transpiring, when the whole world will be linked together in instantaneous understanding."

"Business, Not Politics" Seider Policy

Woodhull and Cohen Also Important Speakers at Session of A. M. P. A.

HARMONY among all branches of the industry was stressed at an important meeting of the A. M. P. A. November 12 in New York by a group of exhibitor leaders—Joseph M. Seider, Business Manager of the M. P. T. O. A.; R. F. Woodhull, President of the organization and Sydney S. Cohen, chairman of the board of directors.

Strict business devoid of politics was announced by Mr. Seider as his policy in the business management of the M. P. T. O. A. This was his first official pronouncement since taking office. It follows:

"As Business Manager it will be our policy to conduct the affairs of the organization along strictly business lines.

"The important subject of the moment, contract and arbitration, is nearing adjustment. Legislative problems will be worked out and the mass of detail necessary will be properly handled.

"And although there naturally must result from this undertaking a certain measure of hope and confidence to the theatre owner, yet, he wants to know that he will be permitted to remain in business and enjoy the opportunity to carry on in his chosen field of endeavor. He wants to be sure of his future in this Industry.

"It is argued that the building of theatres cannot be stopped because the "wheels of progress cannot be blocked."

"Is it progress to overbuild and overseat? Especially where the purpose is to eliminate the smaller competitor by the weight of larger financial resources. Is it progress to threaten a small operator with opposition unless he purchases a certain product?

"Shall it continue impossible for a small operator to purchase quality product when he has for a competitor a large influential purchaser? Should a theatre owner who has purchased for a number of years the product of a particular distributor lose that particular product without opportunity with the arrival of a more influential purchaser? Or will the product be allocated so that he with 'clean hands' may live?

"These are the problems confronting and disheartening the theatre owner and these are the problems we have presented to Mr. Hays, and these are the problems received most sympathetically by Mr. Hays."

President Woodhull and Sydney Cohen, who acted as toastmaster, prefaced their remarks with laudations for Mr. Seider.

Both Mr. Cohen and Mr. Woodhull urged members of the A. M. P. A. to cooperate with the Business Manager in the efforts that are being made to bring about a perfect mutuality in the entire industry.

In his speech, which was interspersed with bits of clever humor, President Woodhull took issue with an observation made by Adolph Zukor at a previous meeting of the A. M. P. A.

"I think perhaps it is right to say that Zukor is the outstanding figure in the progress of the film industry," Mr. Woodhull said, "but I cannot agree with him in saying to you that the success of the film industry is practically a fifty-fifty proposition—the producers and the exploiteers. In fact I think it might be made a trio when you consider that the pictures have to be projected and that the exhibitor is the man who does that. But—when you come right down to it there is the public carrying the air, so after all a quartette describes, or apportions, it better to my way of thinking.

"You advertisers and exploiteers are the lifting and driving power of the motion picture industry. You have all seen poor pictures that you fellows have absolutely put over. But you get your material from the producer and you work in the exhibitor's box office and the public eye is caught by your work. Therefore, how can it be a fifty-fifty proposition? When you come right down to it I do not think that anyone will ever be able to tell which of the four of us is the most responsible for the success and progress of the industry. It will always be the four of us and therefore the four of us will always have to stick together and work together.

"I am in absolute accord with Mr. Hays' suggestion, made when he first entered the industry, that the industry needs a strong exhibitor organization and that representatives of that organization and of the producers should all sit down at the same table and decide matters as they present themselves.

"Most of the so-called trouble in this Industry is founded on nothing but the whisperings of busy-bodies. It is up to us to recognize this fact and the sooner we do the sooner there will be real harmony and a perfect machine which will work for the mutual benefit of all of us."

That the geography of the industry is constantly changing and that one company may be a power today and a total loss tomorrow was the theme which Mr. Cohen struck home to his audience. Due to such power menacing theatre holdings and harassing exhibitors, other units are springing up and fortifying themselves, Cohen said. With this angle in mind he declared: "It looks to me as if the battle of the giants will be fought in 1928."

In connection with the "battle," Cohen referred to the inception of the Motion Picture Theatre Owners of America. "I firmly believe that if our organization had not been formed then that now one or two companies instead of owning 500 or 600 theatres, would own 5,000 or 6,000 theatres—meaning that lots of us who are now in would be out."

Fix Penalty for Failure to Deliver Film

AT an Albany meeting attended by J. H. MacIntyre, Robert Mochrie, Jack Krause and Ted O'Shea, representing the exchanges, and Julius Berinstein, Abe Stone and Louis Buettner, representing the exhibitors, decision was reached as to the method that would hereafter be employed by the exchanges in adjusting matters where a motion picture theatre has been forced to remain dark through failure of shipments to arrive on time.

It was decided that in such cases where the rent of the film amounted to $15 or less, and where there were no facts to establish the amount of the claim, the exhibitor be awarded four times the cost of the picture, and furthermore that the picture be furnished the exhibitor without cost at a later date. In cases where the rental of the picture was up to and including $25, the award to the exhibitor is to be three and one-half times the cost of the film, and in instances where the rental ranges from $25 upwards, the award is to be made on the basis of three times the cost of the picture to the exhibitor.

Beetson Visits Eastern Canada Cities

A recent visitor in Eastern Canadian cities was Frederick W. Beetson, secretary-treasurer of the Association of Motion Picture Producers, Inc., Los Angeles. Beetson declared that the aim of his association was to regulate child labor in the moving picture industry, making it a recreation instead of an imposition.

Montreal Censor Seizes 30 Posters

Martin Singher, moving picture poster censor of Montreal, Quebec, seized 30 posters at the Laurier Palace Theatre, 1683 St. Catherine Street, East, Montreal, on November 10, on the ground that they did not bear the approval stamp of the censor and that they were unfit for public display.

January First National Month for Showing of Product in Special Campaigns

SAMUEL SPRING, secretary-treasurer of First National Pictures and Chairman of the Sales Cabinet, announces that January will be known as First National Month during which all branches will conduct special campaigns for the showing of First National's product.

There will be large awards in cash prizes to branch managers, salesmen, bookers, cashiers and all other employees connected with the exchanges. It is also announced that cash awards will be made in the three branches securing the best results in billing during the eleven weeks period starting November 15th and ending January 30th. The entire personnel of all other branches reaching or exceeding the quota for this eleven weeks period will receive a bonus.

The full details of the First National Month campaign will be presented to branch managers and their staffs by the members of the Sales Cabinet on their trip to exchanges, starting Sunday, November 22d. On this whirlwind tour, Mr. Spring will be accompanied by Ned Marin, Sales Manager of the Western territory, A. W. Smith, Jr., Sales Manager of the Eastern territory and Ned Depinet, Sales Manager of the Southern territory.

The trip will keep the sales executives jumping from city to city for the next three weeks, during which it is the plan of the sales cabinet to confer with all of the important exhibitors in the localities visited, in addition to holding meetings at the exchanges.

Following is the itinerary for the trip: Albany, Buffalo, Cleveland, Pittsburgh, Cincinnati, Louisville, Indianapolis, St. Louis, Kansas City, Omaha, Des Moines, Minneapolis, Milwaukee, Chicago, Detroit, Toronto and then back to New York.

Connecticut Appeal Dropped

Supreme Court Suit to Test Tax Law Dismissed; Exchanges in Operation

THE appeal of the American Feature Film Company of Boston and New Haven to test the constitutionality of the Connecticut law imposing a tax on motion picture films was dismissed by the Supreme Court at Washington on motion of both parties on Tuesday of this week. This was in line with the action promised at the time an agreement was reached between the film interests and the Connecticut officials, and was not unexpected.

On July 10 the Special Federal court in New Haven heard the case and ruled that the Connecticut law was constitutional. Previous to that date, Federal Court judges sitting in New Haven denied a reargument. Steps toward an appeal to the U. S. Supreme Court were then taken by former Attorney General Wickersham, of Cadwallader, Wickersham & Taft, attorney for the American Feature Film company. The appeal was expected to be based on the fact that the tax law interfered with inter-state commerce.

Shortly after the hurried passage of the law by the Connecticut legislature, all film exchanges were removed from New Haven and selling was stopped. Prints were shipped from New York and from Boston. A rotating fund was established into which Connecticut exhibitors paid pro rata assessments to meet the payment of the tax.

This tax will continue in effect until January, 1927, at which time the Connecticut legislature convenes, and amendment or modification of the law is confidently expected at that time, to remove the hardship which it has admittedly worked upon exhibitors in that state.

Commencing last Thursday, film salesmen are again making their accustomed rounds in the state and exchanges are again in full operation. Prints and accessories have been shipped back to the New Haven exchanges, which were not dismantled otherwise, and conditions are now practically back to normal.

With but one or two exceptions, where men were transferred to other territories, the exchange personnel in New Haven is practically as it was before the exodus from the state.

New Companies Incorporated in New York

Newly incorporated motion picture companies chartered by the secretary of state during the past week, and entering the business in New York state, included the following: Entertainment Pictures Corporation, capitalization not specified, with Jacques Kopistein, Michael Moran, New York City; Joe Rock, Hollywood, Calif.; F. A. Russo, Inc., $10,000, F. A. Russo, Robert C. Zink, William R. Zink, Brooklyn.

W. & H. Amusement Corporation, $25,000, Abraham Weinstock, Morris Harris, Hugo Pollock, New York City; Emblem Film Exchange, capitalization not specified, Harry Lewis, Grant Hoerner, Henry Herzbrun, New York City; Joel Coward, Inc., capitalization not specified, Joel Coward, J. C. Wilson, New York City; Lester Donahue, Gloucester, Mass.

Golson Theatrical Realty Corporation, $35,000, Samuel Goldstein, Louis Sonnenberg, Cecilia Baar, New York City; Forbell Film Exchange, Inc., $10,000, Samuel Seplowin, Gussie and Frances Farbstein, Brooklyn.

Pathe Names New Manager of Denver Branch

S. R. Rahn, formerly special feature representative for Pathe, has been appointed branch manager of the company's Denver branch to succeed C. M. Van Horn, who resigned to accept a sales position in the San Francisco branch. Rahn started in the film business seven years ago. In June he joined Pathe as special feature representative.

Seattle Mayor Vetoes New Picture Ordinance

Declaring that W. T. Campbell, a member of the Seattle City Council, had deceived and betrayed fellow members of the Council for his own personal and financial gain, Mayor Edwin J. Brown of that city last week sent to the Council his veto of an ordinance which would remove the existing rule that prohibits the erection of theatres within 500 feet of a public school building in Seattle. The ordinance had been introduced and recommended by a committee of which Mr. Campbell was chairman. Mr. Campbell, the Mayor declared, had violated a Council ruling by voting for legislation in which he had a "financial and personal interest."

Questioned regarding the matter, Mr. Campbell declared that he had planned to construct a motion picture theatre near the West Seattle Junction, less than 500 feet from a grammar school. However, he declared, other motion exhibitors in outlying districts had protested against the "archaic law," and consequently all the members of the committee had agreed that there was no good reason for the existence of the ban.

M-G-M Makes Changes In Exchange Executives

Metro-Goldwyn-Mayer announces three changes in the executive administration of its exchanges. Samuel Eckman, Jr., has taken over the supervision of the Boston and New Haven offices in conjunction with his present supervision of the New York, Albany and Buffalo offices.

George A. Hickey has been placed in charge of the Philadelphia, Washington, Pittsburgh and Charlotte offices, and Felix Mendelssohn is in charge of special work for the home office sales department.

George A. Balsdon to Join Vital Exchanges

David R. Hochreich, president of Vital Exchanges, Inc., has signed George A. Balsdon, formerly assistant general manager for Vitagraph, for ten years, as home office representative. Balsdon will immediately start on a tour of all Vital Exchanges beginning with Canada.

Independents Set Second Annual Meeting

THE executive committee of the Independent Motion Picture Association of America, of which W. E. Shallenberger is chairman, has decided to hold the second annual meeting of the association at the headquarters in New York on Friday, December 11th. The committee met during the week with the following in attendance: President, I. E. Chadwick, Chadwick Pictures Corporation; Nathan Hirst, Aywon Film Corporation; William Steiner, William Steiner Productions; W. Ray Johnston, Rayart Pictures Corporation; M. H. Hoffman, Tiffany Productions; and Jack Cohn, representing Joe Brandt, Columbia Pictures Corporation. Aside from the executive committee those present were: Abe Carlos, Carlos Productions; Sam Sax, Lumas Film Corporation, and Frederick H. Elliott, general manager.

Famous Files Supplementary Brief

Argument Intimates Unfairness of Examiner in Investigation Before Federal Trade Commission

AN interpretation of the 17,000 pages of testimony taken during the course of the hearings in the Federal Trade Commission's investigation of Famous Players-Lasky, differing greatly from that made by the counsel for the commission in his brief asking that the respondents be ordered to divest themselves of their exhibition activities and to discontinue block booking, is given by Famous Players in the argument filed with the commission this week as a supplement to their brief answering that of the Government's counsel.

The original brief of the company required over 550 printed pages; the argument covers some 325 additional, in which the points brought out in the commission's counsel's brief are discussed and interpreted from the view of the respondents.

A spirit of unfairness has been maintained throughout the proceeding, it is intimated in the Famous Players argument. As proof of this, it cites the question by the commission's counsel, asked of a number of witnesses, "What effect does it have upon the competition among the producers of motion pictures where a large producer owns quite a number of first class first run theatres in different key cities?" , which was objected to by the respondent's counsel, but allowed by the examiner, while the similar question asked of a number of witnesses by the respondent's counsel, "What in your judgment has been the actual effect upon the market for good pictures in this territory of the ownership of theatres by the producer whose name is Famous Players-Lasky Corporation?" was ruled out by the examiner upon objection by the counsel's commission.

The first 7,000 pages of testimony, it is declared, is a mass of so-called opinion evidence, hearsay and "back-stairs gossip," and, it is asserted "attempt after attempt of the respondents' counsel to answer hearsay and opinion evidence by testimony as to actual facts by witnesses who knew the facts was met with a barrage of objections, most of which were sustained by the examiner."

There is only one question before the commission, the argument indicates, stated in the opening sentence. "This brief is written in defence of the right of the American manufacturer to sell his product directly to the consumer, without the interposition of either wholesale or retail middlemen."

Considerable space is given over to a discussion of the make-up of the industry to support the contention that "neither Famous Players-Lasky Corporation, nor any of its constituent corporations, now has, or ever has had, any semblance of monoply in any branch of the motion picture industry." Comparisons are made between the increase in production of the respondents and that of the Bethlehem Steel Company and other important industrial concerns. In no year has Famous Players ever produced or distributed as much as 20 per cent of the feature pictures, it is declared, nor has its rentals from its pictures ever exceeded 31 per cent of the total of the country.

"While we insist that Famous Players-Lasky Corporation has the absolute legal right to devote all of the time of all of its theatres solely to the showing of its own pictures," the argument states, "the fact is that a very large part of the time of the theatres in which it has an interest has been taken up in the exhibition of the product of its competitors. It is a fact, therefore, that the theatres in which Famous Players-Lasky Corporation are interested themselves afford an excellent market for the pictures of competing producers and distributors."

"A motion picture producer, like any other manufacturer, may lawfully sell its product directly to the ultimate consumer, and may lawfully own the facilities for such sale," it is contended.

The respondents deny that unfair or coercive measures have ever been used, either in the acquisition of theatres or in their sales of Paramount pictures, discussing in detail the various cases cited before the commission to show that Famous Players had its agents threaten exhibitors with producer-owned theatres in order to make them accept Paramount pictures 100 per cent at high prices.

Taking up the question of block booking, it is declared that this practice has been rooted in the industry from its inception, that all large companies, with the exception of United Artists, who turn out exceptionally fine pictures, follow the practice, and that the great majority of exhibitors take less than the entire block of pictures offered. When but one or two pictures were taken, it is pointed out, naturally they were offered at a higher price, the quotation for the block being in the nature of a "wholesale" price for a quantity purchase.

The commission has no jurisdiction to order Famous Players to sell its theatres, it is asserted in conclusion. Neither the acquisition nor the ownership of theatres by motion picture producers is a method of competition. Many of the alleged unfair acts of the respondents relate only to intrastate commerce, which is not within the scope of the commission's jurisdiction.

A brief in reply will be filed by the commission's counsel about November 20.

M. P. T. O. A. Committee Meets Here

$15,000 Returned to Independent Association—Other Important Steps Taken

CONCRETE plans developed at sessions of the Administrative Committee lasting over eight hours this week will be put into immediate execution for the rehabilitating of the Motion Picture Theatre Owners of America into a powerful organization.

As one of the first planks in the new platform of strength the exhibitor leaders on November 18th, wrote out and delivered a check of $15,000 to the Independent Motion Picture Association of America. At the same time they cancelled an additional and written obligation of the independent association to the national organization totaling $25,000.

That the I. M. P. A. A. may continue the maintenance of their association and that Independence may be furthered is the basis upon which the Administrative Committee, at the request of the Play Date Bureau, took this action.

The Committee, as a token of the appreciation of the National organization, to Carl Laemmle in his pledge of $50,000 for the cause of Independence made in the name of the Universal Film Corporation at Milwaukee, was unanimous in its endorsement of a resolution providing for the tendering of a testimonial dinner to Mr. Laemmle in January.

In the Music Tax situation the committee authorized the engagement of Fulton J. Brylawski, Copyright attorney of Washington, as the first step in the forthcoming fight against the American Society of Composers, Authors Association. Kindred theatrical organizations and associations will be invited to join the National Association of Theatre Owners in this movement.

The fullest cooperation will be afforded Mr. Seider in his capacity as Business Manager. Upon this official the executive committee rests much of the hope for the establishing of the National Organization on a rock-bound basis. The building up of a campaign against all copyright legislation adverse to the industry will be one of Mr. Seider's many earlier tasks.

The Administrative Committee heartily sanctioned the issuance by the Business Manager of an organization bulletin which will chronicle all matters of a technical and intimate interest to members of the National Organization. Details concerning the nature of this bulletin will shortly be announced in a statement to the entire industry by Mr. Seider.

In regard to the report concerning the possible merging of the United Artists interests with those of Metro-Goldwyn the Administrative Committee went on record as opposed. A telegram in this respect was dispatched to Mr. and Mrs. Douglas Fairbanks adjuring them to consider Independence before making any move of this nature.

Every member of the Administrative Committee, with the exception of Nathan Yamins of Fall River, was present at the meetings. They were all of the opinion that never before have they had such a constructive session as the one which they have just completed.



EYTON ABROAD FOR PARAMOUNT

Named Foreign Production Chief

CHARLES EYTON, who has been general manager of the Lasky studio in Hollywood practically since its beginning, has been relieved of his duties at his own request and has been appointed general representative of the Paramount production department abroad. He will sail for Europe in the near future to arrange for the filming abroad of certain big pictures and to put into operation ideas he has for the making of American pictures in England, France and Germany.

One of the first things Eyton will do upon arrival will be to confer with Sir James M. Barrie on the production of an original story which Barrie is about to write for Betty Bronson and which will be produced in London next Summer. Paramount plans to have a Barrie-Bronson picture each Christmas for several years to come, as a result of the tremendous success of "Peter Pan" and the promised success of "A Kiss for Cinderella."

Rapf Sees Era of Improvement

Rumors of Resignation Flatly Denied; All Companies Striving for Quality

PICTURES the coming year will be the best in the history of the industry, not only from Metro-Goldwyn-Mayer but from all companies, in the opinion of Harry Rapf, associate studio executive of that firm. Mr. Rapf, who sailed Wednesday on the Berengaria for a short vacation abroad, sees unprecedented efforts being made at the present time toward a higher quality of product on every hand. He has supervised 33 productions in the past year and a half, and feels the need of a rest badly, he says. Mrs. Rapf and their son, Maurice, accompanied him abroad.

Rumors of his resignation from Metro-Goldwyn-Mayer were flatly denied by Mr. Rapf, who stated that he had renewed his contract for a period of years before leaving the Coast.

"We are very proud of the average we have maintained in Metro-Goldwyn-Mayer product the past year," said Mr. Rapf in an interview. "However, we are anxious to do even better the coming year and will spare no effort in that direction. We want to make every picture as good as possible next year, even if we have to cut our schedule slightly to do it.

"Aside from the practical difficulties in the way of meeting release dates, and so on, there is one big difficulty at the present time. Money, studio facilities, actors, directors—these we have, but no one today can get together enough man-power in the writing end. Story-brains are the hardest thing of all to find.

"It is a question of imagination plus training, and after you find a man with the requisite imagination it is not so easy to find the time to train him in the difficult language of the motion picture. I have always believed in giving an opportunity to new brains, and have taken ten people into the organization in the past year in the hope that they might develop into good screen writers. Two of them have shown some promise, but if it were only possible to spend more time with them greater things might be accomplished. The difficulty is to find the time while absorbed by a thousand and one production details to engage in the development of new talent.

"We must have better screen stories. Where a play producer may bring out only a handful of plays each season, and each of those plays may represent years of work by an author, we must find 52 stories each year, and it is virtually impossible under actual producing conditions to spend the amount of time that should be taken.

"An example of the way it should be done is afforded by the script just completed by Benjamin Christensen, the Scandinavian director whom we signed some time ago. He has just finished it, after eight solid months of work, and it is without a doubt the most remarkable and interesting script I have ever read. A child could almost make a good picture from it, it is so complete. And during all that time he has been seeing American pictures, studying American audiences, analyzing American taste, until today he has a better conception of those things than some domestic directors.

"But unfortunately we cannot always take so much time in getting the story right. If we could, the general average of picture quality would rise, but the time has not yet arrived when it is practical. Despite that, however, every one of the leading companies is working harder than ever before, and has the most ambitious plans for the coming year ever laid out. I am confident that you will see the finest product in the history of this business coming from the studios the coming year."

He also expressed particular enthusiasm over "Ben Hur," which he saw assembled in 17 reels before his departure from the Coast, and "The Big Parade," for the development of which from a small idea he gave credit to Irving Thalberg.



Harry Rapf, associate studio executive of Metro-Goldwyn-Mayer, with Mrs. Rapf and their son, Maurice, taken in New York City prior to sailing for Europe this week.

Whitehurst Interests Win Baltimore Control

The fight which has been waged between the banker faction in the Century Theatre Company, operating the Century and Parkway Theatres, Baltimore, and the Whitehurst Combined Interests, to get enough stock to control the voting power and the destinies of the two playhouses in the future, has practically come to a close.

Dr. J. H. Whitehurst, president of the Century Theatre Company has announced that the interests he represents has acquired enough stock to control the voting power. Neither of the properties will be sold, it is understood, and the four theatres—Century, Parkway, Garden and New—operated by the Whitehursts will continue to be operated on a co-operative policy as heretofore, it is said.

Much stock has been purchased by the Whitehurst Interests during the past week, it is understood, they even going so far as to radio stockholders on ships at sea to purchase their stock.

A large amount of stock has been deposited with the Fidelity Trust Company, Baltimore, which the banking faction asked, and they will continue to receive it so that the cohesive minority might be formed for protective measures it is understood.

Famous Loses Verdict for Non-Delivery

I. M. HIRSHBLOND, owner of the Tracy Theatre, Toms River, was adjudged winner by the Film Board of Trade of Philadelphia over Famous Players for the latter's non-delivery of a Gloria Swanson film contracted for. The board ruled the fact was established, Hirshblond has a contract with Famous for the playing of a Gloria Swanson picture and that Famous must turn over to him the next Swanson picture made, which would be "Stage Struck."

The decision establishes the precedent that where pictures are contracted for with a certain star they must be delivered, or in the event that they cannot be then the next picture made by that star must be delivered.

Frank Company Activities Expand

Recent Joining with North American Theatres and Motion Picture Capitol Company Increases Large Holdings

THE Frank Amusement Company, Inc., which recently joined seven Iowa theatres with a string of theatres over the country owned by the North American Theatres, Inc., and the Motion Picture Capitol Company, Frank R. Wilson of New York being president of both, has engaged Arthur Weld to take charge of the general headquarters of the Frank Amusement Company at Waterloo, Iowa.

Alexander Frank, president and directing manager of the company, secured Mr. Weld to take charge of his interests and also to act as booker for the Frank Circuit which has theatres in Clinton, Cedar Rapids, Waterloo and Sioux City. Mr. Weld is a former newspaper man serving as editor and reporter in that line for sixteen years. He has also had experience as a theatre man for seven years. He was manager of the Strand Theatre at Cedar Rapids for three years and for the past four years has been manager of the Strand Theatre at Waterloo. He was for a long time on the Los Angeles Express.

Plans for the erection of a new $700,000 theatre in Des Moines were announced by Alexander Frank.

The new theatre will seat 2,700 persons, according to Frank. This will make it the biggest movie house in the state and one of the biggest west of the Mississippi river.

"The building," Frank asserted, "probably will be erected by Des Moines business men, but we have agreed to take a thirty year lease on the property and will operate it as a first run picture house."

Executives of the North American Theatres, Inc., and the Motion Picture Capitol Company to which the Frank Amusement Company has joined its Iowa Theatre holdings were in Des Moines last week, debating upon the location for the new theatre. Harry C. Arthur, vice president and general manager of the Motion Picture Capitol Company, Howard P. Ingeles, partner of Theodore Schulze and Company, James Q. Newton, Denver and Omaha banker, and Alexander Frank of the Frank Amusement Company, met in Des Moines last week, going there from Sioux City and leaving the next day for Waterloo. They stated that the North American Theatres, Inc., has a capital of seven million and the Motion Picture Capitol Company is backed by two million five hundred thousand.

A number of important transactions have been concluded in the theatre field in the past week.

The Victoria Theatre, 415 East Baltimore street, Baltimore, which has been operated by H. A. Blum, for about two years, has now been taken over by the Independent Film Company of Philadelphia, that company having taken over the lease under which Mr. Blum operated the playhouse. That company will endeavor also to obtain other moving picture theatres in Baltimore, it is reported, by lease or purchase.

The Victoria will be operated now under the management of L. B. Haggerty. It has a seating capacity of 1,250 persons and was built in 1908 by Pearce and Scheck and then rebuilt after a fire about four years ago.

William P. Gray, Inc., of Lewiston, Me., is a new corporation just organized to conduct motion picture theatres, with 10,000 shares of capital stock of no stated par value. The incorporators are William P. Gray, who is president and treasurer, and Benjamin L. Berman, clerk, both of Lewiston.

Plans are being drawn by George Rapp of Chicago for the new theatre which Paramount in association with Mike Shea, will build at 622 Main street, in between the new Shea Buffalo and the new Fox theatres. It is understood that the Shea Buffalo will open the week of December 27.

The Fox Company is not building, but leasing, the theatre to be constructed in Buffalo by David and Joseph Coplon at 606-616 Main street. Plans for the house are being made by Lempert & Sons of Rochester. The theatre will have a seating capacity of 4,000. The building housing the theatre will be nine stories high on the Main street side. Work will begin about February 1. E. M. Fay of Providence and Mike Comerford of Scranton are interested with the Fox company in the long term lease. The house will show Fox films in connection with high class music and other attractions.

John E. Andrus, realty owner and former Mayor of Yonkers, has leased a large plot of ground on South Broadway for a long term of years to Marcus Loew, who will erect a 3,000 seat house on the property. It is located between Harriet and Vark streets.

Breig Brothers are constructing three new theatres for the Comerford Amusement Co., in West Scranton, Hazelton and at Waverly, N. Y. They all provide for stores and apartments.

The West Scranton project is now underway on North Main Ave. It will cost $350,000 and seat 2,400. Vaudeville and pictures will be the policy. It will be completed by Sept. 1926.

The contracting firm is starting work on a $200,000 vaudeville and picture house for Comerford at Waverly, N. Y. This will seat 1,500. About half the work on the new house at Hazelton has been completed.

A number of new theatres are planned for the Los Angeles territory.

A contract has been awarded for a two-story brick theatre, store, apartment and hotel building at Main St. and Griffith Ave., to cost $100,000. Plans provide for a theatre to seat 900.

The General Construction Co., has prepared plans for a theatre building at Owensmouth for M. O. Walling. The house will seat 800.

Plans are being prepared by J. J. Fraunfelder for a one-story brick theatre and store building on Hawthorne Circle, Hawthorne, for William McNeal. The structure will cost about $125,000, will have a theatre seating 925 people.

W. E. Johansen will erect a one-story brick theatre building at 2928 South Western Ave. It will seat 900 and cost about $35,000.

Stock Issue of Roxy Theatres Increases

Papers increasing the number of shares of stock of the Roxy Theatres Corporation were filed this week with the secretary of state at Albany. The company is permitted to increase the 350,000 shares of stock having no par value, which were authorized at the time of its incorporation, to 475,000 shares of stock of no par value.

Loew Statement Shows Large Profit

Net of $4,708,631 is Reported for Company and its Subsidiaries for Fiscal Year Ending in August

LOEW'S, Incorporated, has issued its annual financial statement together with the subsidiary companies 100 per cent owned by the organization. The statement shows a net profit transferred to surplus of $4,708,631 for the fiscal year ended August 31st, 1925, as against $2,949,052 in 1924 and $2,415,488 in 1923.

The company's gross income from theatres receipts and sale of pictures was $53,797,924, as against $40,628,928 in 1924 and $16,860,160 in 1923. The distributing end of the Loew enterprises embodied in Metro-Goldwyn Dist. Corp. cost $6,820,583 in 1925 as compared with $4,327,419 in 1924 and $2,958,354 in 1923.

Loew's, Inc., has declared a regular quarterly dividend of fifty cents per share, payable Dec. 31 to stockholders of record as of Dec. 12. Metro-Goldwyn Pictures Corp. declared a dividend of 1¾ per cent on the preferred, payable Dec. 5 to stockholders of record as of Nov. 28.

The Loew statement was unusual in that the good will item, which features these annual financial reports, was missing. This item, generally grouped with leases and contracts, was placed at $10,977,083 on last year's statement. Despite the fact that this item is conspicuous by its absence, the current statement shows that total assets are placed at $53,755,396.

The Board of Directors caused appraisals to be made of certain properties and investments which increased considerably in value since originally acquired and directed that due record be made in the assets to permit leases, contracts and good will to be entirely written off.

Nine Houses Added to Hostettler Circuit Under Control of Universal

NINE theatres were added to the holdings of the Hostettler Amusement Co., Omaha, under control of Universal, this week, including the Blaine Cook circuit of seven houses and the two Hawley and Neville theatres in North Platt, Nebr.

The Blaine Cook circuit embraces theatres in Lemars, Iowa, and Beatrice, York and North Platt, Nebr. There are two theatres in Beatrice, two in York and one in North Platt. The Keith and Sun are the Hawley and Neville houses in North Platt.

Also, the new theatre being erected at Sarasota, Fla., by A. B. Edwards has been leased to Universal for a period of 20 years. It will be called the Edwards theatre. It is hoped to have it completed by January.

This brings the number of theatres under lease by Universal to one hundred and thirty or more, it is believed, based upon figures which have been given out from time to time. In addition to individual theatres in leading cities, houses acquired by Universal in territories from which it found unsatisfactory representation for its product, include the Sparks circuit in Florida, the Schine houses in upper New York State, the Hostettler chain in Nebraska and Iowa, the Clemmer theatre in Spokane, the Sears houses and others in the Kansas City territory, three in Canada, and houses announced to be built or acquired in Minneapolis, Omaha and St. Louis.

Pawley Returns From Europe

Producers Distributing Executive Back After Tour of Inspection

AFTER an extensive two months' tour of continental countries as well as Great Britain, Raymond Pawley, first vice-president and treasurer of Producers Distributing Corporation, is back at the home office. Pawley made a careful study of the foreign film market and a general inspection of the new distributing machinery recently set up to handle Producers Distributing releases in England and on the Continent.

Regarding his trip, Mr. Pawley had the following to say:

"For anyone interested in the development of the motion picture industry, European conditions should not be ignored; it is a subject well worthy of careful study. One can hardly make an exhaustive survey of European conditions in a few weeks, but the time I spent abroad has been ample to confirm the opinion expressed by some observers, to the effect that this market will eventually be the most important world outlet for motion pictures.

"My itinerary included a visit to London and our seven new branch offices in the United Kingdom; Paris, Berlin, Vienna and Budapest. In England, Scotland and Wales, with Mr. Vogel and Managing Director A. George Smith of the Producers Distributing Company, Ltd., I met the branch managers and staff, talked with prominent exhibitors and inspected the first-run theatres in all branch cities. In Berlin I had several conferences with the Directors of National Film Company, our contracting distributor in Germany, and others of the industry; inspected the new offices in Berlin of our Central European representative, Mr. Kofeldt, and a number of the important theatres of the city.

"In Vienna I had conversations with a number of those interested in the motion picture business and inspected the theatres. In Budapest the time was largely employed in an inspection of the field in Hungary, Austria and Roumania, and conferences on proposed plans for distribution of our product in these countries."



Raymond Pawley, 1st vice-president and treasurer of Producers Distributing Corp.

Charles A. Bird, Well Known Showman, Dead

Charles A. Bird, a native of Lockport, N. Y., died last week in Hornell, N. Y. The funeral was conducted from the Robertson undertaking rooms in Hornell and was attended by residents and members of the Elks.

Bird, who was connected with the show business almost from boyhood, left an estate estimated by attorneys at $250,000. After a short time spent in the local post office after he left school he went to Elmira where he became manager of a southern New York and Pennsylvania theatre circuit. He then joined the Shuberts in New York and later became general manager of Comstock and Gest. He left to join Fox as general manager of the West Coast studios, which position he held for several years returning to Hornell for a vacation. He was taken sick and had been in sanitariums most of the time since. He was about seventy years old.

In and Out of Town

ARVID GILLSTROM, having completed his work on "Stage Struck," has returned to the Coast.

E. J. SMITH, general sales manager for Associated Exhibitors, left Wednesday for a flying trip to Chicago for a sales conference with Middle West territory managers.

MRS. E. K. ADAMS, chief of the West Coast story department for Cecil B. De Mille, is returning to Los Angeles after a six weeks' stay in New York.

LEE MARCUS, general sales manager for F. B. O., has returned from a ten days' tour of the company's Eastern central exchanges.

J. BOYCE SMITH, general manager of Inspiration Pictures, has received word that Dorothy Gish expects to sail for home on November 21.

MRS. E. R. SCOTT, proprietor of Film Distributors, Ltd., London, arrived this week on the Berengaria. She is making her business headquarters at Richmount Pictures, foreign distributors for Rayart.

MARK HYMAN, President of the Standard Cinema Corp., has arrived in Los Angeles from New York.

New Memorial Theatre At Beacon Opened

The Irving Theatre Corporation of which Irving M. Lesser is president, opened the New Memorial Theatre at Beacon, New York, with fitting ceremonies last week. The house was dedicated by Mayor Ernest A. Macombe of Beacon and the opening drew a capacity attendance of invited guests.

"Romola," starring Lillian Gish, was the opening bill. Vaudeville will be given twice a week, Friday and Saturday. Only the biggest feature pictures will be shown, including product from Paramount, Metro-Goldwyn-Mayer, United Artists, Warner Brothers and Film Booking Offices.

Washington Exhibitors Elect Officers

THE Motion Picture Theatre Owners of Washington held their annual convention and election of officers at Seattle last week. L. A. Drinkwine, of Tacoma, was elected president of the organization, while the other officers named include, Frank Edwards of the Winter Garden Theatre, Seattle, first vice-president; C. A. Swanson of the Everett Amusement Company, second vice-president, and J. M. Hone, of Seattle, secretary-treasurer.

Election of three new trustees resulted in the choice of Fred Marcy of Yakima, F. W. Graham of Centralia and Chehalis, and H. W. Bruen of Seattle. They will serve with the holdover trustees, John Hamrick, Fred Walton, C. A. Swanson, L. A. Drinkwine, Ray Grombacher and Frank Edwards.

A report of the secretary-treasurer showed a total membership of close to 150 throughout the state and a surplus of $1,200 on hand.

Williams Plan Wins Wide Attention

British Affairs Active; United Artists Accept "Only Way"; British Exhibitors May Oppose Quota Plan

BRITISH film affairs continued to attract a considerable amount of attention in the trade this week, with J. D. Williams' plan for an eight-unit studio winning widespread notice in the press of the United Kingdom. Important developments in the international situation included:

Acquisition for release by United Artists of "The Only Way," a British picture which has been the centre of stormy controversy.

The general council of the Cinematograph Exhibitors' Association, meeting in London, recommended acceptance of the British quota plan, with much unfavorable criticism developing and the possibility that members of the association would turn it down was seen.

Further concrete proposals for Central studios were put forward by E. Beddington Behrens, M. C., Ph. D., formerly on the permanent staff of the League of Nations, at a meeting of the General Committee of the trade.

Rumors were circulated and denied concerning the financial status of the UFA in Germany, which were expected to be set at rest by the meeting of the board of directors shortly. This concern is opening several new theatres in Germany.

Charles Eyton, general manager of the Famous Players Hollywood studios for some time, is being sent abroad to survey the field for further Paramount productions to be made abroad, while John Wenger is being sent to London to design presentations for the new Paramount house there.

The Board of Trade for German-American Commerce, Inc., of which Herman A. Metz, former comptroller of the City of New York and ex-Congressman, is president, passed a resolution "emphatically protesting" against the German Kontingent system. A copy of this resolution, which was unanimously adopted, has been forwarded to Will H. Hays. The board takes the stand that the motion picture is an important agent for the promotion of friendly political as well as commercial relations ,and that its channels of trade should be free and open.

Eight studios in one centre are planned by British National Pictures, Ltd., according to an announcement made at a press luncheon by George T. Eaton, chairman of the directors.

Aside from Mr. Eaton, the other officers of the company are announced as J. D. Williams, managing director; Cecil A. H. Harrison, director; T. H. Eslick, architect and engineer to the company.

Mr. Eaton said:

"You know as well as I do, perhaps better, of the agitation which has been going on for so long verbally to improve these conditions. But the only way to improve them is to make films which will be acceptable to the whole world, and to do that is to remove some of the handicaps under which British production has been laboring.

"One of these handicaps has been the non-existence of studios so organized that they really can compete with those in Hollywood; studios where production can be handled efficiently, in the most up-to-date sense, as well as economically.

"One of the main objects of British National Pictures is to provide such studios, and when later you see the plans of the studios which we are about to erect, plans which I shall have the pleasure of asking you to inspect and discuss in a few moments, I honestly believe that you will realize that our intentions will go more than a long way to solve what has been so serious a problem hitherto.

"I first came into contact with Mr. J. D. Williams in Australia many years ago.

(*Continued on next page*)

O'Reilly and Gould Buy Theatre Site

CHARLES L. O'REILLY, president of the Theatre Owners Chamber of Commerce of New York, and A. Gould head a syndicate which has just purchased from the Spraybel Realty Corporation a site 100 x 219 feet on the Northeast corner of Eighty-Ninth Street and First Avenue, where they plan a ten story apartment, store and theatre building. The theatre will be a 2,400 seat motion picture house, equipped with a stage, orchestra and balcony.

New Company for St. Louis Chain

William Goldman Completes Organization to Handle Second Run Circuit; Holdings are Being Increased

FORMATION of a new company to operate a chain of second run motion picture houses has been announced by William Goldman, owner of the Kings, Queens and Rivoli theatres of St. Louis, Mo. At the same time Goldman made public the closing of leases on Freund Brothers, Woodland and Kingsland theatres on Gravois avenue and a large airdome adjoining the Woodland. These leases become effective on November 21.

Goldman also stated that he will spend approximately $50,000 for a 1,500-seat airdome next to the Kingsland theatre, and that he had acquired a lot on Hodiamont avenue just south of Easton avenue on which he will erect a 2,000-seat theatre. He also contemplates the immediate construction of a 1,500-seat house on Union boulevard near St. Louis. He purchased the latter site many months ago.

As was revealed earlier in the year Goldman has secured a lease on the Union Theatre property at Union boulevard and Easton avenue which becomes effective in 1927. He also lists a half interest in the Congress Theatre on Olive street as among his assets. He is now negotiating for several other houses in St. Louis and vicinity, and stated that he plans to build in neighborhood centers in which he cannot purchase a desirable house.

The name of his new corporation and its capitalization has not been decided.

He stated that his acquisition of second run houses will not disturb his first-run booking arrangements with Skouras Brothers.

During the past week the St. Louis Amusement Company closed a deal whereby the Ozark Theatre of Webster Groves, Mo., will secure pictures through the Koplar-Skouras chain. Previously the St. Louis Amusement Company had added eight leading neighborhood and suburban theatres to its string.

The Embassy Amusement Company which now controls six leading houses and contemplates the erection of two others has negotiations under way which will add two or three more houses to its holdings within the next few weeks.

A survey of the local theatres reveals that a few operating companies control all of the desirable houses. Loew's State, the Delmonte and Wellston are the only large theatres here that are now held by some chain.

A check of the St. Louis houses shows:

St. Louis Amusement Company:

21 theatres operating, 31,640 seats; 3 theatres closed, 3,954 seats; 2 houses projects, 4,500 seats; 15 airdomes, 25,613 seats; total, 65,707 seats.

Skouras Brothers Enterprises: 5 theatres operating, 7,922 seats; 1 theatre projected, 4,000 seats; 1 airdome, 3,500 seats.

William Goldman: 5 theatres operating, 5,511 seats; 2 theatres projected, 3,500 seats; 3 airdomes, 3,661 seats; 1 airdome project, 1,500 seats.

Embassy Amusement Company: 6 houses operating, 5,905 seats; 2 theatres projected, 3,200 seats; 2 airdomes, 2,170 seats; 1 airdome projected, 2,000 seats.

Fred Wehrenberg: 3 theatres operating, 3,757 seats; 3 houses closed temporarily, 1,981 seats; 2 theatres projected, 3,500 seats; 1 airdome, 1,500 seats.

Joe Mogler: 3 houses, 3,069 seats; 1 airdome, 1,778 seats.

Rex Amusement Company: 5 houses, 4,045 seats; 3 airdomes, 2,232 seats.

James Drake: 4 houses, 2,384 seats; 2 airdomes, 2,448 seats.

John Karzin: 3 houses, 1,833 seats.

Cella-Tate-Orpheum Circuit Houses: 1 picture house, 452 seats; 3 combination houses, 8,483 seats.

Independently Owned Houses: 48 theatres operating, 35,332 seats; 9 theatres closed, 3,517 seats; 2 projected theatres, 2,900 seats; 20 airdomes, 17,506 seats, total, 59,255 seats; 3 dramatic houses, 5,419 seats; 3 burlesque houses, 4,435 seats.



RICHEY ON TOUR
Michigan Manager to Visit Theatres

H. M. RICHEY, General Manager of the Motion Picture Theatre Owners of Michigan, has started on a tour in which he expects to visit every theatre in the State. The trip is undertaken in an effort to establish still closer contact with exhibitor members of the association and those who are not now members.

It is felt that in this manner the association will be able to learn more directly the problems of each exhibitor. To visit him in his own theatre and sit down and talk these matters over is thought a better plan, although it requires a great deal of time and effort.

If Mr. Richey keeps up with the schedule laid out, he will visit ten exhibitors a day. It is probable that the whole program cannot be accomplished in one trip but Mr. Richey has started and will spend at least a month out of the office.

New Censorship In Des Moines

Authorize Theatre Commission For All Stage and Screen Productions

A THEATRE commission which will censor all stage and screen productions in Des Moines was authorized by the city council on November 13. The article appointing the commission was approved by the council after Mayor Carl Garver announced that the article had the approval of the city legal department. A previous authorization was ruled out by the legal department because it failed to give the members of the commission police power. The first draft of the ruling did not include screen productions.

The appointment of the censor board was a result of the arrest of the twenty-two members of the burlesque show appearing at the Garrick theatre. The members of the company were released but N. S. Barger, manager of the Garrick theatre was bound over to the grand jury on charges of putting on an indecent production.

There are to be three members on the commission, one to serve for two years, one for four and one for six years. After the first term, members are to serve for six years. They are to be qualified by education and experience to fill their places on the commission and are to have police power to make arrests or, if they prefer, to cut out portions of the performance which are obscene and immoral.

The members of the commission are to work without compensation and are to be privileged to enter all theatres without charge. No mention was made as to the probable members of the board and they will be appointed by Mayor Garver after the ordinance has been published and is in force.

Motion picture theatre men in Des Moines feel no concern over the appointment of a board of censors as there has not been the least suspicion of dissatisfaction with the censorship which the theatre managers themselves give to all pictures shown at their houses. Herb Groves, manager of the Des Moines Theatre, stated that the city executives have always worked in cooperation with the theatre men and that the showing of pictures that would be questionable is not considered by Des Moines theatre men a profitable business anyway.

For several years a committee from the Des Moines Woman's Club have previewed most of the pictures shown at the theatres and made special recommendations of the pictures at the meetings of the club. No objection has been made by this committee to pictures shown at the Des Moines theatres.



New Service Incorporated in Pittsburgh

A new concern which proposes to sell and lease motion picture machines and films, has been organized in Pittsburgh under the name of the Pinkey Film Service, of Pittsburgh. The company obtained a charter of incorporation at the State Department in the capitol in Harrisburg, on November 14, and is capitalized at $5,000 of which $500 has been paid in. The par value of the shares is $25. Clara V. Brown, 1028 Forbes street, Pittsburgh, is treasurer and chief stockholder, owning 198 shares and the other incorporators are E. C. McHugh, Pittsburgh, one share, and Thomas E. Shaw, Pittsburgh, one share.

Williams Plan Wins Wide Attention

(*Continued from preceding page*)

There I was associated with him in a number of enterprises in the entertainment business which were and still are very successful. I myself was for a long time on several successful theatrical Boards which are today flourishing enterprises. So I may assume to know something about the show business, of which the photoplay is the modern and logical development.

"Seven years ago I came home and retired, devoting myself to the breeding of prize cattle, and I am pleased to say that I have made a success of it both as a breeder and a showman, and have the honor this year of being the president of the British Friesian Cattle Society. But lately I have felt the call of business again and when I decided to come into the film business for the very serious purpose of trying to found an industrial concern capable of competing with America, I unhesitatingly sought the help of Mr. J. D. Williams, because he is English by parentage, and I may incidentally say, is married to an English girl, because he knows every angle of the film industry as few men do, and because he has always nurtured the idea of a British Film Producing industry which shall be an international factor in the widest sense. But in this connection I want to say most emphatically that every penny of the capital of this company is British, every shareholder is British and (save for Mr. Williams, who is really British by blood and tradition), all the directors are British. In fine, the company is exactly what its name implies — a British National one; it will make British pictures, it will conduct its business in a British way and it will propagate on the screen nothing which will do any harm, even by inference, to the best British ideals.

"All the wonderful facilities which we are going to offer will also be at their disposal, for we intend not only to make pictures ourselves, but to give all the assistance and encouragement at our command to British producers, to give them surroundings and facilities where, at last, they can make films in security and comfort, without any of the heartbreaking difficulties, delays and makeshifts that have so long been their handicap. You will note from the plans that we are going to build eight studios. We shall only be using one or two of these, the others will be open to producers and we have no intention of tying them all up, or of attempting a monopoly."

De Mille Starts Work on "Volga Boatman"

CECIL B. De MILLE has departed from Los Angeles with his "Volga Boatman" company for a point on the Sacramento River fifty miles from the nearest railroad, where initial scenes will be shot. This will be De Mille's second personally directed feature for Producers Distributing Corporation release.

Accompanying De Mille to the location were the entire cast, including Jetta Goudal, Elinor Fair, William Boyd, Victor Varconi, Theodore Kosloff and some fifty minor players. Frank Urson will again act as De Mille's assistant, while Arthur Miller will serve as cameraman.

Blue and Prevost Together in Warner Picture

Monte Blue and Marie Prevost will be co-starred in "Other Women's Husbands," a Warner Brothers production, the story for which was written by E. T. Lowe, Jr. Advices from the Warner offices state this is in response to popular demand. In addition to the stars, who play husband and wife, the cast thus far selected consists of Huntly Gordon, who plays the best friend, and Phyllis Haver, who has the "vamp" role.

Cast Completed For "So This is Mexico"

The cast has been completed for "So This is Mexico," first of six pictures Richard Talmadge will make for F. B. O. this winter. Louise Lorraine will have the feminine lead opposite Talmadge, while others prominent in support are Henry Herbert, Charles Hill Mailes, Charles Clary, Victor Dillingham and Arthur Conrad. The production got under way this week under the direction of Noel Smith.

Electrical Equipment at F. B. O. Enlarged

F. B. O. has enlarged its electrical equipment at the studio from a capacity of 15,000 volts to 30,000 volts. The expansion was directed by Lee Rauch, for several years superintendent of electricity at F. B. O. In order to place underground the pipes for the new wiring system it was necessary to dig up a long section of the studio "street."



Scenes from the Evelyn Brent starring vehicle for F. B. O. titled "A Broadway Lady."



Highlights from the Associated Exhibitors release "Camille of the Barbary Coast."

"Ancient Mariner" Campaign

Countrywide Exploitation Launched for Fox Special Christmas Production

BEFORE he left on his southern trip James R. Grainger, general sales manager for Fox Film announced the complete plan and scope of the national campaign to be waged on "The Ancient Mariner," the Fox Film Corporation's Christmas picture which is being directed by Henry Otto and Chester Bennett from a scenario furnished by Eve Unsell, the cast for which includes Leslie Fenton, Clara Bow, Earle Williams, Nigel de Brulier, Paul Panzer, Gladys Brockwell and Vivian Oakland.

Special sales letters, pamphlets and posters are being sent to schools, academies, libraries and literary associations throughout the country. Through the cooperation of the Hays offices a beautiful seven colored half-sheet lithograph, the work of Luis Usabal, noted Spanish artist, will be distributed to societies who have already agreed to post them in reading rooms, club headquarters and other conspicuous places.

Essay contests for students in elementary, primary, parochial, highschools and academies have been started in almost 100 newspapers with substantial prizes for the best essay on the subject of "The Ancient Mariner."

Not less than a hundred thousand bookmarks will be distributed in the public libraries throughout the country, these carrying a message regarding "The Ancient Mariner" as a Christmas attraction.

A number of exploitation men sufficient to cover every section of the country are devoting practically all their time to this special campaign. The campaign through advertising in the trade papers is commensurate with the size of this production.



Whitman Bennett To Make "Cleaner Flame"

"The Cleaner Flame," an original film story by Clara Beranger and Forest Halsey, will be put into production within the next two weeks by Whitman Bennett at his Glendale studio. It will be released as one of the Golden Arrow features for 1925-1926 on the Arrow Pictures Corporation schedule.

Anthony Coldeway Will Do "Shebo" Script

First National has engaged Anthony Coldeway to write the script on Tiffany Wells' "Shebo." Among the scripts he has been responsible for are "Ruggles of Red Gap," "The City That Never Sleeps," "Beggar, on Horseback" and "Cobra."

Convict Declared Winner of F. B. O. Contest to Decide Picture Title

A CONVICT liberated from Sing Sing Prison last Saturday after serving a two-year sentence, won first prize of $1,000 in the F. B. O.-Associated Arts title contest which has been running for the past year and concluded August 31st. He is Vincent De Pascal of New York, formerly an advertising and publicity manager, who has won numerous prizes for picture criticism and business slogans.

The contest was held in connection with the picture temporarily titled, "On the Stroke of Three," which during its serialization in the Saturday Evening Post was called "The Man From Ashuluna." The winning title of the 189,654 submitted from the United States and Canada was, "On the Fatal Stroke." The second prize of $250 will be awarded to Rev. N. L. G. Anderson, a preacher of Tryadelphia, W. Va. The prizes aggregated $3,000 and there were 150 of them ranging from $1,000 down to $5.

The contest was open to every person in the United States and Canada with the exception of employees of F. B. O. and of the motion picture trade journals. The judges were the editors of the trade journals, Messers Goebel and Erb and the executives of F. B. O.

Goldwyn Sues First National

Wants Accounting and Injunction on Three Pictures; "Charges are Unfounded" Says Spring

A SUIT has been filed in the New York County Supreme Court against First National Pictures, Inc., by the Osida Productions and George Fitzmaurice Productions, Inc., for an injunction and an accounting of the three latest Samuel Goldwyn releases through First National —"The Dark Angel," "His Supreme Moment" and "A Thief in Paradise."

The complaint is filed on behalf of the plaintiff by Nathan Burkan and it sets forth at length the details of the Fitzmaurice contract with First National. The contract, it is stated, called for an advance of $300,000 on each picture. Continuing, the complaint says that "The Eternal City" cost $355,531; "Cytherea," $293,183, and "Tarnish," $247,520.

Later, it is set forth, the contract was renewed for three more pictures, the costs being as follows: "Thief in Paradise," $293,075; "His Supreme Moment," $300,873, and "Dark Angel," $300,475.

It is stated in the complaint that when the contract was renewed First National arranged that any losses from two of the pictures could be recouped from the third and it is charged that a "conspiracy" was entered into so that the books of the corporation would show a loss on the first two pictures of the second group, and that such losses were to be recouped from the earnings of "The Dark Angel."

The complaint alleges that the exhibition value on "Thief in Paradise" was reduced from $1,200,000 to $900,000, and that of "His Supreme Moment," from $900,000 to $800,000. Threats were made, so it is alleged, to lower the exhibition value of "The Dark Angel." The complaint continues that the Fitzmaurice pictures were sold with "inferior product" released by First National and the rentals were allocated so that the true values of the Fitzmaurice productions were not obtained.

On Wednesday, November 18, Samuel Spring, secretary-treasurer of First National, made this statement: "Mr. Goldwyn's charges are utterly unfounded. First National acted within its rights and in a spirit of perfect fairness and is perfectly willing to meet Mr. Goldwyn in court, where it has no question of the outcome."

Laugh Month Drive Plans Set

National Campaign Launched by Short Features Advertising Association

THE National Laugh Month drive to the exhibitor and to the public is under way. The committee from the newly formed Short Features Advertising Association has okeh'd a budget to take care of the necessary material to be sent to exhibitors.

The committee consists of Gordon White of Educational as Chairman; P. A. Parsons of Pathe; Nat Rothstein of F.B.O.; Fred McConnell of Universal; Julian M. Solomon of Davis Distributing Division; Hill of Fox and Dr. W. E. Shallenberger of Arrow.

The services of Julian M. Solomon have been loaned through the courtesy of Davis Distributing Division and he will concentrate on the getting up of the sketches, lithographs, banners, slides, cuts, press material and such other details as are required to equip the exchanges of the companies interested with National Laugh Month material.

National newspaper syndicates handling cartoon strips have promised to co-operate. National magazines both serious and otherwise will be informed of the plans and undoubtedly will fall into line.

The film trade papers have agreed to cooperate.

The familiar advertising slogan will be paragraphed to meet the needs of the committee such as: "I'd walk a mile for a guffaw," "A Laugh a day will keep worries away," "What a whale of a difference a few laughs make," "Say it with Laughter," "99-44/100% pure laughs," "Have you had your laugh today?"

Non - Theatrical Showings Subject of Meeting

As the result of a conference held between the Industrial Board of the Pennsylvania Department of Labor and a number of persons interested in the motion picture industry, it is expected a number of important changes will be adopted by the Industrial Board effecting the use of non-theatrical films.

The hearing was held November 12th in the caucus room of the State Capitol at Harrisburg and was presided over by Cyril Ainsworth, secretary of the board. Among those in attendance were M. J. O'Toole, S. E. Wythe of the Neighborhood Motion Picture Service of New York; Rev. C. Waldo Cherry, Pine Street Presbyterian Church of Harrisburg and others.

In addition to the discussion at the preliminary hearing briefs will be submitted by others who could not be in attendance. These briefs must be submitted by November 20th and shortly after that the board will announce its conclusions.

The elimination of booths with approved types of machines, and a number of safety rules are up for consideration.

Warners Make Changes in Field Forces

Sam E. Morris, general manager in charge of distribution for Warner Brothers, announced several changes among the exchange forces this week. J. S. Hebrew, formerly manager at Philadelphia, becomes division manager with charge of the Philadelphia branch and, supervisor over Washington. Harry E. Weiner, member of the Philadelphia branch, has been made Washington branch manager. W. H. Rankin, taken from Seattle, has become branch manager of the Salt Lake City exchange and O. P. Hall, formerly with Fox, named branch manager at Atlanta.

Erie Sheriff Advocates Sunday Opening

The moving picture theatres of Erie, Pa., will be open on Sunday, according to a statement made by Major "Tom" Sterrett, a member of the *Erie Daily Times* staff, who has just been elected sheriff of Erie County. He will assume the duties of office January 4. In one of his articles relating to what he would do, he said: "If I am elected sheriff, I will not close the moving picture theatres on Sunday, or in any way attempt to enforce the blue laws. I am 108 per cent wet. I'll be the wettest sheriff in seven counties."

New Company Purchases 30 Texas Houses

THIRTY motion picture theatres in the state of Texas have been purchased by Louis L. Dent and C. J. Musselman of Dallas for a sum approximating $1,000,000. They will be operated under the firm name of Dent and Musselman, Inc., a recently chartered company. The towns in which the houses are located and the number in each town are as follows; El Paso, 4; Wichita Falls, 3; Amarillo, 3; Paris, 3; Tyler, 3; Abilene, 2; Breckenbridge, 4; Ranger, 3; Eastland, 2, and Denton, 2.

HAL ROACH
presents

Charley Chase

in

"HIS WOODEN WEDDING"

two parts

Thus he spoke, that lover bold,
"Never shall my love grow cold;
You're my girl and I'm your man,
Test my love, howe'er you can."

At the altar came his shame,
And the villain was to blame.
"Listen, buddie, this I beg,
Bridie's got a wooden leg!"

Is a wooden leg a valid excuse for a man to desert his bride at the altar?

What a question! What a situation! What a riot of a comedy!



F. RICHARD JONES
Supervising Director

Pathécomedy

TRADE MARK



The Green

with Allene Ray

WHY DOES THIS MAN KEEP A MYSTERIOUS PRISONER FOR 20 YEARS ?

MYSTERY!

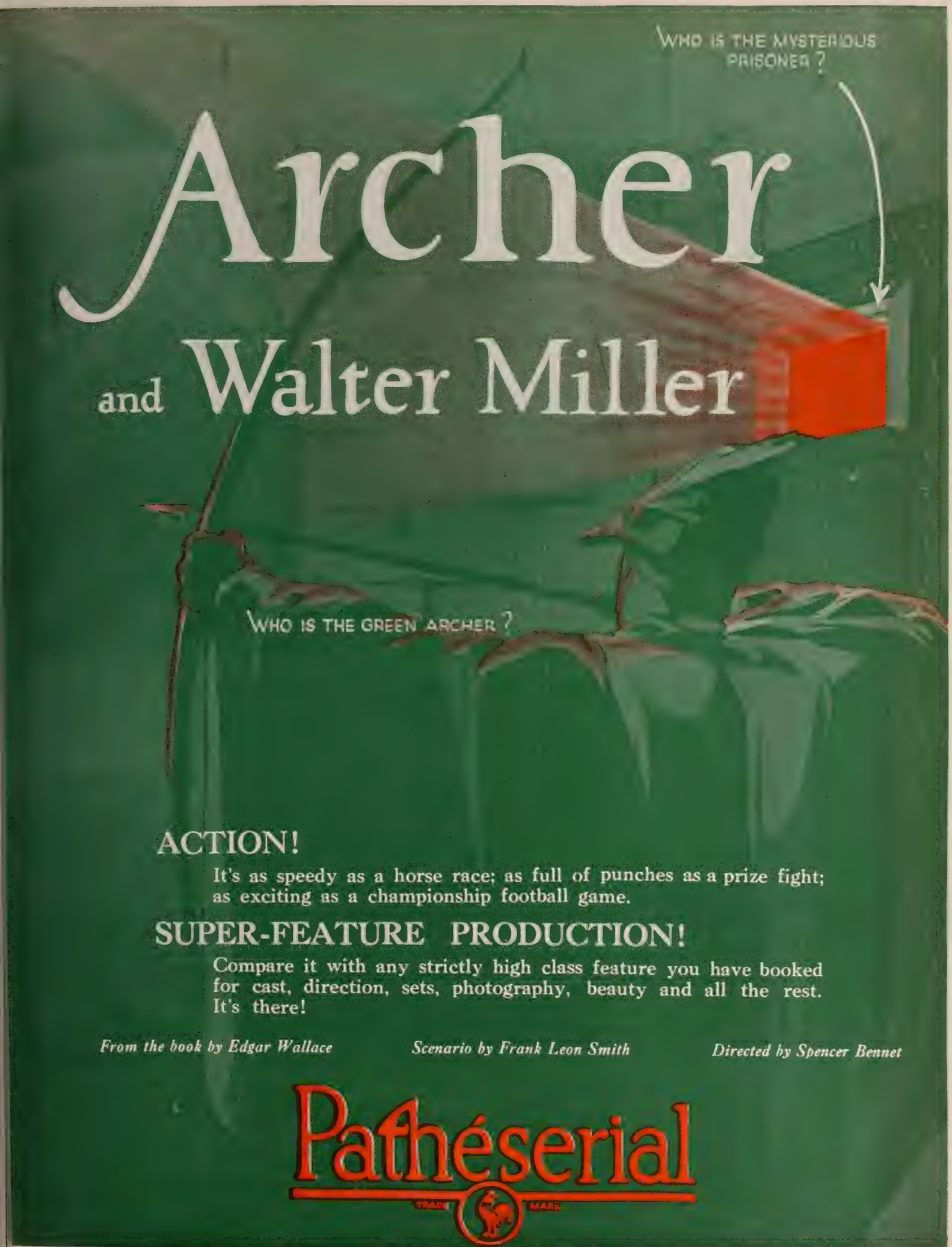
From the first episode to the tenth every person in your audiences will be wondering who the mysterious Green Archer is. Suspicion points first to one person, then another. It's the greatest mystery story ever put into pictures.

SUSPENSE!

From episode to episode the suspense is so terrific that each chapter sells the succeeding one to your audiences. Whoever sees one will want to see all that follow.

Pathéserial

TRADE MARK



ACTION!

It's as speedy as a horse race; as full of punches as a prize fight; as exciting as a championship football game.

SUPER-FEATURE PRODUCTION!

Compare it with any strictly high class feature you have booked for cast, direction, sets, photography, beauty and all the rest. It's there!

From the book by Edgar Wallace *Scenario by Frank Leon Smith* *Directed by Spencer Bennet*

Pathéserial

TRADE MARK

HAL ROACH
presents

Glenn Tryon

in

"PAPA, BE GOOD!"

two parts



Papa had a wandering eye,
He looked at ladies on the sly,
He flirted when and where he could,
"Papa, papa, do be good!"

All persons who have flirted, wanted to flirt, hope to flirt or have seen flirtation are invited to see this comedy.

It's a ludicrous tit-bit of tomfoolery.

Advertise it and let them know it's good.

Pathécomedy

TRADE MARK

Cast is Completed for Warners' "Don Juan"

Helen Lee Worthing will play Eleanor, Nigel de Brulier has been assigned the role of Marquis Rinaldo and Hedda Hopper will impersonate Marquise Rinaldo in Warner Brothers production of "Don Juan," which stars John Barrymore. With these additions the cast is now complete. Three others, signed previously but whose roles had not been made known are Joseph, Lionel Brahmand. Phillis Haver. They will play Duke Della Varnese, Duke Morgani and Imperia, respectively.

The company is still working on the prologue in which the early life of Don Juan is pictured.

Boyd Given Male Lead In "Volga Boatman"

Cecil B. De Mille has selected William Boyd, who six months ago graduated from the "extra" ranks, to play the male lead in his personally directed production of "The Volga Boatman" for Producers Distributing Corporation release. Boyd has been a De-Mille protege for six years and has received all of his screen training under De Mille, but has never had any stage experience. In the past six months he has played the male lead in De Mille's "The Road to Yesterday" and also in the forthcoming Metropolitan picture, "Steel Preferred."

"Morals for Men" Ready For Release

Tiffany Productions announces "Morals For Men," fourth and latest of their "Big Twelve," ready for release. It will have a pre-release showing at the B. S. Moss Broadway Theatre, New York for the entire week of November 16th.

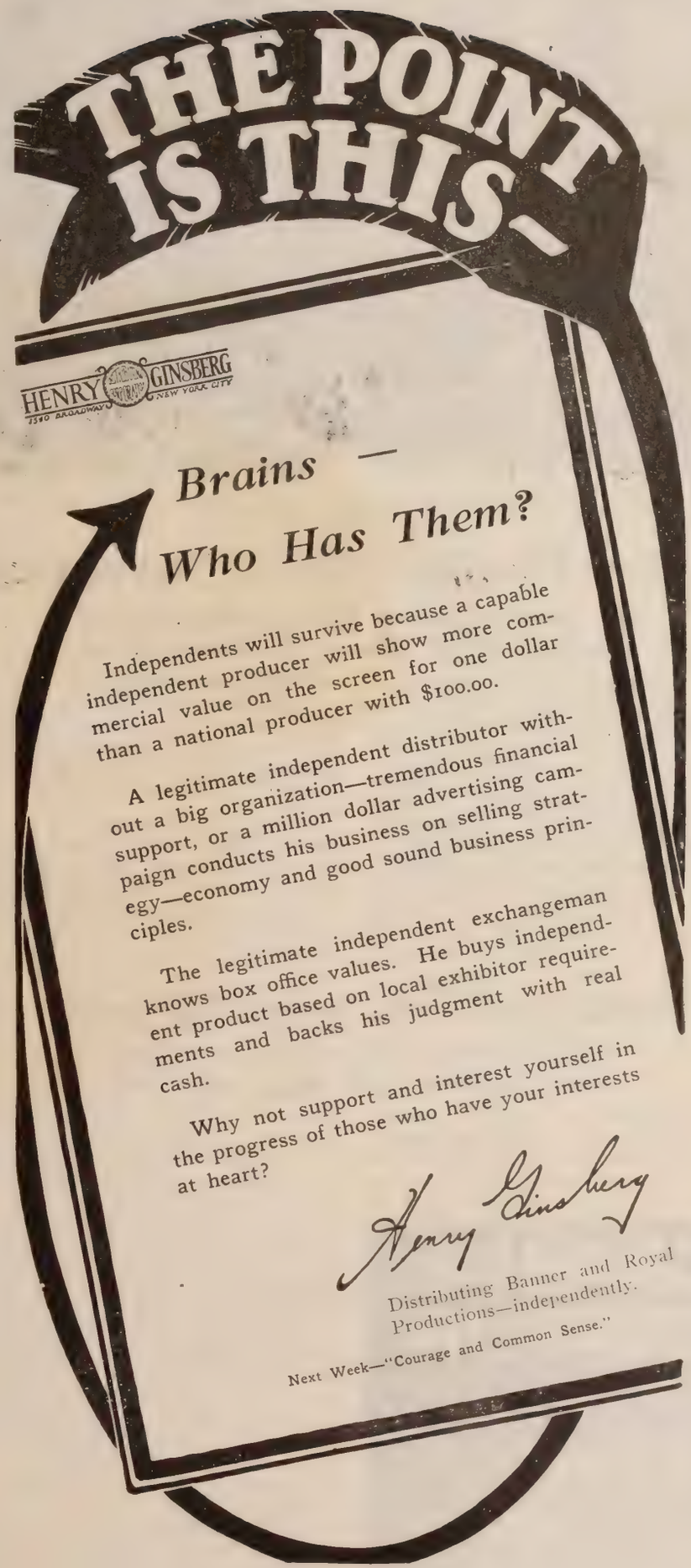
Conway Tearle and Agnes Ayres are the featured players, while in the supporting cast are Alyce Mills, Otto Matiesen, Robert Ober, John Miljan and Eve Southern. The picture was directed by Bernie Hyman under the personal supervision of A. P. Younger.

Swedish Film Star Signed for "The Torrent"

Metro-Goldwyn-Mayer have signed Greta Garbo, Swedish film star, and Ricardo Cortes for leading roles in "The Torrent," an adaptation from the Blasco Ibanez story, which will be released as a Cosmopolitan production. The engagement will mark Miss Garbo's American film debut. Other players in the cast are Gertrude Olmstead, Maurice Kains, Edward Connelly and Lucien Littlefield. Monta Bell will direct the production, which is scheduled to start in about two weeks.

Production Under Way On "Dance Madness"

Production has been started at the Metro-Goldwyn-Mayer studios on "Dance Madness" under the direction of Robert Z. Leonard. The story is an original by S. Jay Kaufman. Conrad Nagel and Claire Windsor have the leading roles, while in the supporting cast are Douglas Gilmore, Hedda Hopper and Bert Roach.





Richard Barthelmess in scenes from "The Beautiful City," his First National vehicle in which Dorothy Gish plays the leading feminine role.

Rayart Product Well Advanced

W. Ray Johnston Reports Productions Finished Well Ahead of Relase Dates

W. RAY JOHNSTON, President of Rayart Pictures Corporation is back from California and states that the Rayart production schedule is completed sixty days in advance of release. Johnston has been on the west coast for some time supervising production. The pictures already completed are six Whirlwind Westerns, four Reed Howes comedy dramas, seven Billy Sullivan fight dramas, two Superior melodramas and a series of Joybelle comedies starring Gloria Joy and Eddie Fetherston. The Robert Dillon serial, "The Flame Fighter" has also been completed, with Herbert Rawlinson as the star.

Stories have been selected and work will start immediately on the next Superior Melodrama, entitled "Somebody's Mother," which will be produced by Gerson Pictures Corporation, under the direction of Oscar Apfel.

Harry J. Brown, producer of the Reed Howes and Billy Sullivan series, will arrive in New York during the current week to consult with Mr. Johnston regarding stories and casts for the four Reed Howes of the second group and the five Sullivan Pictures yet to be produced.

Universal Stressing Serials

Will Expend More Money in Production, Story Material and Casts

UNIVERSAL is making elaborate plans for serial production, according to word received by Fred J. McConnell, short product sales manager, from William Lord Wright, head of the serial department at Universal City. More money is to be spent on serials than heretofore, not only as regards cost of production, but also as to price paid for stories and casts.

Among the latest of these productions is "Strings of Steel," which is now being finished. It is a thrilling and romantic story of the invention and development of the telephone. The picture was made with the cooperation of the Bell System.

Another of the new serials is "The Radio Detective." This is based on an Arthur B. Reeve story of the same name. It is said that everything touching on the radio in the picture was first passed upon by radio authorities. Boy scouts also play an important part in this production.

Discussing the serial, William Lord Wright says:

"While the serial has been described as a 'children's picture' it is a safe bet that father and mother, uncle and aunt, and elder brother and sister are glad to be able to see one, even though they do hide behind the excuse, 'the children like it.'"



Tom Mix Ready to Start "My Own Pal"

Tom Mix is ready to start work in "My Own Pal," his next starring vehicle for Fox. The original story, "The Gallant Guardsman," is by Gerald Beaumont and the scenario by Lillie Hayward. Olive Borden will have the feminine lead, while others so far selected for the cast include Tom Santschi, Paul Panzer, Virginia Marshall, William Calvin, Grace Goodall, Tom McGuire, Helen Lynch, Ben Bard, Jacques Rollens and Tony the wonder horse. J. G. Blystone will direct.

Chadwick Releases Semon's "Perfect Clown"

Chadwick Pictures Corporation released "The Perfect Clown," Larry Semon's latest feature comedy, on November 15th. It was the second Chadwick release of the month, "Blue Blood," George Walsh's second feature having gone to the exhibitors on the first.

Dorothy Dwan again plays opposite Semon in "The Perfect Clown," while others in the cast include Oliver Hardy, Kate Price, Joan Meredith, Otis Harlan and G. Howe Black.

Warner Signs for Leading Role in "Silence"

H. B. Warner has been signed by Cecil B. De Mille for the leading role in "Silence," in which the actor has been starring for the past year on the speaking stage. The last presentation of the play was given in Philadelphia last Saturday night and Warner left the following day for Los Angeles to start work immediately on the screen version.



Scenes from "The Enchanted Hill," a Paramount production.

Talmadge Sisters' Father Passes Away

Fred Talmadge, father of the famous trio of screen stars, Norma, Constance and Natalie, and husband of Margaret L. Talmadge, died suddenly at Hollywood last Saturday from a third stroke of paralysis. Constance Talmadge and her mother, who had been spending a few weeks in New York to secure costumes for Constance's next picture, left immediately for the coast when the news reached them Sunday, and arrived in time for the funeral, which was set for Friday morning.

Mr. Talmadge was only fifty-four years old. He was a graduate of Wesleyan University and spent his early married life in Brooklyn, where he was in the advertising business. Later he became affiliated with the Loew theatres and of recent years has been with the Joseph M. Schenck Productions. About two years ago he went to the coast to become associated with the United Studios, where his daughter's pictures are produced.

Colorado Petition Urges Sunday Pictures

Whether or not the city of Golden, Colorado, will continue to be governed by the old "blue law" ordinance is the question which will be presented to the city council at its meeting which will be held on November 20th. M. W. McFarland, the local theatre owner and manager, has presented the council with a petition bearing the signature of hundreds of citizens asking for the repeal of the old ordinance. Local ministers, on the other hand, are opposed to Sunday movies and wish to make them a thing of the past.

New Representative Named By Associated

E. J. Smith, general sales manager of Associated Exhibitors has appointed H. O. Martin as a special representative in the middle west. Martin has had a number of years experience in the film industry, though he has been out of the game for the past few months. Among other connections in the past he was in charge of the Chicago district for United Artists.

Ritchey On Metropolitan Scenario Staff

Will M. Ritchey is the latest addition to the scenario staff of Metropolitan Pictures. He was responsible for the writing of such scripts as "Romola" and "The White Sister."

Woody Resigns From Associated

ANNOUNCEMENT is made of the resignation of John S. Woody as general manager of Associated Exhibitors, though he still retains his stock interest in the organization. Woody's future plans are undecided. He was with Associated for three years, first as general manager and later as president. When control of the company passed recently to P. A. Powers and Oscar A. Price he assumed his former duties as general manager.



T. J. Shanley, newly appointed controller (left), and Carl J. Goe, newly appointed contract manager for Associated Exhibitors.

Shanley Joins Associated as Controller

Oscar Price, president of the Associated Exhibitors, announced this week the appointment of T. J. Shanley, one of the best known financial experts in the film industry, to the post of controller for the Associated.

Mr. Shanley spent nine years with Thomas H. Ince, starting as eastern controller and financial representative when Thomas H. Ince launched "Civilization" June, 1916.

He also represented the Ince organization in Famous Players Lasky Corp. and later in Asociated Producers and Associated First National.

In 1922 he became financial advisor on production in California and remained in that post until Mr. Ince's death.

Father-in-Law of Will Hays is Buried

A. D. Thomas, father-in-law of Will Hays was buried in Crawfordsville, Indiana, his home town, last Monday. Death resulted from a broken hip which developed complications. Deceased was 85 years of age, but was still actively engaged in the practice of law. He was prominent throughout the state of Indiana, where he served as Judge of Montgomery County, member of the Prison Board and the Board of Pardons. Will Hays attended the funeral.

Universal May Produce "Kinangozi"

Universal may produce Prince Wilhelm of Sweden's African romance, "Kinangozi." The script has been submitted to the company and it is now under consideration. "Kinangozi" scored an instantaneous success when played on the Swedish stage and ran for several seasons at the Royal Theatre, Stockholm.

Hoffman Denies Rumors About Renown

M. H. Hoffman, general manager of Renown Pictures denies reports that the Chicago and Indianapolis exchanges of the company are to be discontinued. The Tiffany and Truart programs are to be distributed through these exchanges as in the past.

Omaha Board Appoints New Committees

The Omaha Film Board of Trade has just announced two committees, a fire prevention committee and a finance committee. The members of the first are F. M. De Lorenzo, manager of the Producers Distributing Corporation, and J. L. Stern, manager of the Independent Film Company. This committee, which will serve until February 1, will make a fire prevention inspection of film row every two weeks. The finance committee consists of F. W. Gebhard, manager of Pathe, B. B. Reingold, manager of Fox Film and C. T. Lynch, manager of Metro-Goldwyn.

Robertson Withdraws From New Corporation

John S. Robertson has withdrawn from the Meador-Robertson Pictures Corporation, according to Joseph P. Bickerton, his attorney and personal representative, who has just returned from England. Bickerton has also withdrawn from the organization.

Robertson accompanied Meador to Europe some weeks ago and a number of conferences were held with leading British and Australian financiers and film magnates. Robertson will return to New York within the next few weeks.

$20,000 Fire in Sydney, N. S. Palace Theatre

The Palace Theatre at Sydney, N. S., suffered damage to the extent of $20,000 in a fire which broke out in one of the front stores of the theatre building early on the morning of November 10. The blaze, which was not under control until two hours after its outbreak, destroyed the lobby, projection room with its equipment of projection machine, transverters, etc., the office suite of Macdonald Brothers, proprietors of the Palace Theatre, and two stores. The theatre auditorium also suffered from smoke and water. The theatre has been closed temporarily.

Paramount Gets "Desert Gold" Script

The Paramount studio in Hollywood has received the completed script from Paris of Zane Grey's "Desert Gold." The script was prepared by Lucien Hubbard, editorial supervisor of all Zane Grey productions for Paramount. George B. Seitz, who directed "The Vanishing American," has started preparations for the filming of the story.





Highlights from "The Masked Bride", a Metro-Goldwyn-Mayer production, starring Mae Murray.

8 Warner Features Finished

"Sea Beast" Premiere in New York Early in 1926; Lubitsch Cutting Latest

FILMING of eight of the Warner Bros. productions has been completed and they are new being edited at the Warner Bros. studio. They include "The Sea Beast," "Lady Windermere's Fan," "Hogan's Alley," "His Jazz Bride," "The Fighting Edge," "The Love Toy," "The Man Upstairs," and "The Cave Man."

John Barrymore's first starring picture for Warners', "The Sea Beast," is almost ready for showing as it is now down to the required footage. A premiere showing for this production is planned for New York early in 1926.

Ernst Lubitsch is cutting "Lady Windermere's Fan" in which Irene Rich, Bert Lytell, Ronald Colman and May McAvoy are featured. This feature will be released in about a month.

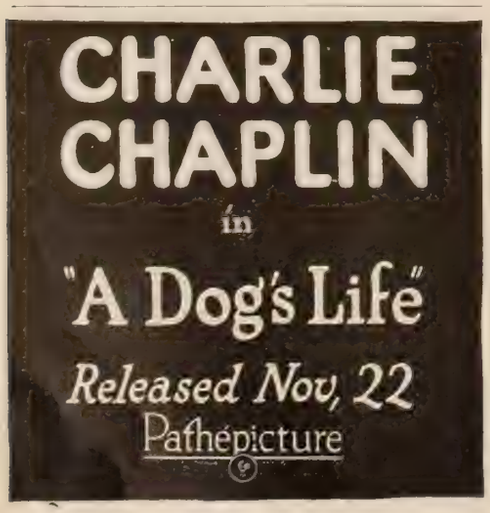
"Hogan's Alley," Monte Blue's third starring vehicle, which was directed by Roy del Ruth under the supervision of Bennie Ziedman, has been tried out in several neighborhood houses. It is a comedy with a cast comprising Patsy Ruth Miller, Willard Louis, Louise Fazenda, Max Davidson and Ben Turpin.

"His Jazz Bride" and "The Fighting Edge" are almost ready for release. The former, with Marie Prevost and Matt Moore featured, was the first picture with this team that Herman Raymaker directed "The Fighting Edge" was directed by Henry Lehrman with Kenneth Harlan and Patsy Ruth Miller starred. Lowell Sherman's second starring production, "The Love Toy," is about completed.

"The Man Upstairs," an adaptation from the Earl Derr Biggers story "The Agony Column," went into the cutting room this week. Monte Blue and Dorothy Devore play the leading roles.

"The Cave Man," directed by Lewis Milestone with Matt Moore and Marie Prevost featured was finished last week.

"The Man Upstairs" and "The Cave Man" are not scheduled for release before the first of the year.



F. B. O. Ready to Start on New Productions

F. B. O. announces a number of new stories ready for production. Among them are "Bright Lights," by Fred Kennedy Myton for Evelyn Brent; "So This is Mexico," by James Bell Smith, featuring Richard Talmadge; "The Wild Bull of the Campus," starring Lefty Flynn; "The Fate of the Wolf," for Tom Tyler, and "The News Buster," for Bob Custer.

Clara Bow Heads "Dancing Mothers" Cast

After a delay of a few days because of necessary changes in the cast, Herbert Brenon will start production this week for Paramount on "Dancing Mothers." Clara Bow will play the part originally assigned to Betty Bronson, and Donald Keith will have the part for which William Collier, Jr., had been considered. Both Miss Bow and Keith were under contract to B. P. Schulberg who recently joined Famous. Alice Joyce, Conway Tearle, Elsie Lawson and Dorothy Cummings are in the cast.

Norma Shearer Vehicle Now "His Secretary"

Norma Shearer's new starring vehicle for Metro-Goldwyn-Mayer will be released under the title of "His Secretary." It has heretofore been known as "Free Lips." Hobart Henley directed the production, which has Lew Cody in the leading male role. Others in the cast are Willard Louis, Karl Dane, Estelle Clark, Gwen Lee and Mabel Van Buren.

"Too Much Money" Cast is Completed

First National has completed the cast for "Too Much Money" with the addition of Ann Brody and Edward Elkas. The picture is being made in New York with Anna Q. Nilsson and Lewis Stone in the featured roles. Others in their support are Robert Cain, Derek Glynne, Dorothy King, Cliff Worman and George Henry. John Francis Dillon is directing.



Highlights from "The Last Edition," an F. B. O. production.

Universal To Distribute "Les Miserables"

UNIVERSAL has purchased distribution rights for the United States, Canada, Great Britain and other territories on the French production of Victor Hugo's romance "Les Miserables." The picture was produced by Les Films de France, a subsidiary of La Societe des Cineromans, under the direction of Henri Fascourt.

Sandra Milovanoff, noted Russian stage and screen star enacts the role of Fantine, while Gabriel Gabrio, another Continental artist is cast as Jean Valjean.

Wallace MacDonald Cast for Lead in "Checkered Flag"

Wallace MacDonald has been signed by Banner productions to appear opposite Elaine Hammerstein in "The Checkered Flag" an adaptation from the John Merser-eau novel by Fred and Fanny Hatton which will be released through the Henry Ginsberg Distributing Corporation. John G. Adolfi will direct.

Lee Shumway will play the "heavy" and Robert Ober has been chosen to enact the role of a volatile Frenchman who figures prominently in this story of the race track.

Mrs. Valentino Starts "Do Clothes Make Woman"

Harry Hoyt started direction last week of "Do Clothes Make the Woman," Mrs. Rudolph Valentino's starring venture for F. B. O. The picture is being made at the Tec-Art studio in New York under the supervision of Daniel Carson Goodman.

The cast assembled to date includes, in addition to the star, Clive Brook as leading man, John Gough in a comedy role and Sam Hardy as heavy.



Scenes from Thomas Meighan's latest starring vehicle for Paramount "Irish Luck."



Ben Wilson and Neva Gerber are co starred in "A Daughter of the Sioux," a Davis Distributing Division release from which the above scenes are taken.

Langdon Heads Pathe Releases

Three-reel Comedy Special Tops List Scheduled for Week of Nov. 29th

PATHE has rather an extensive short feature release program for the week of November 29th. It is headed by a Harry Langdon three-reel comedy special, "There He Goes," produced by Mack Sennett. The program also includes "Laughing Ladies," a Hal Roach two-reeler; the final chapter of the serial "Wild West"; "The Walloping Wonders," a "Sportlight"; Pathe Review Number 48; "The Garden of Gethsemane"; "Aesop's Film Fables"; "Topics of the Day" and two issues of Pathe News.

Peggy Montgomery has the leading feminine role in the Harry Langdon comedy, which was directed by Harry Edwards.

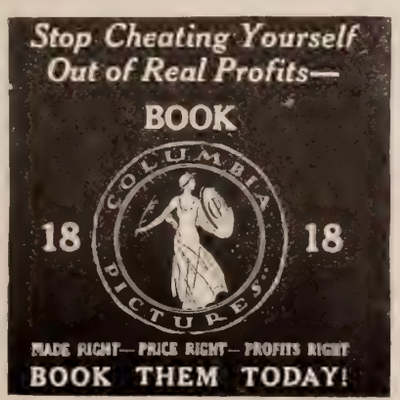
"Laughing Ladies" is the Hal Roach two-reel comedy, which has a cast including Lucien Littlefield, Katherine Grant, Tyler Brooke and Gertrude Astor. The picture was directed by James W. Horne.

"The Law Decides" is the tenth and concluding chapter of the Pathe serial "Wild West." All the principals appear prominently in the closing events which clear up the plot and result in a happy ending. Jack Mulhall and Helen Ferguson lead the cast, which includes Eddie Phillips, Virginia Warwick, Gus Seville, Ynez Gomez and Ed Burns. Robert F. Hill directed.

"The Walloping Wonders" is a Grantland Rice "Sportlight." It is a motion picture study of the punch that goes into various forms of sport.

Pathe Review, No. 48, continues the American Wildflowers in Pathecolor series, featuring the "Languid Lady," an uncommon flower. Other subjects in the reel are "The Sea of Soda," showing Lake Magadi in the African Rift; and a camera interview with the famous American landscape artist, Hobart Nichols.

The program also includes "A Day's Outing" of the "Aesop's Film Fables" series; "Topics of the Day," No. 48; Pathe News, Nos. 98 and 99, and "The Garden of Gethsemane," one of "A Pilgrimage to Palestine" Biblical series.



"Lady Windermere's Fan" Premiere in N. Y.

THOUGH the exact date has not been set as yet Warner Bros. have definitely decided to hold the world's premiere of "Lady Windermere's Fan" in New York city early in December. The showing will take place at Casa Lopez, Vincent Lopez' supper club. Irene Rich, who plays one of the featured roles in this Ernst Lubitsch production, will be the hostess at the dinner dance which will be followed by the showing of the picture. The exact date of the preview will be announced next week.



Highlights from "El Pasado" (The Past) a Sanford production.

Pro.-Dis.-Corp. Sets Releases

Definite Dates Fixed for All Pictures on Current Season Program

PRODUCERS Distributing Corporation has set positive release dates for all of its pictures to be released during the current season, which ends February 1st. This was made possible because of the advanced production activities at the De Mille, Metropolitan and Christie studios.

The schedule shows a wide variety of subjects and a list of works that embraces many popular authors and playwrights, as well as the best known screen writers and scenarists.

During November four features will be released; these include Cecil B. De Mille's personally directed production, "The Road to Yesterday," Francis Marion's "Simon the Jester," Metropolitan's "The People vs. Nancy Preston," and "The Wedding Song," starring Leatrice Joy, directed by Alan Hale at the De Mille studio.

"Madam Behave," the Al Christie feature, will be released on December 6th; "The Man From Red Gulch," on December 13th, and "Three Faces East," the Rupert Julian production with an all star cast, on December 27th.

The January releases include: "Steel Preferred," featuring William Boyd, Vera Reynolds and Charlie Murray, on the 3rd; "Rocking Moon," with John Bowers and Lilyan Tashman, on the 10th; "Braveheart," starring Rod La Rocque, on the 17th; "Fifth Avenue," with Marguerite De La Motte, on the 24th, and "The Danger Girl," the first Priscilla Dean picture from Metropolitan will be released on January 31st.

First National Sets Releases

Four Features Are Scheduled For Exhibitors During Month of December

FIRST NATIONAL has set four features for release during the month of December. They are, "The Splendid Road," December 6th; "Infatuation," December 13th; "The Girl from Montmartre," December 20th and "Joanna," December 27th.

"The Splendid Road" is a Frank Lloyd production, based on a story by Vingie E. Roe with the far west and the gold rush days as a background. Anna Q. Nilsson, Lionel Barrymore and Robert Frazer are the leading players.

"Infatuation" is a Corinne Griffith starring vehicle adapted from the W. Somerset Maugham novel, "Caesar's Wife." Malcolm MacGregor, Percy Marmont and Warner Oland have the chief supporting roles. The picture was directed by Irving Cummings.

Barbara LaMarr and Lewis Stone are the featured players in "The Girl from Montmartre," based on a novel by Anthony Pride titled "Spanish Sunlight." Supporting the featured players are Robert Ellis, William Eugene and E. L. Calvert. This is a Sawyer-Lubin production directed by Alfred E. Green.

"Joanna" is an Edwin Carewe production adapted from a newspaper serial by H. L. Gates, Dorothy Mackaill and Jack Mulhall have the leading roles.

First National to Start Four Dec. 7th

First National plans to put four pictures into production at the Hollywood Studios November 7th. They are, "The Second Chance," "Kiki," "East of the Setting Sun" and "Mlle. Modiste."

"Kiki" will be a Norma Talmadge starring vehicle directed by Clarence Brown from an adaptation by Hans Kraly. "East of the Setting Sun" is an Erich von Stroheim story starring Constance Talmadge. Von Stroheim is preparing the script and will both direct and play in the picture.

Corinne Griffith is in New York preparing an elaborate wardrobe for "Mlle. Modiste." She will be directed by Robert Leonard. Adelaide Heilbron is preparing the continuity. "The Second Chance" is based on a story by Mrs. Wilson Woodro. Eve Unsell is working on the continuity.

Paramount Ready to Start "Sea Horses"

Final preparations have been completed by Paramount for filming 'Sea Horses," from the Francis Brett Young novel. Becky Gardener adapted the story for the screen and the production will be made by Allan Dwan. The featured players are Florence Vidor, Jack Holt, George Bancroft and William Powell.

Vignola Completes Filming of "Fifth Avenue"

Robert G. Vignola has completed the filming of "Fifth Avenue," the A. H. Sebastian production which has been in the making for the past several months for Producers Distributing Corporation release. The final scenes were taken among the hills at Westwood.



Action stills from "The King on Main Street" a Paramount production.

"Irene" Fashion Show To Be Done in Color

The elaborate fashion show episode which will be a feature of "Irene," the forthcoming First National picture starring Colleen Moore, will be photographed in color by the Techni-color process. Sixty of Hollywood's most beautiful women have been engaged to form the background for the fashion sequences.

The cast in support of Miss Moore includes Lloyd Hughes, George K. Arthur, Kate Price, Charles Murray, Maryon Aye, Ida Darling, Eva Novak, Bess Flowers, Cora Macy, Betty Francisco, Edward Earle, Lydia Yeamans Titus and Lawrence Wheat. Alfred E. Green is directing.

Gillingwater Ill, Leaves "Men of Steel" Cast

Claude Gillingwater has been compelled to withdraw from First National's "Men of Steel" cast because of illness. He came from Hollywood to go to Birmingham with the company, but contracted a slight cold which has steadily grown worse. He was advised by his physician to return to Hollywood. His place in the cast has not yet been filled.

Benge Added to "Ancient Mariner" Cast

Wilson Benge has been added to the cast of "The Ancient Mariner," which Fox will release for the coming Christmas holidays. He will have a part in the modern version of the Samuel Taylor Coleridge classic. The story as originally written will be presented as a fantasy in conjunction with the present day conception.



Scenes from the Universal production, "The Calgary Stampede".

Fox Starts Eight Productions

"A Trip to Chinatown" Included; Modern Sequences of "Ancient Mariner" Being Shot

AMONG the eight new productions put in work at the Fox West Coast studios, according to the latest telegraphic bulletin received from Winfield R. Sheehan, vice president and general manager of Fox Film Corporation, is "A Trip to Chinatown," one of the ten plays by Charles Hoyt which had a long run on Broadway some years ago. Other productions just started are "The Palace of Pleasure," "Daybreak," Tom Mix in "My Own Pal," "The Johnstown Flood," "The Gilded Butterfly," Buck Jones in "The Gentle Cyclone," and the modern sequences of "The Ancient Mariner."

Robert Kerr will direct "A Trip to Chinatown," under the personal supervision of George E. Marshall. The role of the comedy widow will be played by Margaret Livingston and Earle Foxe will enact the leading male part. J. Farrell MacDonald and Harry Woods have important character parts. It will be released February 7.

"The Palace of Pleasure" is being directed by Emmett Flynn from the Adolph Paul play, "Lola Montez." Betty Compson plays Lola, Edmund Lowe has the leading male role and Henry Kolker, Harvey Clark, Jacques Rollens and Nina Romano make up the supporting cast. This production will be released January 10.

"Daybreak" is being directed by Rowland V. Lee. This is based on a play of Hungarian life by Dorothy Brandon. Lou Tellegen, Jacqueline Logan, Walter Pidgeon (loaned by Joseph M. Schenck), Charles Lane, Gustave von Seyferi'z and Roy Atwill are included in the cast. January 17 has been set as the release date.

In "My Own Pal," Tom Mix appears as the protector of an orphan girl. The story is based on Gerald Beaumont's "The Gallant Guardsman," and filming has been started under the direction of J. G. Blystone. Olive Borden plays the leading feminine role and the supporting cast includes Tom Santschi, Paul Panzer, Jacques Rollens, Grace Goodall and Virginia Marshall. It will be released February 28.

Irving Cummings has started filming "The Johnstown Flood" with George O'Brien and Florence Gilbert in the leading roles. Anders Randolph, Paul Nicholson, Paul Panzer and Georgie Harris are also in the cast. Released January 31.

Buck Jones has started work on "The Gentle Cyclone" under the direction of W. S. Van Dyke. This production, which will be released May 9, is the sixth Jones has made this season, and the cast includes Rose Blossom, Marion Harlan, Kathleen Myers, Jay Hunt, Will Walling, Reed House, Stanton Heck, Grant Withers and Oliver Hardy.

Chester Bennett has started filming the modern sequences of "The Ancient Mariner," the Fox special Christmas production.

"The Gilded Butterfly," with Alma Rubens and Bert Lytell in the leading roles, is being directed by John Griffith with a supporting cast including Frank Keenan, Herbert Rawlinson and Vera Lewis. January 3 is the date scheduled for release of this feature.

Production is now well along on "The First Year," the Frank Craven stage play which Frank Borzage is directing with a cast comprising Matt Moore and Kathryn Perry as the newlyweds, and Virginia Madison, Frank Currier, Margaret Livingston, John Patrick, Frank Cooley and Carolynne Snowden in support. It will be released January 24.

Eleven F. B. O. Units at Work

Busy Winter is Launched with Well Known Stars Starting New Productions

ELEVEN F. B. O. companies are at work or preparing to start production, and as a consequence an exceptionally busy Winter is being looked forward to. One of the first to get under way in the early winter is James Hogan, who has started "King of the Turf," a racing melodrama by Louis Joseph Vance and John C. Brownell. Kenneth Harlan, Dolores Costello and Henry B. Walthall have the leading roles.

"Flaming Waters," the Associated Arts production, is being cut and edited by Harmon Weight. Mary Carr, Pauline Garon and Malcolm McGregor are the featured players. "The Midnight Flyer," a railroad melodrama, is also in the hands of the editors. It was directed by Tom Forman, with Dorothy Devore and Cullen Landis in the featured roles.

Emory Johnson is preparing to start production on "The Non-Stop Flight," a dramatization of the recent air flight to Hawaii. Evelyn Brent has finished "A Broadway Lady" and will start this week on "Bright Lights." Both are Fred Kennedy Myton stories.

Fred Thomson is preparing for his next picture and Dick Talmadge is at work on "So This is Mexico." Lefty Flynn is another star who is preparing to get under way shortly in a football drama, while Tom Tyler is shooting exteriors for "The Cowboy Musketeer."



YOUR IDEA

GOOD-WILL

THE good will which exhibitors and producers may engender through cooperative tie-ups is amply illustrated in a telegram received by Claud Saunders, exploitation manager for Paramount, from George W. Saunders, president of the Old Trail Drivers Association. President Saunders' telegram reads:

"Your Mr. Curtis Dunham informs me that your department of Famous Players-Lasky Corporation is entitled to all credit for splendid cooperation in promoting the greatest event in recent Texas history, namely, the Old Trail Drivers pony express revival which so crystallized public interest that our Old Trail Drivers $100,000 monument by Gutzon Borglum for San Antonio is now assured. Please accept my sincere appreciation of the invaluable aid rendered by your representative and believe that the Old Trail Drivers will continue solid for Paramount pictures."



One of a series of teasers for "The Merry Widow" (M-G-M)

TEASER ADS

THE accompanying illustration shows an economical means of conducting a newspaper teaser campaign by using in a series of small displays the same title slug. In the case of the "Merry Widow" the teaser lines almost suggest themselves, those used in the illustration here being typical of the idea carried out in this campaign for the showing of the picture in Madison, Wis.

Of course it is not merely the economical phases of the idea which recommend the employment of the same title plate in all of the teaser ads. The association is carried throughout the campaign and the newspaper readers are familiarized with the title of the picture through this association. It would be a good plan to carry the stunt even further and incorporate the peculiar features of the type or layout in all other displays used after the announcement is made. Heralds, window cards, poster snipes, etc., all could be "rubber stamped" as it were with a design similar to that which is used in the teaser campaign.

The ad reproduced here was the third in a series run in the Daily Cardinal in Madison. The line carried on the opening ad was "Kings Craved Her Carresses—The Merry Widow. She will take Madison by Storm." Next in the series was the line "She craved affection. Her Hypnotic Smile is Irresistible! The Merry Widow. And Oh Boy What a Widow!"

Owing to the fact that the title the Merry Widow is so universally known, there may not be the mystery element about this teaser drive which is sometimes sought by showmen.

GUARANTEES THE SHOW

GEORGE T. CRUZEN, manager of the Palace theatre in Lockport is at it again. He put over a double page truck on "The Pony Express," in the form of a cooperative ad and then in his own space announced that he would give back to anyone his money if he or she "thought their time and the price of the ticket wasted." And that went to one or a thousand and every man, woman or child of any age, said George. The Palace did S. R. O. business on this one. The ushers at the Palace are appearing in new winter uniforms. Says George in the last issue of the Palace Close-Up, the house organ:

"The thing about these uniforms that I am particularly proud of, are the fellows that wear them. It is that fine spirit of service that our boys are manifesting towards our patrons in which I am interested. I have never had occasion to think that any of our theatre attendants were other than perfect gentlemen in their attitude toward our people. However, if any of our boys should ever get 'out of step' in their demeanor in the matter of service to you, reporting the incident directly to myself, will be a service for which they themselves would be grateful."

Pretty good heart to heart talk, eh, what?



Exploitation for Pathe's "Dr. Jack" in Paris, where a lively campaign was staged by Reginald Ford of the Cameo theatre for the presentation of the picture there. At left the interior decoration of the lobby and the theatre attendants, dressed as Harold Lloyd in his character as "Dr. Jack" is shown. Upper right is the scene display used over the marquee. The scene illustrates the old-time methods of "cure," a "sawbones" ready to operate on a patient, and the Lloyd system of "laughing it off." Lower right shows the street ballyhoo in which young women, instead of sandwich-men, were used. The gals refused to wear plain shell-rimmed spectacles and insisted on smoked glasses so that they should not be recognized.

AND OURS

TELEGRAM ANNOUNCEMENTS

THE management of the Strand theatre in Seattle introduced a novel means of advance announcement of a picture. The stunt, used for the engagement of "Lightnin'," attracted considerable notice.

A young lady dressed in the uniform of a Postal Telegraph messenger was stationed in the lobby of the Strand at a telegrapher's table. She passed out envelopes containing telegrams printed on the regulation Postal blanks, in imitation typewriting. The copy used in these "wires" read as follows:

"Albert Finkelstein, Strand Theatre, Seattle, Wash. It Delights Me Very Much To Learn That You Are To Play The William Fox Screen Version Of Lightnin' In Your Theatre Stop IT Is Said That In The Life Of Each Actor Comes One Great Role And To Me The Privilege Of Creating On The Screen A Character Immortalized By The Late Frank Bacon Was An Honor Indeed Stop I Have Tried To Give To The Picture The Sympathetic And Whimsical Old Bill So Wonderfully Portrayed By Mr. Bacon. Stop It Has Been The Greatest Effort Of My Career And If I Have Achieved Only A Small Portion Of The Success That Came To Mr. Bacon I Am Satisfied Stop I Trust Your Patrons Will Enjoy Lightnin' With The Same Pleasure Given Myself And Others To Make It Using Postal Telegraph For Lightnin' Service. Jay Hunt."

"NOCTURNE OF COLOR"

H. M. S. KENDRICK, Managaing Director and Colby Harriman, Technical Director of the Fabian Mosque theatre, Newark, N. J., have, for the first time in motion picture history, presented three films on the one motion picture screen simultaneously.

The title of this novelty was called "The Nocturne of Color," and two of the Mosque vocalists rendered a duet entitled "Waters of the Minnatonka" while this unusual novelty was being screened. Mr. Kendrick used three of the five Mosque Projectors to procure this effect and used three different subjects which were supplied through J. Seplowin of the Service Film Corp., New York, of the waterfalls and lakes throughout the world. All titles were eliminated; two subjects presented up-side down and the other subject in the usual manner.

JAMES POWERS' FOOTBALL HERALD

JAMES F. POWERS, manager of the Bijou in New Haven, sends in a speciment of a mighty ingenious herald for the theatre gotten up in the form of an official program for the Yale-Army game, played several weeks ago. While interest in the game was at fever height, Powers distributed his heralds, which were equipped with a cover of the usual design used at Yale. Under the scene were the Names Yale Army in large type. The letters were spaced to permit the addition of small type which made the message read, on close inspection, as follows:

"You Are Losing Enjoyment if you fail to join the Army of fans who go to the Bijou every week."

It was a four-page affair and on the inside spread was a flash advertisement for the showing of "The Merry Widow"

THE BIGGER PROGRAMS

THE tendency toward more elaborate programs in which big time professional acts are used to supplement features at the first run houses in large cities becomes more and more noticeable as reports comes in announcing bigger program policies being instituted at this theatre and that.

The Howard theatre in Atlanta has inaugurated a new policy in which the regular picture and musical program are supplemented with elaborate acts.

The acts which Manager Charles Branham is bringing to the Howard have been in many cases big hits of the Balaban & Katz houses in Chicago, and are, without exception, established successes. The new policy was initiated with Melton Monroe, Chicago baritone; and Dorothy South, prima donna of Greenwich Village Follies.

HARTMAN'S 7 KEYS

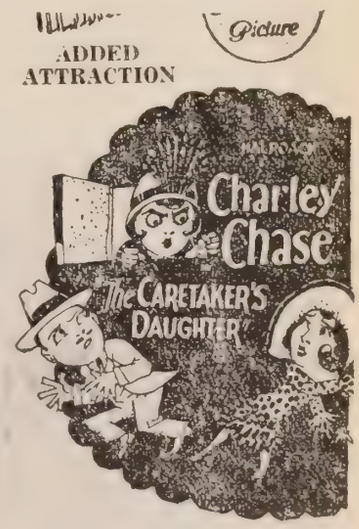
INCIDENT to the showing the film, "Seven Keys to Baldpate," at the Balboa theatre, San Diego, Cal., Manager H. L. Hartman put over a good piece of publicity by advertising for keys large, keys small and keys of odd shapes. He asked that they be submitted in bunches of seven, and for the seven largest keys he paid $7.77, with a similar payment for the seven smallest. For each of the 77 oddest keys he issued a complimentary ticket to the show. All of the display advertising, as well as the lobby, featured the number 7. During the week of the show the winning keys were shown in a glass case in the lobby. Many keys with great historic interest were included in the lots submitted.

For the charity ball held under the auspices of the Catholic Charities, Manager H. L. Hartman contributed as a feature of the entertainment program the Fanchon & Marco revue from the Balboa theatre.

WHAT CORNERBLOCK ADS

WHAT seems to be one of the most intelligent moves on the part of short subject distributors to increase the space devoted to the shorts in the newspaper ads of theatres, is the so-called "Cornerblock copy" which is issued by Pathe in conjunction with several of the company's pictures.

This Cornerblock copy is illustrated in the accompanying cut, the illustration having been clipped from a quarter-page ad of a large theatre. The copy is furnished in mat or cut form and may be had by the exhibitor through application to the Pathe exchange which supplies him.



A sample of Pathe's Cornerblock copy.

This copy has had the effect of giving definite place to the short subjects in a theatre's display ads. The prepared copy issued with features undoubtedly influences the newspaper ads of all theatres—few, indeed, deviate entirely from the layouts suggested in the press books. These prepared displays, naturally, are very striking and very effective in shouting the merits of the feature. Before the Cornerblock copy made its appearance, most theatres gave the short subjects a few lines of type in some part of the display. But a few lines of type could not hope to compete with the feature illustrations and drawings for the attention of the reader.

Pathe's prepared cornerblock copy is cut down to the small sizes, and yet it offers drawings and complete miniature layouts. The copy illustrated here gives an idea of the display which is accomplished for the comedy on the program which the theatre advertises in a layout dominated by a feature. It requires only a small space, judiciously selected for it, to perform the work required of the advertisement. Moreover, the cut is certain to enliven a display ad far more than a box containing type only ever could.

Each pressbook of the two-reel Pathe comedies now carries a special insert of the cornerblock ads. This insert is gummed and perforated and all the exhibitor has to do is to rip off the ads and paste them in the dummy of his feature ad copy. This little time-saving idea has helped to increase the use of cornerblock copy.

STAR PHOTO SERIES

MINIATURE pictures in color of Paramount stars and featured players have been prepared by the company as exploitation aids for exhibitors. These miniatures—28 of them—may be used by theatre men in tieups with merchants, in lucky number and other contests.

The back side of each picture is blank. In this space may be printed an advertisement for the theatre and for the merchant.

"Borrowed Plumes" To Be Arrow Release

Le Roy Scott's novelette, "Borrowed Plumes," which was published in Smart Set Magazine, will be picturized by Welcome Productions for release through Arrow Pictures Corporation, according to an agreement just entered into between the two organizations. The picture will be made in New York under the direction of Victor Hugo Halperin.

The cast is headed by Marjorie Daw, Arnold Daly, Niles Welch, Louise Carter and Dagmar Godowsky, and includes also Wheeler Oakman, Peggy Kelly, Marie Shaffer, Jack Thorne, Jack Burdette, Sebastian Droste, George Humbert and Jill Lynn. "Borrowed Plumes" will be released as one of the twenty-four Golden Arrow first run features for 1925-26.

Walsh Will Start Fourth For Chadwick

George Walsh will start work shortly on the fourth of his series of six features for Chadwick Pictures Corporation. The picture will be a screen version of the Robert E. Pinkerton novel. "The Test of Donald Norton." The cast is now being selected.

Schlesinger to London for "Sea Beast" Premier

ARRANGEMENTS for a London premiere of "The Sea Beast," the John Barrymore starring vehicle, will be made by Gus Schlesinger, in charge of Warner Bros. foreign department, who left New York last week bound for the English capital. Schlesinger expects to remain abroad until next spring, stopping in Paris and other capitals and key centers on the continent to acquaint exhibitors with the attractions included in the Warner Forty.

Kleeblatt Press Creates New Department

The Erwin S. Kleeblatt Press, printers of motion picture accessories, has created a new department to handle complete advertising, publicity and exploitation campaigns for motion picture producers and distributors. The department will be directed by Charles Reed Jones, formerly director of advertising and publicity for Chadwick Pictures Corporation. Jones and his staff have already taken over the advertising and publicity of the Chadwick concern.

Max Ree Joints M-G-M Staff of Designers

Among the latest arrivals in Hollywood is Max Ree, noted stage scenic and costume creator, who has joined the staff of costume creators at the Metro-Goldwyn-Mayer studio.

Ree came to America from Copenhagen in 1923. His first work was for the Greenwich Village Follies. A year later he designed important numbers for the Music Box Review and other reviews. Just before leaving for the coast he completed designs for costumes for Constance and Norma Talmadge.

"Non-Stop Flight" Next For Emory Johnson

Emory Johnson is preparing to film a dramatization of the recent non-stop flight from San Francisco to Hawaii. It will be his next big special for F. B. O. and will be an original story by his mother, Emilie Johnson. She is preparing the continuity at La Jolla, California. The melodrama will be called "The Non-Stop Flight." It is scheduled to go into production within the next few weeks.



Scenes from "The Ancient Mariner," the dramatic-fantasy of the screen produced by Fox Film and based on the poem by Samuel Taylor Coleridge. In the upper left hand corner is a reproduction of a Dore illustration for the famous poem.

'Grand Duchess and Waiter' F. P.-L. Comedy

PARAMOUNT will offer during the spring and summer season, according to executives of Famous Players-Lasky Corporation, a number of unique comedies which are original in theme and fast in action.

The first of these will be "The Grand Duchess and the Waiter," a picturization of the play by Alfred Savoir which is now playing at the Lyceum theatre, New York, after its success at the Biltmore, Los Angeles. Elsie Ferguson and Basil Rathbone have the leading roles in the New York cast.

For the principal parts in its screen adaptation, Paramount chose Adolphe Menjou and Florence Vidor, the combination, along with Betty Bronson, which made a hit in "Are Parents People?"

Previewed on the West Coast, where it was produced, this highly entertaining society sketch scored heavily. An idea of its reception is contained in a paragraph written by Herbert Howe in Photoplay Magazine. To the public he said:

"Don't miss 'The Grand Duchess and the Waiter.' For three reasons: Florence Vidor, Adolphe Menjou and Mal St. Clair. It is particularly interesting in the promise which young St. Clair makes. With two pictures he has scaled from the depths of comedy pools to the heights of highbrow. Because he is only 28 he offers a brilliant surmise."

Howe says that in this picture there is presented an entirely new Florence Vidor, "as enchanting as the former."

Lawrence Gray, Andre de Beranger, Dot Farley, Barbara Pierce, Brandon Hurst and William Courtright support the featured players. It was de Beranger who put so much comedy into his portrayal of the nut actor in "Are Parents People?"

The theme of the story gives some conception of its comedy possibilities. A beau-ideal of Paris, baffled in his efforts to meet a grand duchess, becomes a floor waiter in her hotel. Inexperienced, one accident follows another, climaxing when he spills a pitcher of cream down the duchess' neck. To punish him she makes him a member of her cortege and proceeds to make life miserable for him. When he finally proclaims his love, the duchess swoons and is found in the waiter's arms by others in the royal party. Mortified, although in love with him, the duchess is forced to repulse him, and the royal party departs. The psuedo waiter makes a persistent search and finally finds her running an humble inn near Paris and they are re-united.

Many subtle gags liven the action and help to make what Paramount officials consider one of the company's trump cards in the new season's schedule. This attraction has been completed and will be released in February, a month which also brings to the screen such notable productions as "The Wanderer," "The Vanishing American," "The Song and Dance Man," "Behind the Front," and "The Lucky Lady."

Exploitation possibilities on this picture are legion. Each town undoubtedly has its prominent and wealthy men who some time in their lives were waiters, either through sheer necessity or to work their way through school. These men could be induced to write on the subject under the caption "That Reminds Me."

Here is advertising copy which will create interest in the opus:

YOUNG MAN: If you were wealthy and could make no impression on the girl you love, would you become a waiter in order to be near her? That is what Albert Durant does in "The Grand Duchess and the Waiter."

GIRLS: What would be your reaction if the man who loved you and whom you couldn't "see" became a waiter in order to be near you, disguising himself so you wouldn't know? See what happens in this situation in "The Grand Duchess and the Waiter."

The title of the picture suggests effective tieups with restaurants. Hold a special performance for waiters. Dress the lobby with a magnificently set dining table with a dignified waiter standing by. A placard on the table could read: "Reserved for the Grand Duchess."

A woman beautifully gowned and a man dressed as a waiter would make a good street ballyhoo.

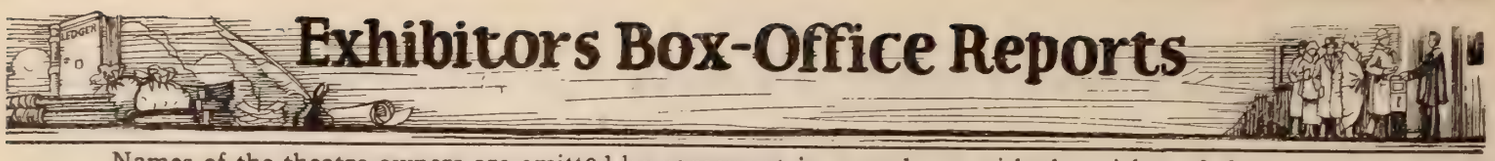
"The Grand Duchess and the Waiter" will be released as one of Paramount's big specials for the spring and summer.

Frank Tuttle Completes "The American Venus"

"The American Venus," filming of which was started in Atlantic City during the Beauty contest in September, has been finished by director Frank Tuttle. The final scenes were shot last week at a swimming hole near Ocala, Florida. Many scenes were photographed by the Technicolor process among them an elaborate fashion show and a series of artistic tableaux presented by twenty girls. Russell Matthews assisted Tuttle.



Highlights from "The Grand Duchess and the Waiter," a Paramount production.



Exhibitors Box-Office Reports

Names of the theatre owners are omitted by agreement in accordance with the wishes of the average exhibitor and in the belief that reports published over the signature of the exhibitor reporting, is a dangerous practice.

Only reports received on specially prepared blanks furnished by us will be accepted for use in this department. Exhibitors who value this reporting service are urged to ask for these blanks.

Title of Picture.	Population of Town.	Location.	Class of Patronage.	Weather.	Box Office Value.	Check-up Percentage from other Reports.
ASSOCIATED EXHIB.						
His Buddy's Wife	324410	Mo.	1st run	Clear	Good	—
Keep Smiling	324410	Mo.	1st run	Clear	Fair	—
Under The Rouge	796836	Ohio	1st run	Clear	Good	—
FAMOUS PLAYERS						
Air Mail, The	772897	Mo.	1st run	Clear	Fair	69
Ancient Highway, The	796836	Ohio	1st run	Clear	Fair	—
Flower of Night	796296	Md.	1st run	Cold	Fair	—
	796836	Ohio	1st run	Clear	Good	—
King on Main Street, The	416912	Cal.	1st run	Clear	Fair	—
Light of the Western Stars, The	75917	Pa.	General	Clear	Fair	66
Lovers in Quarantine	505875	N. Y.	1st run	Clear	Fair	60
	237194	Wash.	1st run	Clear	Good	—
New Brooms	200616	Ga.	1st run	Clear	Poor	—
	796836	Ohio	1st run	Clear	Fair	—
	75917	Pa.	General	Clear	Fair	—
Night Life of New York	75917	Pa.	Mixed	Cold	Fair	66
Pony Express, The	200616	Ga.	1st run	St'my	Big	88
	796296	Md.	1st run	Rainy	Good	—
	796296	Md.	1st run	St'my	Good	—
	40500	Mont.	Mixed	St'my	Good	—
	505875	N. Y.	1st run	Clear	Big	—
	796836	Ohio	1st run	Clear	Good	—
	400000	Wash.	1st run	Clear	Good	—
Regular Fellow, A	772897	Mo.	1st run	Rainy	Fair	64
	75917	Pa.	General	Clear	Poor	—
Seven Keys to Baldpate	324410	Mo.	1st run	Clear	Good	64
	40500	Mont.	General	Clear	Good	—
	796836	Ohio	1st run	Clear	Fair	—
	400000	Wash.	1st run	Rainy	Good	—
Son of His Father, A	75917	Pa.	Mixed	Rainy	Fair	62
Thundering Herd, The	40500	Mont.	General	Snow	Fair	80
FIRST NATIONAL						
Beautiful City, The	200616	Ga.	1st run	Clear	Good	—
	126468	Iowa	1st run	St'my	Good	—
	772897	Mo.	1st run	Rainy	Good	—
Classified	993678	Mich.	1st run	Rainy	Good	73
Desert Flower, The	505875	N. Y.	1st run	Rainy	Good	71
Graustark	324410	Mo.	1st run	Rainy	Good	75
Half Way Girl, The	237194	Wash.	1st run	Clear	Good	64
Her Sister from Paris	40500	Mont.	Mixed	Cold	Good	73
	75917	Pa.	Mixed	Rainy	Good	—
Live Wire, The	993678	Mich.	1st run	Clear	Good	67
	40500	Mont.	General	Snow	Fair	—
	401158	Ohio	1st run	Clear	Fair	—
New Commandment, The	314194	Ind.	1st run	Clear	Good	—
One Way Street, The	414216	N. J.	1st run	Clear	Fair	60
Sally	75917	Pa.	General	Clear	Big	89
Shore Leave	237194	Wash.	1st run	Cold	Good	77
What Fools Men	416912	Cal.	1st run	Rainy	Fair	—
	796296	Md.	1st run	Clear	Good	—
	237194	Wash.	1st run	Clear	Fair	—
Why Women Love	796926	Md.	1st run	Rainy	Good	70
	324410	Mo.	1st run	St'my	Good	—
FOX						
Everlasting Whisper, The	772897	Mo.	1st run	Rainy	Fair	70
	414216	N. J.	1st run	Clear	Fair	—
	401158	Ohio	1st run	Clear	Good	—
	237194	Wash.	1st run	Clear	Good	—
Hearts and Spurs	796296	Md.	1st run	Clear	Big	67
Greater Than A Crown	796296	Md.	1st run	Clear	Fair	—
Iron Horse, The	75917	Pa.	General	Cold	Big	84
	550000	Wis.	1st run	Hot	Good	—
Kentucky Pride	126468	Iowa	1st run	Clear	Good	59
Lazybones	993678	Mich.	1st run	Clear	Good	—
METRO-GOLDWYN-MAYER						
Exchange of Wives, An	796926	Md.	1st run	Clear	Good	65
	993678	Mich.	1st run	Clear	Good	—
	40500	Mont.	General	Snow	Fair	—
	796836	Ohio	1st run	Clear	Good	—
	75917	Pa.	General	Clear	Good	—
Go West	416912	Cal.	1st run	Clear	Good	—
Lights of Old Broadway	772897	Mo.	1st run	Rainy	Good	—
Merry Widow, The	416912	Cal.	1st run	St'my	Big	—
	796836	Ohio	1st run	Clear	Big	—
	180000	Tenn.	1st run	Clear	Big	—
Midshipman, The	414216	N. J.	1st run	Clear	Good	77
	126468	Iowa	1st run	Snow	Good	—
	40500	Mont.	Mixed	Clear	Good	—
Mystic, The	505875	N. Y.	1st run	Clear	Fair	—
Never The Twain Shall Meet	796296	Md.	1st run	Clear	Big	66
	324410	Mo.	1st run	Clear	Good	—
	40500	Mont.	General	Snow	Fair	—
	75917	Pa.	Mixed	Cold	Good	—
Romola	796296	Md.	1st run	Clear	Good	70
	414216	N. J.	1st run	Clear	Fair	—
	401158	Ohio	1st run	Clear	Fair	—
Slave of Fashion, A	40500	Mont.	General	Clear	Good	64
Tower of Lies, The	126468	Iowa	1st run	Clear	Good	70
PATHE						
Black Cyclone	505875	N. Y.	1st run	Clear	Good	75
Freshman, The	993678	Mich.	1st run	Clear	Big	94
	414216	N. J.	1st run	Rainy	Good	—
Kivalina of The Icelands	796926	Md.	1st run	Clear	Good	70
PRODUCERS DISTRIB. CORP.						
Coming of Amos, The	796836	Ohio	1st run	St'my	Good	—
Friendly Enemies	505875	N. Y.	1st run	Cold	Big	74
Her Market Value	200616	Ga.	1st run	Clear	Poor	—
Seven Days	237194	Wash.	1st run	Clear	Good	70
UNIVERSAL						
Calgary Stampede, The	416912	Cal.	1st run	Clear	Good	—
Goose Woman, The	75917	Pa.	General	Rainy	Good	73
Home Maker, The	237194	Wash.	1st run	Clear	Good	—
I'll Show You The Town	75917	Pa.	General	Rainy	Fair	74
Peacock Feathers	505875	N. Y.	1st run	Clear	Fair	—
Phantom of the Opera, The	120000	Fla.	1st run	Clear	Big	82
	314194	Ind.	1st run	Clear	Big	—
	993678	Mich.	1st run	Cold	Big	—
	324410	Mo.	1st run	Clear	Big	—
	324410	Mo.	1st run	Clear	Big	—
(4th week)	400000	Wash.	1st run	Rainy	Good	—
	550000	Wisc.	1st run	Cold	Big	—
Seige	550000	Wisc.	1st run	Hot	Good	65
Teaser, The	550000	Wisc.	1st run	Clear	Good	63
Where Was I	416912	Cal.	1st run	Clear	Good	—
	200616	Ga.	1st run	Rainy	Good	—
UNITED ARTISTS						
Don Q (3rd week)	796836	Ohio	1st run	St'my	Good	88
	550000	Wisc.	1st run	Clear	Good	—
Eagle, The	796836	Ohio	1st run	Clear	Good	—
Gold Rush, The	120000	Fla.	1st run	Clear	Big	81
	324410	Mo.	1st run	Clear	Big	—
	324410	Mo.	1st run	Clear	Big	—
	505875	N. Y.	1st run	Clear	Good	—
	401158	Ohio	1st run	Rainy	Good	—
	796836	Ohio	1st run	Rainy	Fair	—
	237194	Wash.	1st run	Cold	Good	—
	237194	Wash.	1st run	Rainy	Fair	—
	550000	Wisc.	1st run	Hot	Good	—
Little Annie Rooney	416912	Cal.	1st run	St'my	Good	—
	416912	Cal.	1st run	Clear	Fair	—
Sally of the Sawdust	400000	Wash.	1st run	Clear	Good	—
WARNER BROS.						
Below The Line	796926	Md.	1st run	Cold	Good	—
Compromise	796836	Ohio	1st run	St'my	Fair	—
	237194	Wash.	1st run	Clear	Fair	—
Kiss Me Again	401158	Ohio	1st run	Clear	Fair	—
Man On The Box, The	796296	Md.	1st run	Clear	Good	—
Red Hot Tires	416912	Cal.	1st run	Clear	Fair	—
Unknown Lover, The	400000	Wash.	1st run	Clear	Fair	—

With First Run Theatres

NEW YORK CITY

Capitol Theatre—
Film Numbers — Bright Lights (Metro-Goldwyn-Mayer), Land of the Maple Leaf (Novelty), Capitol Magazine (Selected), The Providence of Nature (Scenic).
Musical Program — "Rienzi" (Overture), "Ave Maria" ('Cellist and Vocal solo), "Prelude" (Ballet Master and ballerina), "Remember" (Duet), "Ballet Espagnole" (Ballet Corps), Organ solo.

Rialto Theatre—
Film Numbers—Lord Jim (Paramount), Rialto Magazine (Selected), Hot Doggie (Educational Comedy).
Musical Program—"A Silver Revue" (Ben Bernie Gang), "Girls of Yesterday and Today" (Organ Novelty).

Rivoli Theatre—
Film Numbers — Stage Struck (Paramount), Rivoli Pictorial (Selected), Marvels of Motion (Red Seal).
Musical Program — "Capriccio Italien" (Overture), "Classical Jazz" (Orchestra), "Impromptu" (Members of Rivoli Staff), "My Sweetie Turned Me Down" (Organ Novelty).

Warners Theatre—
Film Numbers—The Clash of the Wolves (Warner Bros.), War-News Weekly (Selected), Buster's Nightmare (Comedy).
Musical Program — "Raymond Overture," "Medley Tunes," Aria from "La Juive" (Tenor solo), Contralto solo, "La Peptita" (Danseuse), Sevillian Serenaders.

Cameo Theatre—
Film Numbers—Simon the Jester (Producers Dist. Corp.), Cameo Pictorial, Aesop Fable, The Soapsuds Lady (Pathe. Comedy).
Musical Program—"The Skaters" (Overture), "The Great Divide" (Soprano solo), Organ solo.

The Strand Theatre—
Film Numbers — The Eagle (United Artists), Continued.

The Astor Theatre—
Film Numbers—The Big Parade (Metro-Goldwyn-Mayer).

Criterion Theatre—
Film Numbers — The Vanishing American (Paramount), Continued.

Colony Theatre—
Film Numbers — The Freshman (Pathe), Continued.

The Apollo Theatre—
Film Numbers — Stella Dallas (United Artists).

BROOKLYN

Mark Strand Theatre—
Film Numbers — "Classified" (First National); Mark Strand Topical Review (Selected).
Musical Program—"Twelfth Hungarian Rhapsody" (Piano solo), "On the Mall" (Orchestra), "Bam, Bam, Bamy Shore," "What Could Be Sweeter Than You" and "Let's Wander Away" (xylophone number), "The Old Music Master," "The Lost Chord" (bass baritone solo), Mendelssohn's "Spring Song" (Ballet Corps), "Kamenoi Ostrow," "Ukelele Lady," "Sentimental Me," and "Charlesburg" (dance orchestra), "Poet and Peasant Overture" (banjo solo), "Show Me the Way To Go Home" (dance), and Lemmen's "Tanfare" (organ).



Ed. Hyman's ad for "The Gold Rush" (United Artists) at the Brooklyn Mark Strand, is illustrated above. Excellent values are obtained through the neat design and fine execution of this hand-drawn display. The copy features the picture as the greatest attraction ever offered in Brooklyn and the one for which the Strand paid the highest price it has ever paid for a picture.

LOS ANGELES

Criterion Theatre—
Film Numbers — The Mystic (Metro-Goldwyn-Mayer), A Business Engagement (Comedy).
Musical Program—"On the Bam Bam Bamy Shore," "Indian Blues," "Charleston to Charleston."

Forum Theatre—
Film Numbers—The People vs. Nancy Preston (Producers Dist. Corp.), His Beat (Christie Comedy), International News, Kinograms.
Musical Program—Organ Selections.

Hill Street Theatre—
Film Numbers—The Danger Signal (S. R.), Pick Me Again (Universal Comedy), International News, Aesop Fable.
Musical Program—Vaudeville.

Loew's State Theatre—
Film Numbers — The Eagle (United Artists), Felix Comedy, International News, Kinograms.
Musical Program—Orchestra Selections.

Metropolitan Theatre—
Film Numbers—The King on Main Street (Paramount), Pathe News.
Musical Program—Feature Overture (Orchestra).

Pantages Theatre—
Film Numbers—The Keeper of the Bees (F. B. O.), Pathe News.
Musical Program—Vaudeville.

Figueroa Theatre—
Film Numbers—The Road to Yesterday (Producers Dist. Corp.).
Musical Program—Selection from "Rose Marie" Special Presentation by Staff.

Million Dollar Theatre—
Film Numbers — Little Annie Rooney (United Artists), Continued.

Rialto Theatre—
Film Numbers—The Phantom of the Opera (Universal), Continued).

BOSTON

Beacon Theatre—
Film Numbers—The Road to Yesterday (Prod. Dist. Corp.), The Best People (Paramount), Comedy (Educational), News (International).
Musical Program — Overture, organ.

Fenway Theatre—
Film Numbers—The Road to Yesterday (Prod. Dist. Corp.), The Best People (Paramount), Comedy (Educational), News (Pathe).
Musical Program — Overture, organ.

Gordon's Washington Street Olympia Theatre—
Film Numbers—A Scarlet Saint (First National), Clearing Up (Educational), News (Pathe).
Musical Program — Overture, organ and orchestra, vaudeville.

Loew's State Theatre—
Film Numbers — Stage Struck (Paramount), Amundsen Polar Flight (Pathe), Fables (Pathe), Comedy and News (Pathe).
Musical Program — Overture, orchestra.

Metropolitan Theatre—
Film Numbers—The Phantom of the Opera (Universal), Comedy (Educational).
Musical Program—Overture and incidental music (orchestra), "Skylarks" (specialty).

Modern Theatre—
Same Program as Beacon Theatre.

Kieth-Albee Boston Theatre—
Film Numbers—Satan in Sables (Warner Brothers), Our Gang Comedies.
Musical Program—Overture, orchestra. Vaudeville.

MILWAUKEE

Alhambra Theatre—
Film Numbers—The Goose Woman (Universal), Buster Be Good (Universal Comedy), International News.
Musical Program—"I Love You" (Overture), "Collection of Capitol Theatre, Chicago, Creations" (Stage Presentation).

Garden Theatre—
Film Numbers — The Wedding Song (Producers Distributing Corp.), The Wrestler, (Fox Comedy), Fox News, Pathe News.
Musical Program—"I Miss My Swiss" (Organ Specialty).

Merrill Theatre—
Film Numbers—The Merry Widow (Meto-Goldwyn-Mayer), Props (Educational), Kinograms.
Musical Program—Orchestra.

Strand Theatre—
Film Numbers—The Half Way Girl (First National), Felix Cartoon (Educational), Kinograms.
Musical Program—"In India" (Overture), "On a Night Like This" (Organ Specialty).

Wisconsin Theatre—
Film Numbers — Stage Struck (Paramount), International News, Better Movies (Educational).
Musical Program — "The Year 1812" (Overture), (Chinese Minstrel), (Harmony Singers).

INDIANAPOLIS

Circle Theatre—
Film Numbers — We Moderns (First National), Christy Comedy (Educational), News Reel Weekly (Universal).
Musical Program—Overture, "No, No, Nanette."

Colonial Theatre—
Film Numbers—The Phantom of the Opera (Universal), Aesop Fable (Pathe), News Reel Weekly (Universal).
Musical Program — Musical Specialty.

Apollo Theatre—
Film Numbers—The Merry Widow (Metro-Goldwyn-Mayer), Mack Sennett Comedy (Pathe), News Reel Weekly (Fox).
Musical Program—Soloist, orchestra, organ solo.

Mr. Exhibitor: Ask at the Film Exchanges for the



It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over

BUFFALO

Shea's Hippodrome—
Film Numbers—Romola (Metro-Goldwyn-Mayer), Better Movies (Pathe comedy), Hippodrome Pictorial (Selected).
Musical Program — "Capriccio Italian" (Overture).

Loew's State—
Film Numbers—The Making of O'Malley (First National), Watch Out (Educational comedy), Loew's News (Selected).
Musical Program—"Il Trovatore" (Overture). Vaudeville.

Lafayette Square—
Film Numbers—If Marriage Fails (F. B. O.), Hotsy Totsy (Pathe Comedy) Lafayette Pictorial (Selected).
Musical Program — "Southern Rhapsody" (overture). Vaudeville.

Shea's North Park—
Film Numbers—The Desert Flower (First National), Who's Which (Educational Comedy), North Park News (Selected).
Musical Program—Selections from "Mlle. Modiste" (Overture).

Olympic Theatre—
Film Numbers—The Home Maker (Universal), Male Wanted (Comedy), Olympic News (Selected). A Winning Pair (Universal Comedy).



A press book idea for "The Circle" (Metro-Goldwyn-Mayer) nicely handled in a single column ad for the Tower Theatre, St. Paul.

Musical Program—Medley of Popular Airs (Organ overture). Selected songs.

Palace Theatre—
Film Numbers — The Unknown Lover (S. R.), The Rink (Chaplin revival). Palace Review of World Events (Selected).
Musical Program—"Il Guarany" (Overture).

SAN FRANCISCO

California Theatre—
Film Numbers—Satan in Sables (Warner Bros.), There Goes the Bride (Pathe Comedy), Pathe Review, International News.
Musical Program—"To a Wild Rose" (Overture), "An Evening at Home" (Presentation).

Loew's Warfield Theatre—
Film Numbers — We Moderns (First National), Call 'a Cop (Educational Comedy), International News, Kinograms.
Musical Program — "Mission Bells" (Singing and Dancing), "You Told Me to Go" (Orchestra).

Capitol Theatre—
Film Numbers—Siegfried (UFA.)

Granada Theatre—
Film Numbers—Where Was I (Universal), Hot Doggie (Educational Comedy), Pathe News.
Musical Program — "Collegiate Days" (Singing and Dancing).

Cameo Theatre—
Film Numbers — Calgary Stampede (Universal), International News.
Musical Program—"Popular Selections."

Golden Gate Theatre—
Film Numbers—What Fools Men (First National), Stop, Look, Whistle (Fox Comedy), White Paper (Educational), Pathe News, Pathe-Review.
Musical Program—Vaudeville.

Union Square Theatre—
Film Numbers — Canvas Kisser (Progress), Ball and Chain (Fox), Screen Snap Shots (S. R.).
Musical Program—Vaudeville.

Imperial Theatre—
Film Numbers — Little Annie Rooney (United Artists), Continued.

St. Francis Theatre—
Film Numbers—The Merry Widow (Metro-Goldwyn-Mayer), Continued.

PHILADELPHIA

Stanley Theatre—
Film Numbers — The Eagle (United Artists), News, Stanley Magazine, Cartoon—Armistice.
Musical Program — "Theme" (Overture), Vocal solos (Juvenile Revue).

Fox Theatre—
Film Numbers—The Everlasting Whisper (Fox), News. Fox Theatre Screen Magazine.
Musical Program—"William Tell" (Overture), "On the Road to Mandalay" (Baritone solo), Orchestra.

Arcadia Theatre—
Film Number—What Fools Men (First National).

Palace Theatre—
Film Numbers—The Midshipman (Metro-Goldwyn).

Karlton Theatre—
Film Numbers—The Coming of Amos (Prod. Dist. Corp.).

Victoria Theatre—
Film Numbers — Sporting Life (Universal).



Single column ad for F. B. O.'s "The Keeper of the Bees" by the Garrick, St. Paul. A neat arrangement but more successful in leading the eye into the coming attraction than it is in holding attention to the current feature.

Capitol Theatre—
Film Numbers—The Pace That Thrills (First National).

Stanton Theatre—
Film Numbers — The Freshman (Pathe).

Aldine Theatre—
Film Numbers—Phantom of the Opera (Universal).

CLEVELAND

Stillman Theatre—
Film Numbers—The Merry Widow (Metro-Goldwyn), International News (Universal).
Musical Program — "The Merry Widow" (theme), Medley of Popular Songs (overture), "You Told Me So," "I'm Gonna Charleston Back to Charleston," "Sometime," "Let's Wander Away," "Villia" (vocal).

Allen Theatre—
Film Numbers — We Moderns (First National), Pathe Review, Topics of the Day (Pathe), News.
Musical Program—"The Kiss I Can't Forget," "You're the Lonesomest Girl in Town," "What Could be Sweeter than You," Operatic Bouquet, Gems from Favorite Grand Operas (overture).

State Theatre—
Film Numbers—The Lights of Old Broadway (Metro-Goldwyn), 18 Karat (Universal), East Side West Side (Fox), Cuckoo's Secret (S. R.), Fun from the Press, Pathe Review.
Musical Program—Organ overture, vaudeville.

Park Theatre—
Film Numbers—Lord Jim (Paramount), His High Horse (Educational), Travel Treasure (Educational), Topics of the Day (Pathe), Kinograms (Educational).
Musical Program—"Il Guarney" (overture), "Lovely Lady," "You Told Me to Go," "Dont Wait Too Long," and "Show Me the Way Home" (Jazz), Aria from "Tannhauser," soprano solo with orchestral accompaniment.

Reade's Hippodrome—
Film Numbers—The Everlasting Whisper (Fox), Pathe News, Universal comedy.
Musical Program—Popular potpourri (overture), Vaudeville.

Keith's East 105th St. Theatre—
Film Numbers—The Everlasting Whisper (Fox), Aesop's Fables (Pathe), Obe Wild Ride (Pathe), Pathe News.
Musical Program—"No No Nanette" (overture), Vaudeville.

Columbia Theatre—
Film Numbers — After Business Hours (S. R.), Fox News.
Musical Program—Popular Medley (overture), Vaudeville.

Circle Theatre—
Film Numbers — Bobbed Hair (Warner Brothers), Aesop's Fables (Pathe), Pathe News.
Musical Program — "The Only Girl" (overture), "Dream of Autumn" (selection).

ATLANTA

Howard Theatre—
Film Numbers—Flower of Night (Paramount), International News, Remember When (Pathe Comedy).
Musical Program—"Espana Raphsody" (Overture), "Spanish Fan" (novelty act), Baritone (songs with organ), "Canebrake" (violin solo), "Wilhelmie" (Swedish song, violin and piano), (popular songs).

Loew's Grand Theatre—
Film Numbers—The Early Bird (Burr-Liberty), Grantland Rice Sportlight (Pathe), Topics of the Day (Pathe), On A Night Like This (Educational comedy), Current Events (Pathe), Aesops Fables (Pathe).
Musical Program—Vaudeville.

Metropolitan Theatre—
Film Numbers — The Eagle (United Artists), Fox News, Beloved Bozo (Pathe Comedy).
Musical Program—"The Sleeping Beauty's Wedding" (Overture), "The Prisoner's Song" (motif for feature), (popular numbers).

Rialto Theatre—
Film Numbers—Siege (Universal), Pathe News, Pacemakers series (F. B. O.).

Tudor Theatre—
Film Numbers — Daring Days (Universal), Century Comedy (Universal), Friendly Enemies (Producers), Wall St. Wins (F. B. O.), Buck-Eye Comedy (Universal).

Alamo No. 2 Theatre—
Film Numbers—Wild Horse Mesa (Paramount), A Taxi War (Century-Universal comedy), The Scarlet Lily (First National), High Life (Educational), Beyond the Border (Producers), Help, Help (Progress comedy).

BALTIMORE

Century Theatre—
Film Numbers—The Best People (Paramount), News Weekly (Fox), Maid in Morocco (Educational Comedy).
Musical Program—Popular Selections (Orchestra), Organ solos.

Garden Theatre—
Film Numbers—The Last Edition (F. B. O.), Crowning the Count (Universal Comedy), Felix Finds 'Em (Educational), International News.
Musical Program—Vaudeville, Orchestra, organ.

Keith's Hippodrome—
Film Numbers—Headlines (Associated Exhibitors), Cold Turkey (Pathe Comedy), News Weekly (Pathe), Aesop's Fable (Pathe).
Musical Program—Vaudeville, orchestra, organ.

Metropolitan Theatre—
Film Numbers—The King on Main Street (Paramount), Feminine Farmers (Pathecolor), The Honor System (Pathe), Aesop's Fable), News Weekly (Pathe), Slippery Feet (Christie comedy).
Musical Program—Selection from "The Student Prince" (Overture by Orchestra), Organ.

New Theatre—
Film Numbers—The Freshman (Pathe), News Weekly (Pathe).
Musical Program—Popular Selections (banjo and harmonicas in "Campus Memories" prologue for picture), Orchestra, Organ.

Parkway Theatre—
Film Numbers—Lazybones (Fox), Oh Buster (Universal Comedy), News Weekly (Educational Kinograms).
Musical Program—"A Bit of Popularity" including "Red Hot Henry," "In Shadowland" and "Yes, Sir, That's My Baby" (Overture by Orchestra), Organ.

Rivoli Theatre—
Film Numbers—The Lost World (First National), Rivoli World Events (Pathe).

ST. PAUL

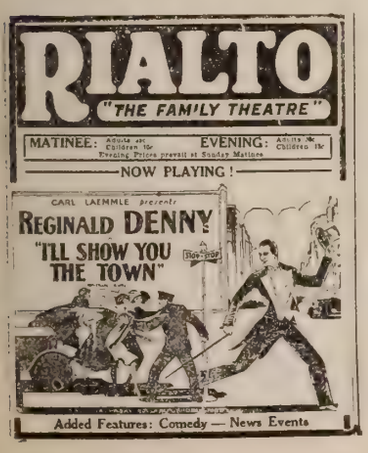
Astor Theatre—
Film Numbers—Flower of the Night (Paramount), Hot Doggie (Educational Comedy), News Events.
Musical Program—"You Were Always Meant for Me" (trio), "In Hawaii" (Orchestra).

Capitol Theatre—
Film Numbers—New Brooms (Paramount), Eats Are West (Pathe comedy), Digest (Selected News).
Musical Program—"Glorianna" (Orchestra overture), "Tell Me Yes, Tell Me No" (Organ).

Garrick Theatre—
Film Numbers—The New Commandment (Paramount), Garrick News (Selected).
Musical Program—Organ overture.

Strand Theatre—
Film Numbers—The Winding Stair (Fox), Fox Comedy, Kinograms.
Musical Program—Organ overture.

Tower Theatre—
Film Numbers—Go West (Metro-Goldwyn-Mayer), Lunacy (Pathe Comedy), Pathe News.
Musical Program—Selections from "Rose Marie" (Orchestra).



Two-column display for Universal's "I'll Show You The Town," used by the Rialto, Erie, Pa.

SALT LAKE CITY

American Theatre—
Film Numbers—The Phantom of the Opera (Universal), International News.

Kinema Theatre—
Film Numbers—Durand of the Bad Lands (Fox), Love's Sweet Piffle (Comedy), Pathe Review.

Pantages Theatre—
Film Numbers—Lights of Old Broadway (Metro-Goldwyn-Mayer).

Paramount Empress—
Film Numbers—Stage Struck (Paramount), Pathe News.

Victory Theatre—
Film Numbers—Hell's Highroad (Producers Dist. Corp.), The Caretakers Daughter (Pathe), Pathe News.

KANSAS CITY

Newman Theatre—
Film Numbers—Never the Twain Shall Meet (Metro-Goldwyn), Newman Mirror of the World (Selected), Newman Current Events.
Musical Program—"Southern Rhapsody" (Overture), "Clown Club Revue" (Organ solos).

Liberty Theatre—
Film Numbers—"The Phantom of the Opera" (Universal), Aesop's Fables, International News.
Musical Program—"Faust" (Overture), (Organ solos).

Royal Theatre—
Film Numbers—The Gold Rush (United Artists), Royal Screen Magazine (Selected), Royal Current Events.
Musical Program—Royal Syncopators (Overture), (Organ Solos).

Main Street Theatre—
Film Numbers—Graustark (First National), Pathe News, Educational Comedy.
Musical Program—Popular Selections (Overture), (Organ solos).

Pantages Theatre—
Film Numbers—His Buddy's Wife (Associated Exhibitors), Fox News, Fox Comedy.
Musical Program—Atmospheric Selections (Overture), (Organ Solos).

SEATTLE

Blue Mouse Theatre—
Film Numbers—The Everlasting Whisper (Fox), Aesop Fable, International News.
Musical Program—"Pique Dame" (Overture), "Farmer Took Another Load Away" (Orchestra Novelty).

Coliseum Theatre—
Film Numbers—The Half Way Girl (First National), King Cotton, Kinograms, Pathe News.
Musical Program—Selections from "Katinka" (Overture).



Four columns of display for "Go West" (Metro-Goldwyn-Mayer) at Loew's in Newark, N. J. The main portion of the ad has good balance and the theatre name in cactus letters with cartoon decorations adds a lively note, though it is somewhat lost in the shuffle.

Columbia Theatre—
Film Numbers—Seven Days (Producers Dist. Corp.), Oh Buster (Comedy), International News.
Musical Program—"Light Cavalry" (Overture), "Valse in E Minor" (Piano solo).

Liberty Theatre—
Film Numbers—The Gold Rush (United Artists), Continued.

Pantages Theatre—
Film Numbers—Wandering Footsteps (S. R.), Aesop Fable, Pathe News.
Musical Program—Vaudeville.

Strand Theatre—
Film Numbers—What Fools Men (First National), Alice, the Dog Catcher (Comedy), Fox News.
Musical Program—Selections from "The Merry Widow" (Overture).

CINCINNATI

Capitol Theatre—
Film Numbers—We Moderns (First National), International News (Universal).
Musical Program—Capitol Orchestra, "Tingling Tunes."

Walnut Theatre—
Film Numbers—Flower of Night (Famous Players), Scrambled Eggs (Comedy), News, Fables, Topics (Pathe).
Musical Program—Orchestra.

Strand Theatre—
Film Numbers—Why Women Love (First National), Clever Feet (Comedy), Felix All Puzzled (Cartoon), News, Fables (Pathe).
Musical Program — Orchestra "Jazzmania."

Lyric Theatre—
Film Numbers—The Iron Horse (Fox), Kinograms (Educational).
Musical Program—Orchestra.

Gifts Theatre—
Film Numbers—His Master's Voice (States Rights), Speedy Marriage (Universal), Kinograms (Educational).

Family Theatre—
Film Numbers—The Storm Breaker (Universal), Sneezing Breezers, Fox News.

Grand Theatre—
Film Numbers—The Lost Battalion (under auspices of The Veterans of Foreign Wars).

MINNEAPOLIS

Aster Theatre—
Flim Numbers—Thank You (Fox), News (Fox).
Musical Program—Organ overture.

Garrick Theatre—
Film Numbers—Go West (Metro-Goldwyn-Mayer), Whistling Lions (Comedy), Garrick News (Selected), The Bills at Brainerd (Local).
Musical Program—"Merry Wives of Windsor" (Orchestra overture), "Lilies of the Field" (Atmospheric Prologue).

Lyric Theatre—
Film Numbers—The Ancient Highway (Paramount).
Musical Program—Organ overture.

Strand Theatre—
Film Numbers—Don Q (United Artists), Strand News (Selected).
Musical Program—Orchestra overture.

DES MOINES

Des Moines Theatre—
Film Numbers—Cobra (Famous Players), Pathe News, Clever Feet (Pathe), Waiting (Educational Comedy).
Musical Program—"Sometime" (organ and violin solo).

Capitol Theatre—
Film Numbers—Irish Luck (Famous Players), Fox News, Maid in Morrocco (Educational comedy).
Musical Program—"Irish Medley" (Harpists).

Strand Theatre—
Film Numbers—Best People (Famous Players), Kinograms, Constant Simp (F. B. O. Adventures of Maizie).
Musical Program — The Four Horsemen (Quartet).

Rialto Theatre—
Film Numbers—The Iron Horse (Fox).



F. B. O.'s "Drusilla With A Million" played up as a New York success by the Rialto Theatre in Des Moines. The heart interest and sentiment are stressed in the copy of this two-column layout.



"The Range Law"
(Universal-Mustang—Two Reels)
(Reviewed by Chester J. Smith)

THIS western which features Edmund Cobb is slightly better than the usual run of these two-reelers, though there is much of a sameness about them all. The story has been told many times but there is a bit more impressive suspense than is usual and the story plot is better maintained throughout the action. True, much of the action is not very plausible, but that is excusable in stories of this type. It fairly abounds in intrigue and some of the situations are highly exciting.

The Story—Tom Ricks, owner of a ranch, murdered a man named Bradford twenty years ago and the murder was witnessed by the man's young son, whom Ricks loses track of. Ricks also has secured guardianship over a girl named Jane who is forced to serve as ranch slavey without pay. Jed Harrison, ranch employee is familiar with the details of the killing and threatens Ricks that unless he can have the girl Jane for his wife he will expose him. Jane is accidentally caught in her lariat and dragged by her horse. She is rescued by young Jack Bradford, who falls in love with her. Jed overhears Bradford introduce himself and rushes to warn his boss. They waylay Bradford, rope him and he falls over a cliff, suspended, but they think him dead and return to complete the marriage ceremony between Jane and Jed, whom she despises. Jack returns in time to interrupt the ceremony and there recognizes the slayer of his father. There is the usual happy ending when he weds the girl.

Summary—This is a fairly interesting western with a good story and a well sustained plot. There is an abundance of action and the picture is well acted and well directed.

"The Soapsuds Lady"
(Fox—Two Reels)
(Reviewed by Edw. G. Johnston)

Mack Sennett and Director Arthur Rosson have produced splendid entertainment in this two-reel subject. Alice Day, the star is very charming and her efforts all the way through are worthy of a lot of praise. Miss Day is seen as the village laundress, whose mother is portrayed by Sunshine Hart. William McCall is the husband and Billy Gilbert, the old Grandpa. Barney Hellum is the lad who girls forget, Danny O'Shea, the young man of wealth and Eugenia Gilbert, his fiancee. All in all, it is a fine cast.

The Cast

The Daughter.....Alice Day
Her Mother.....Sunshine Hart
The Husband.....William McCall
Grandpa.....Billy Gilbert
The Youth.....Barney Hellum
The Wealthy Young Man.....Danny O'Shea
His Fiancee.....Eugenia Gilbert

The Story—Presents a series of gags and fast-action incidents based on a plot which is concerned with the romance of a girl who works in a laundry and a wealthy chap. The girl's parents believe her the prize which will win affluence for them and deceived by the villain, who hires expensive clothes and poses as a rich man they try to marry her off to him. But Betty loves the other boy—the one who saved her life and who is engaged to a society girl he doesn't love. With the help of circumstance and a lot of determination on the part of the two lovers, Betty and Jack realize their ambition to become husband and wife.

Summary—A first rate two-reel comedy with Alice Day at her best. Has excellent supporting cast.

"A Good Program Must Have Novelties"
729 7th Ave. RED SEAL New York City
Edwin Miles Fadman, Pres.

"Framed"
(Educational—Two Reels)
(Reviewed by Chester J. Smith)

THESE Lloyd Hamilton comedies are indulging more and more in the slapstick and knockabout stuff to the exclusion of a story and all else. There is little to recommend in this latest one. Hamilton works hard enough, but the material is not of a quality to get the laughs the picture cries for. It is unfortunate for this rather able comedian to be burdened with such crude comedy, as he is undoubtedly capable of much better things. "Framed" is just a series of rough and tumble, knock down and drag out stuff that looks as though it had been shot without any preparation and without the thread of a story.

The Cast

A Young Lover.....Lloyd Hamilton
The Girl.....Virginia Vance

Directed by Stephen Roberts; photographed by Dwight Warren.

The Story—Hamilton is the lover who goes to the photograph gallery to get his picture taken and succeeds only in wrecking the gallery. He then goes to the home of the girl, where her rich father is entertaining his guests with the aid of a magician. Lloyd becomes the butt of all of the magician's tricks and before the thing is concluded the house is also a wreck.

Summary—There is nothing about this two-reeler to warrant much enthusiasm. The comedy is crude and the situations and gags of an order that will not be good for many laughs except perhaps, on the part of the younger children.

"Control Yourself"
(Fox—Two Reels)
(Reviewed by Edw. G. Johnston)

Sid Smith and Katherine Bennett are the leads in this latest two-reel comedy from Fox and we believe that it will prove first rate entertainment. Director Robert Kerr has provided an unusually lavish set in the latter part of the second reel—that of a big dam that crumbles at the proper time. Larry Stear and Frank Weed make up the balance of the cast.

Another interesting feature of this comedy is the use of a mechanical horse that achieved considerable publicity a short time ago when brought out that it was being used by one of our high officials.

The Cast

Simon Legree.....Sid Smith
The Girl.....Katherine Bennett
Mr. Barton.....Larry Stears
Father.....Frank Weed

The Story—This is the story of a gilded son by name of Simon Legree who has inherited the violent temper of his ancestor of Uncle Tom's Cabin fame. His main interest in life has to do with winning a beautiful girl and providing plenty of slumber for himself. Each morning, he is awakened by a harp solo—and all is well except for the fact that his prospective father-in-law does not rate him very high. However, his opportunity comes at last to prove his worth when he frustrates the plans of a crooked contractor who is constructing an unsound dam for father-in-law.

Summary—This one should register in good fashion as it appears to be above the average. There are plenty of amusing situations.

"Slow Down"
(Educational-Cameo—One Reel)

THIS is one of the best short comedies in which Cliff Bowes has been seen. Its action is fast and snappy, it is without the usual amount of hokum and it has a story that is maintained throughout. Cliff's girl, Helen Marlowe, daughter of a family of wealth receives a warning not to be home that night if she values her life. Cliff goes to the house to protect her in her father's absence. They hear weird noises and finally the father, whom Cliff does not know, returns. He is captured and locked in the bathroom as the police are called. Father makes his escape and is told by daughter of the threat made against her. He rushes up stairs, catches Cliff and locks him in the bedroom, also calling the police. The latter arrive and are completely disgusted when on further perusal of the threat it is revealed that the girl has been warned by the local picture house not to remain home, but to come and see the show. It is a very pleasing vehicle.—CHESTER J. SMITH.

"Faint Heart"
(Universal-Bulls Eye—One Reel)

CHARLES PUFFY is the featured player in this one-reeler which offers some fair comedy. Puffy is the extremely bashful lover who in five years has not been able to screw up his courage to the point of proposing. Eventually the girl hands him a book on cave man love. He becomes engrossed in it, decides upon the proper action to take, hangs his rival on a pair of moose horns, disposes of the father and rushes her off to the office of the justice of the peace, where the ceremony is performed. It's a pretty lively little story that should be appreciated in the neighborhood houses.—CHESTER J. SMITH.

"Hodge Podge"
(Educational—One Reel)

OF this well arranged and cleverly executed Hodge Podge series, none has surpassed this one which bears the number 39. Cartoons, scenics and humor are well shaken up into a most pleasing concoction. Views of scenic splendors reveal some exceptional shots from different parts of the world and trick photography adds much to the humor. Althogether this one should be welcomed in almost any house.—CHESTER J. SMITH.

"The River Nile"
(Fox—One Reel)

HERE is a fine single reel picture of life along the river Nile that will stir a sympathetic response from most audiences when they look upon the ancient and crude efforts that these river people employ in order to eke out a living. The methods that their ancestors used over five thousand years ago are still in vogue.—EDW. G. JOHNSTON.

Another Imperial Comedy Started for Fox

"Officer of the Day," another Imperial comedy has just been placed in production on the Fox lot. It is being made under the joint direction of Max Gold and Andrew Bennison, who were also responsible for the scenario. Harold Goodwin has the male lead, while others in the cast are Eugenia Gilbert, Brooke Benedict, Harry Woods, Jack Ackroyd, Larry Stears, Broderick O'Farrell and Edna Tichner.

Short Subjects and Serials

New Short Subject Comedy Distributors

A charter has been granted in Albany to Entertainment Pictures Corporation to handle the distribution of one-reel short subject comedy product. The incorporators include Richard B. Wainright, of the J. G. and R. B. Wainright, Ltd., (Gainsboro Pictures); Jacques Kopfstein of Bray productions; M. Moran, of Interocean Forwarding Company and Joe Rock, comedy producer. The product to be handled in this country will be that of Wainright, Ltd., and probably some of that produced by Joe

Pathe Completes "Green Archer," New Serial

Pathe has completed its latest serial, "The Green Archer," based upon Edgar Wallace's mystery novel of the same name. Allene Ray and Walter Miller head the cast, which includes Burr McIntosh, Frank Lackteen, Stephen Grattan, William Randall, Walter P. Lewis, Tom Cameron, Wally Oettel, Dorothy King and Ray Allen.

Billy Dooley Starts Work on "A Salty Sap"

Billy Dooley has started work on his third Christie comedy for Educational release titled "A Salty Sap" in which he will once more play the part of a sailor. William Watson is directing.



Scenes from "Tea for Toomey," which is No. 8 of the "Adventures of Mazie" series released through F. B. O.



Highlights from "The Fighting Dude," an Education release.

Two New Comedy Units for Fox

Lex Neill, Andrew Bennison and Max Gold Making Imperial Comedy Releases

ACCORDING to advices received from the Fox West Coast studios two new comedy units have been added to the staff presided over by George E. Marshall with the approval of Winfield R. Sheehan, vice-president and general manager of the Fox Film Corporation. Lex Neill, formerly on the Buster Keaton lot, has started directing "A Flaming Affair" for the Imperial Comedy series with Sid Smith and Consuela Down in the leading roles. Andrew Bennison and Max Gold, who head the other new unit, are now preparing the script for another Imperial.

It is due to the fact that Marshall's staff of directors have been working on some of the features that these new production units have been added. Robert Kerr, director of the Van Bibber series, has started filming a feature "A Trip to Chinatown," from the play by Charles Hoyt, the cast for which includes Margaret Livingston, Earle Foxe, J. Farrell MacDonald and Harry Woods.

Tom Buckingham is preparing to film "Tony Runs Wild," a Tom Mix starring production. He has just completed shooting on "His Own Lawyer" of the Helen and Warren series with Hallam Cooley and Kathryn Perry in the leading roles.

Miss Perry has taken the role of the bride in "The First Year," another of the features, which is based on the John Golden play and is being directed by Frank Borzage. Hallam Cooley is playing a role in the modern version of "The Ancient Mariner."

Benjamin Stoloff has started the second two-reeler of the Irish-Jewish series titled "The Fighting Tailor," in which George Harris is the tailor and Barbara Luddy is the Irish colleen.

"The Flying Fool," an Imperial comedy in which Sid Smith played the title role, has been taken to the cutting role by Lew Seiler who directed.

The fourth number of the O. Henry series "Cupid a la Carte" was finished last week under the direction of Robert Kerr, marking the first appearance of Carroll Nye under the Fox banner, with Florence Gilbert playing the leading feminine role. Maine Geary and William Colvin had the other principal parts.



Resume of Current News Weeklies

FOX NEWS CONTINUITY, VOL. 7, NO. 14: San Francisco—The Pennsylvania, one of Uncle Sam's biggest dreadnaughts, goes into drydock for overhauling; Personalities of Note in the Day's News—Mayor-elect Walker of New York, visiting South, is welcomed in Atlanta; Wellesley, Mass.—College girls make their own masks of ingenious design for parts they will play in dramatic season; American Flyers Quit the War in Morocco—Exclusive pictures of the aviators whose bombing of Riffs caused protest; Plainsboro, N. J.—Thirteen killed, scores hurt when fast train crashes into the rear of another in blinding morning fog; Des Moines, Ia.—Football in the snow; Memphis, Tenn.—Moving day for the Elks! Columbia, Mo.—British Ambassador to U. S., Sir Esme Howard, presents historic stone to school of journalism; Columbus, Ohio—The O'Shaughnessy dam, one of America's great power plants, is opened with vast rush of water; East Orange, N. J.—Girls invade the gridiron! Suffolk, Va.—Gov. E. Lee Trinkle and Virginia society folk ride to hounds; U. S. Marines Celebrate 150th Anniversary—Sec'y Wilbur unveils a tablet in Philadelphia to mark founding of Corps.

KINOGRAMS NO. 5135: Washington — President Coolidge leads nation in observing Armistice Day by laying wreath on tomb of Unknown dead; New York—City and military heads honor war dead; Paris—French rider sets world's record for motor-paced bicycle; San Francisco—Battleship Pennsylvania, new flagship of Pacific fleet, is prepared for duty; Plainsboro, N. J.—Ten are killed and thirty hurt when St. Louis-New York flier crashes into rear of Washington train; Kumbum, Tibet—The Sunning of the Buddha, exclusive pictures of holiest of Buddhist ceremonies shown for the first time and taken by KINOGRAMS' staff cameraman at risk of his life.

KINOGRAMS NO. 5136: Rome—Fascists pay homage to Premier Mussolini with impressive parade to celebrate birthday of party; Boston—Bates college wins thirteenth annual cross country contest for New England runners; Lake Eigiau, North Wales—Seventeen are killed as Welsh dam bursts, releasing 180,000,000 gallons of water that flood valley and destroy town; Buffalo, N. Y.—Rare plants amaze flower show crowd; Rome—Italian society turns out to observe municipal holiday; Santa Monica, Cal.—Army fliers show skill in bombing land targets; Paris—French woman shows something new in hat styles; New Haven—Princeton defeats Yale, winning Big Three gridiron title, while 78,000 look on.

INTERNATIONAL NEWS, NO. 94: Peterborough, Eng.—Historic old English mill consigned to the flames; Littleton, Colo. (Denver only)—Scenes at remarkable trial of Dr. Blazer; Wellesley, Mass. (Boston only)—Extra face newest fad at Wellesley; Montclair, N. J. (N. J. only)—Unveil Montclair's tribute to World War Heroes; Seattle, Wash. (Portland and Seattle only)—Immense crowds cheer rival gridiron warriors; Washington, D. C. (Washington only)—Cheering crowds watch schoolboys battle; Philadelphia, Pa. (Philadelphia only)—U. S. Marines celebrate 150th birthday; Near Canton, China—Busy times for China's Sampan men; Long Island, N. Y. —Hunting season reopens with game plentiful; Interesting Folk in the News of the Day, N. Y. City—Here's a glimpse of one of world's richest heiresses; 1—A sad picture entitled "Waiting at the Rail." Mrs. Rudolph Valentino returns from a trip abroad; Near Monmouth Junction, N. J.—Express trains in disastrous smash; Chicago, Ill.—Three-year-old athlete claims world's championship; Frisco, Cal.—New fireboat fleet guards Golden Gate; Santa Monica, Cal.—Aerial daredevil supreme rides bicycle in sky and drops 5,000 feet—unhurt!

INTERNATIONAL NEWS NO. 95: Sidmouth, Eng.—Gale-swept Atlantic hammers sea walls; Winthrop, Mass.—On this side of the Atlantic, too, autumn storms threaten destruction; Los Angeles, Cal.—Old-time dances revived in war on "Charleston"; Glendale, L. I. —Here's a record family of prize dachshunds; Kandy, Ceylon—Religious frenzy rules India as Holy Days arrive; Charlotte, N. C. (Atlanta and Charlotte only)—Battle of speed kings thrills thousands; Columbus, O. (Columbus only)—Work completed on O'Shaughnessy dam; Cincinnati, O. (Cincinnati only)—Business Men's Club elects new directors; New Haven, Conn. (New Haven only)—Meet Chief "Two Moons," motorist de luxe; Boston, Mass. (Boston and Chicago)—Chicago's mayor goes calling; Chicago, Ill.—Dartmouth wins 1925 football championship; New Haven, Ct. (New York City, Philadelphia and New Haven only) —Princeton takes first place among the "Big Three" with a crushing victory over Yale; Philadelphia, Pa. (Pittsburg and Philadelphia only)—Pittsburg humbles mighty Pennsylvania eleven; Janesville, Wis. (Los Angeles, Frisco, Portland and Seattle only)—Record haul of carp for lucky fisherman; Columbus, Mo. (St. Louis, Kansas City and Oklahoma City only) —Missouri eleven triumphs over Oklahoma; Minneapolis, Minn. (Minneapolis and Des Moines only)—Minnesota's homecoming brings gridiron triumph; Washington, D. C.—Sen. Borah opens fight to have all nations join in outlawing the submarine; New York City—John Alexander trains for society career.

PATHE NEWS, NO. 93: Plainsboro, N. J. —Ten killed, 25 injured in train wreck! Los Angeles, Cal.—University of Southern California defeats Santa Clara, 28 to 9; Flashes of the Past, 1. 1910-1925—The pulsing historical drama of the past 15 years has been preserved in graphic record by the Pathe News; In the Limelight, Arlington, Va.—Nation honors hero dead! New York City—Find dinosaur eggs 10,000,000 years old! Philadelphia, Pa.—Gov. Pinchot offers new plan for coal strike settlement! Soldiers of the Saddle—A Pathe News Fifteenth Anniversary Feature; St. Louis, Mo. (St. Louis only)—Thousands of chrysanthemums bloom at annual exhibition! Buffalo, N. Y. (Buffalo only)—Thousands of chrysanthemums bloom at annual exhibition; Memphis, Tenn. (Memphis only)— Elks pick up their belongings and move to new home! Montclair, N. J. (Newark only)— Unveil monument in tribute to Montclair war heroes! Philadelphia, Pa. (Philadelphia only) —Celebrate 150th Anniversary of Marine Corps! Langley Field, Va. (Washington only) —Inspect army airplanes at noted airdrome! Putnam, Conn. (New Haven only)—Governor dedicates Memorial Bridge to war heroes!

PATHE NEWS NO. 94: PATHE NEWS Fifteenth Anniversary — Rome, Italy— Thousands honor Italy's war dead; Flashes of the Past—1910-1925—The pulsing historical drama of the past 15 years has been preserved in graphic record by the Pathe News; New Haven, Conn.—Tiger conquers the Bulldog by 25 to 12! New York City—Vice-President Dawes brings his fight for reform of Senate rules to the people, speaking as guest of honor at dinner given by Pathe News on eve of its 15th anniversary celebration:—Flying Upside Down—Los Angeles, Cal. Pilot Art Goebel gives a rare exhibition of aerial pluck as he flies at great speed with his plane bottom side up; Morgantown, W. Va. (Pittsburg only)— W. Virginia defeats Penn State 14 to 0!



Scenes from "Uncle Tom's Gal," a Century comedy released through Universal.

Second Fox Irish-Jewish Comedy Finished

"The Fighting Tailor," second of the "East Side, West Side" comedy series produced by Fox, has been completed under the direction of Benjamin Stoloff. Georgie Harris has the leading role, with Barbara Luddy playing opposite him.

Fox Starts Fifth of O. Henry Comedies

Albert Ray has started the fifth of the O. Henry comedies for Fox. It is titled "Elsie in New York" and the cast includes Gladys McConnell, Hallam Cooley, Arthur Housman, Anthony Merle, Gretchen Hartman, William Bakewell and Belva McKay.

"A Flaming Affair" Under Way for Fox

Director Lax Neal has started "A Flaming Affair," an Imperial comedy for Fox. The scenario is by Sidney Lanfield. In the cast are Sid Smith, Consuela Dawn, Rodney Hildebrand and Joseph Belmont.

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents.

CLASSIFIED SERVICE

A classified ad in MOTION PICTURE NEWS offers the full resources and circulation of the NEWS to the advertiser at a ridiculously low figure.

Whether you want to reach executives, branch managers, salesmen, or theatre managers, you can accomplish this quickly and economically through the NEWS Classified Columns.

Wanted

PIANIST would like engagement to play alone, evenings, in picture theatre within commuting distance from New York City. Address, Box 475, care Motion Picture News, 729 7th Ave., New York.

WANTED.—To buy or lease theatre; one with stage preferred; in city of not less than 5,000. Address, Box 520, Motion Picture News, New York City.

WANTED.—To buy good used piano organ; Seeburg, Style S, late model, preferred; state what you have; condition, price, etc. Lyric Theatre, Erwin, Tenn.

WANTED.—Theatre manager by large concern operating many theatres; experience in pictures and presentations; also vaudeville; state age, experience and salary. Box 9, Motion Picture News, 845 S. Wabash, Chicago.

EXPERT OPERATOR and Electrician with 9 years' experience in big houses; married; wants to locate at once. Address, Operator, Box 282, Mason City, Iowa.

ORGANIST.—Experienced. References. Minimum, $60 six (6) days. Worth investigating. Now employed. Box 390, Motion Picture News, New York City.

MANAGER.— At liberty after Nov. 14; best of references as to capabilities in producing; 17 years' experience; can handle own publicity, etc.; a hustler, not an idler; go anywhere on contract. Box 500, Motion Picture News, New York City.

For Sale

THEATRE in Ohio town of 15,000; doing good business; good lease; requires no large investment; good equipment; good reason for selling; give possession at once. Box 530, Motion Picture News, New York City.

MOTION PICTURE SUPPLIES.—December pre-inventory sale of used motion picture machines, theatre supplies, frames, etc.; send for bargain list. Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo.

FOR SALE.—Modern moving picture theatre (valuable realty), located in center Southern Illinois coal field; 470 seats; population, 3,000; no competition; ill health reason for selling; $32,000 actual investment; big sacrifice for quick sale; terms; get particulars. Box 510 Motion Picture News, New York City.

FOR SALE.—Self-playing, electric control Link Pipe Organ, nearly new; bargain; library of music rolls. Wilbor A. Shea, Eastport, Me.

DATED ONE-SHEETS, any release; 100 lots, 5 cts. sheet; 50, 8 cts.; prompt shipment; write for samples. Central Show Printing Company, Mason City, Iowa.

FOR SALE.—Will sell half interest in modern theatre seating 700; best equipment; large pipe organ; town of 4,000; livest cotton farming town in Texas; want partner who can manage show; $3,000 cash will handle half interest; a rare opportunity. Address, Box 470, Motion Picture News, New York City.



Big newspaper campaigns have featured the exploitation by first run theatres on "Don Q," Douglas Fairbanks latest United Artists offering, and the group of displays shown above illustrates the effective manner in which ads were drawn up on this picture. The ads shown were used by the following theatres: Majestic, Hartford, Conn.; Capitol, Newark, N. J.; Stillman, Cleveland; Palace, New Haven; Loew's Palace, Memphis; Reade's Trent, Trenton.

Pre-release Reviews of Features

The Big Parade

(Metro-Goldwyn-Mayer—12,550 Feet)

(Reviewed by George T. Pardy)

CONSIDERED as anti-war propaganda "The Big Parade" strikes full on its target with deadly accuracy and convincing appeal. Seldom have the horrors of the Flanders battlefields been set forth so impressively, garnished by intimate touches of pathos and grisly detail. It is war at its worst, with a wealth of spectacular thrill, big guns sending over barrages, charges over the top, air attacks, all wonderfully realistic and thrilling. So much for the morbid side, which is fortunately balanced by a story rich in sentimental values comprising the elements of love, self-sacrifice, the unfailing devotion of the three buddies to each other and a happy climax which isn't forced and comes like sunshine after a storm. An exceptionally fine production, which, despite its stark tragedies and predominating grim atmosphere, registers as a great box office attraction. The work of John Gilbert in the hero role, Renee Adoree as his French sweetheart, Tom O'Brien and Karl Dane as his two pals, is excellent.

THEME. War melodrama, depicting adventures of three buddies at front, two of whom are slain. The third loses a leg, recovers and weds a French girl.

PRODUCTION HIGHLIGHTS. The terribly realistic battle stuff. Parting between hero and sweetheart. Deaths of Bull and Slim.

EXPLOITATION ANGLES. It's safe to play this as one of the greatest of war pictures and tenderest of love stories, magnificently produced

DRAWING POWER. Should get the money in any house.

SUMMARY. Spectacular anti-war propaganda, with romance of absorbing interest.

THE CAST

Jim Apperson.....John Gilbert
Melisande.....Renee Adoree
Bull.....Tom O'Brien
Slim.....Karl Dane
Mr. Apperson.....Hobart Bosworth
Justyn Reed.....Claire Adams
Harry.....Robert Ober

Author, Lawrence Stallings. Director, King Vidor. Photographed by John Arnold.

SYNOPSIS. Jim Apperson, son of a Southern gentleman, enlists on outbreak of war and pals up with Bull and Slim of his company. All three are attracted by Melisande, a pretty French girl, but she favors Jim. Slim is killed while attacking a machine-gun nest. Following him, Bull dies and Jim is wounded, but finally rescued. His leg is amputated and he goes home. Later, he returns to France with a wooden leg and claims Melisande.



John Gilbert, star of "The Big Parade," a Metro-Goldwyn-Mayer production.

The Big Parade (Metro-Goldwyn-Mayer)

PRESS NOTICE

"THE BIG PARADE" one of the greatest war pictures ever filmed, offering a love story of infinite pathos and tender appeal, is scheduled to be shown at the ——— Theatre on ———. Thrilling and marvelously spectacular, it is direct anti-war propaganda in its trend. The story deals with the adventures of three buddies on the front, two of whom are killed, the third wounded, but recovers and returns to France to wed the girl he loves. John Gilbert gives a splendid performance in the leading role, with fascinating Renee Adoree as the little French heroine.

CATCH LINES

The battle lines in France, heavy guns thundering, infantry going over the top, airplanes hovering overhead—war in its most spectacular colors. And a touching love romance! A great picture that all should see.

When The Door Opened

(Fox—6515 Feet)

(Reviewed by Edw. G. Johnston)

THERE is good entertainment value in this Reginald Barker production of a James Oliver Curwood story. Right at the start, there is action—and the story flows along at a smooth pace until the last reel where the suspense is well carried out to an exciting finish. As far as the story is concerned, there is nothing particularly new about it. The theme is old but is one that generally holds the interest.

Jacqueline Logan, in her role as the daughter of an old French aristocrat plays her part in an attractive and convincing manner. Walter McGrail, as the dejected husband who seeks the solitude of the Canadian woods, also scores.

THEME. A husband returns to his Montreal home to find his wife in another man's arms. He shoots the intruder and thinking that he has killed him, takes to the woods, accompanied by his dog. In his wanderings he meets another girl and happiness is his final reward.

PRODUCTION HIGHLIGHTS. The swift action in the first reel. The well staged flood, the rescue with well sustained suspense. Good direction and capable acting.

EXPLOITATION ANGLES. The betrayal of a home generally finds interest—use this.

DRAWING POWER. Should please wherever Curwood stories are well received.

SUMMARY. A good, average melodrama of the Canadian woods, well directed and acted. Considerable action and well sustained suspense.

THE CAST

Teresa de Fontenac.....Jacqueline Logan
Clive Grenfal.....Walter McGrail
Mrs. Grenfal.....Margaret Livingston
Henry Fredericks.....Robert Cain
Grandfather de Fontenac.....Frank Keenan
O'Flaherty.....Roy Laidlaw

Author, James Oliver Curwood, Produced and Directed by Reginald Barker. Scenario by Bradley King.

SYNOPSIS. After a month's absence from his home, Clive Grenfal eagerly returns and as he enters is confronted with the sight of his wife in the arms of another man. Grenfal shoots the intruder as he is about to climb out of the window. Thinking that he is a murderer, Grenfal, accompanied by his dog, seeks the solitude of the Canadian woods where during his wanderings he rescues the daughter of an old French Aristocrat from a runaway. Grenfal is injured and is taken to the Chateau. A romance develops. Henry Fredericks who was not killed by Grenfal's shot appears and attempts to thwart their plans. Hero and heroine finally find peace and happiness.



Jacqueline Logan, who appears in the Fox production "When the Door Opened."

When the Door Opened (Fox)

PRESS NOTICE

THIS latest James Oliver Curwood story that comes to the screen of the ——— Theatre on ——— will unquestionably please the Curwood fans. It is a Reginald Barker production and the story deals with the betrayal of a good man's home and his subsequent wanderings in the Canadian woods in search of solitude and happiness. He is accompanied by a faithful dog that contributes not a little to the thrills of the story. In the latter part of the picture, sweeping away of the Chateau by the rising flood and the rescue will furnish a big thrill.

CATCH LINES

Betrayed by one woman, he plays the game of love again—and wins. A drama of the dangers of love. He hated all women—he fled from civilization to escape them—but Cupid captured him in the wilds of Canada.

The Wedding Song

(Producers Distributing Corp.)

(Reviewed by George T. Pardy)

LOOKS like a winning box office attraction. They have blended melodrama, and heart interest, colorful tropical atmosphere and that of San Francisco's darkling underworld in generous quantities with alluring results, and backed up by a talented cast, it would be surprising if the picture failed to "click" in any house. The island views are exquisite specimens of expert photography and the big storm at the close, terminating with a landslide caused by an explosion that sinks the ship with the "bad uns" aboard, is a crashing spectacular effect. The love story isn't the real thing at the start, for the heroine simply vamps the hero at the behest of her crook pals who want his pearls. But she loses her heart during the vamping process, and of course lines up on his side. It's all very well done, with Leatrice Joy a magnetic delight as the lady who reforms, Robert Ames an agreeable hero and the support first-class in every particular.

THEME. Melodrama. Tropical island and 'Frisco underworld local. Crooks plot to rob pearl merchant, girl confederate falls in love with and saves him.

PRODUCTION HIGHLIGHTS. Attractive tropical scenery, good underworld atmosphere, romantic lure. Big storm and explosion scene. Capable work of cast.

EXPLOITATION ANGLES. Bill as stirring melo with fascinating crook and love theme. Leatrice Joy and Robert Ames. Boost story to limit.

DRAWING POWER. Good for any house. Possesses undeniable pulling power.

SUMMARY. Well constructed, colorful melodrama. Love interest, crook atmosphere, tropical backgrounds combine to make this a likely box office investment. Offers fine cast, action fast, direction excellent.

THE CAST

Beatrice Glynn	Leatrice Joy
Hayes Hallan	Robert Ames
Paul Glynn	Charles Gerard
Ethea	Rosa Rudami
Captain Saltus	Jack Curtis
Grandma	Gertrude Claire
Jeffrey King	Gladden James

Adapted from Stage Play by Ethel Watts Mumford. Director, Alan Hale.

SYNOPSIS. Hayes Hallan, pearl merchant, leaves tropics for San Francisco. Crooks plan to rob him, enlisting aid of Beatrice Glynn. They wed and return to island. Beatrice gets combination of safe containing pearls, but hesitates, having fallen in love with husband. Ship with crooks arrives. Hayes learns the truth and disowns wife. She rushes to warn him that his cabin is mined. They escape explosion, which sinks crook ship. Husband and wife are reunited.



Leatrice Joy, star of "The Wedding Song," a Producers Dist. Corp. release.

The Wedding Song (Prod. Dis. Corp.)

PRESS NOTICE

THE beauty of the tropics, the grim atmosphere of 'Frisco's underworld, love, humor, thrills, tragedy, are all combined in "The Wedding Song," starring Leatrice Joy and listed as the big screen attraction at the ——— Theatre on ———. Miss Joy impersonates the girl confederate of a crook gang who vamps a pearl merchant with intent to rob him. They marry, go back to the island, and Beatrice realizes that she loves him. She saves his life at the risk of her own when his cabin is blown up, and husband and wife are reunited.

Miss Joy gives one of the best performances of her career, with Robert Ames as hero.

CATCH LINES

An associate of crooks, though morally staunch and true, of noble instincts, a habitue of the underworld, Beatrice Glynn obeys the leader's orders, until love asserts its sway and triumphs.

All Around Frying Pan

(F. B. O.—5519 Feet)

(Reviewed by George T. Pardy)

FRED THOMSON and his far-famed steed, Silver King, are an unbeatable combination in the strenuous art of putting vitality and force into a Western and keeping its action humming along like a buzz-saw making a lumber-cutting record; and the active pair surely live up to their reputation in this instance. Admirers of horse and man will put the O. K. stamp on this production, and in fact wherever open-air romance and melodramatic thrills charm the fans, "All Around Frying Pan" should get the money. Genuine rodeo scenes, taken from the Alturas Round-up, are shown in the opening reel, and impart an air of realism to the proceedings that goes far toward boosting the story values, widely improbable as some of the lurid situations may be. Silver King excels all his previous performances in filmland and his devil-may-care master rides, fights and plays the gallant lover with reckless vigor. Summed up—it's all extremely good entertainment of its type and a bully program attraction.

THEME. Western melodrama. Young ranch-owner, disguised as vagrant cowboy, wins rodeo honors, outwits cattle-rustlers and gains affections of pretty girl.

PRODUCTION HIGHLIGHTS. Rodeo scenes, episode where hero saves sheriff's life. Silver King's intelligent work, romantic development, crashing climax.

EXPLOITATION ANGLES. Feature Fred Thomson and Silver King. Bill as whirlwind action melodrama of the West. Play up the realistic rodeo stuff.

DRAWING POWER. Good card for any house where smoothly running, exciting Westerns with fast and furious action are in favor with patrons.

SUMMARY. Fred Thomson and his notable horse, Silver King, blaze through this film with a dash of a fire company answering a general alarm. Never a dull moment, romance, thrills, all the way. Tip-top Western melo.

THE CAST

Bart Andrews	Fred Thomson
Sheriff	Jim Marcus
All Around Austin	William Courtwright
Jim Dawson	John Lince
Jean Dawson	Clara Horton
Mike Selby	Monte Collins
Foreman Slade	Elmo Lincoln

Author, Frank R. Pierce. Director, David Kirkland. Photographed by Ross Fisher.

SYNOPSIS. Tramp cowboy Andrews, arrested by sheriff on suspicion, later saves that official's life and wins first honors in a rodeo, is freed and works on Lawrence ranch. There he falls in love with Jean Dawson, manager's daughter and foils plan of rascally foreman to steal cattle. The foreman and pal shoot express agent in attempted robbery. Andrews, coming to aid agent, is accused of murder, nearly lynched, but his innocence is proved. He wins Jean and turns out to be owner of the ranch.



Fred Thomson, Western star, whose latest is "All Around Frying Pan," F. B. O.

All Around Frying Pan (F. B. O.)

PRESS NOTICE

FRED THOMSON and his renowned horse Silver King are the central figures in a whirlwind action Western melodrama entitled, "All Around Frying Pan," which comes to the screen of the ——— Theatre on ———. Thomson is seen as a wandering cowboy, who falls foul of the sheriff, is pinched, but wins first honors in a rodeo and saves his captor's life. He works on the Lawrence ranch, falls in love with the manager's daughter, Jean, exposes thieving foreman, is nearly lynched for a murder he didn't commit, but gets the girl and reveals himself as the ranch owner.

Clara Horton, Jim Marcus, William Cortright and others appear in important roles.

CATCH LINES

See the genuine rodeo scenes, filmed at the Alturas round-up, one of the West's greatest cowboy contests. Watch for the breath-taking stunts

Irish Luck

(Paramount—Seven Reels)

(Reviewed by Frank Elliott)

THERE has been a universal demand of late for better stories for Thomas Meighan, something off the beaten path of the upright youth who is always suffering because of the sins of others. "Irish Luck," supplies this demand. Here we have Tom in the dual role of Lord Fitzhugh, an Irish aristocrat and Tom Donahue, a New York traffic cop, who wins a trip to Ireland when he pulls down first prize in a popularity contest. And Tom makes good in both roles. The entire company went to Ireland to make most of the picture and during the action of the interesting plot, the observer is treated to some delightful shots of Dublin, the Killarney Lake country, the historic old abbeys, the quaint villages and the Blarney Stone itself which, of course, Tom kisses in regulation fashion.

THEME. A romantic drama that opens in New York and switches to Ireland where a traffic cop, because of his resemblance to a nobleman is able to save that gentleman from plotters after his estate and to win a pretty Irish colleen.

PRODUCTION HIGHLIGHTS. The opening scenes showing the children collecting the votes for Donahue, the scenes on the deck of the Leviathan, the travelogue shots.

EXPLOITATION ANGLES. Go after the Irish organizations and communities strong. Put on a Irish Jig contest. Try and find an Irish jaunting cart to use as a bally-hoo.

DRAWING POWER. The largest houses should do business with this one if properly exploited.

SUMMARY. At last a good story as a vehicle for Tom Meighan. Made in Ireland amid picturesque and historic scenes. Gives star opportunity for display of histrionic ability. A fine cast. A great treat for the Irish.

THE CAST

Tom Donahue / Lord Fitzhugh	Thomas Meighan
Lady Gwendolyn	Lois Wilson
Douglas	Cecil Humphreys
Earl	Ernest Lawford
Doctor	Charles Hammond
Aunt	Louise Grafton
Uncle	S. B. Garrickson

Adapted by Thomas J. Geraghty from Norman Venner's Saturday Evening Post serial, "An Imperfect Imposter." Directed by Victor Heerman. Photographed by Alvin Wyckoff.

SYNOPSIS. Tom Donahue, a New York traffic cop, wins a popularity contest, giving him $2000 and a trip to Europe. Tom decides to visit his relatives in Ireland. In that country everyone notes the striking resemblance between himself and Lord Fitzhugh. Winning a large sum at a race in the lord's name, he visits the nobleman to inform him of the fact. The two become chums. Lady Gwendolyn coming to take her brother, Fitzhugh, to the bedside of a dying uncle, finds Tom. It's love at first sight. Tom nips a plot to rob the nobleman of his uncle's estate, frees him from kidnapers and weds Lady Gwendolyn.



Thomas Meighan, star of Paramount's "Irish Luck."

Irish Luck (Paramount)

PRESS NOTICE

THOMAS MEIGHAN plays a dual role in "Irish Luck," his latest starring vehicle, which comes to the ——— Theatre, commencing ———. As a New York traffic cop vacationing in Ireland as the winner of a popularity contest and as Lord Fitzhugh, an Irish aristocrat, Tom departs radically from his recent type of characterization. Mr. Meighan and his company went to Ireland to make this picture which is rich in those Irish scenes made famous in song and fable—the Killarney Lakes, the Blarney Stone, the Phoenix Park race track, views of Dublin and quaint Irish villages.

Tom is supported by a cast which has been carefully selected as to type

CATCH LINES

An Irish star in a swift moving Irish story. Made in Ireland with the Lakes of killarney, Muckross Abbey, Dublin and the Blarney Stone as the background.

Tumbleweeds

(Wm. S. Hart Prod.—United Art.—Seven Reels)

(Reviewed by Frank Elliott)

BILL HART comes back! There isn't the least doubt but that this vehicle will put the man who made two guns famous back on his pedestal of popularity. Never has he had anything half as pretentious as this stirring epic of romantic chapter in the winning of the west—the great dash of the homesteaders into the Cherokee Land Strip between the states of Kansas and Oklahoma in 1889. And our hat is off to King Baggot for the masterful manner in which he has transferred this story to the screen. Not only has he achieved an atmosphere of magnitude, but he has packed in such box office ingredients as heart appeal, human interest, tense drama, pathos, comedy and through it all a delightful romance has been woven.

While the picture has more than its quota of thrills, the big wallop of the bunch is the dash of hundreds of homesteaders on horseback and in all sorts of vehicles into the land strip as a government cannon gives the signal to "step on it."

THEME. An epic drama of the settling of the Cherokee land strip in which a former ranch boss becomes a homesteader himself and puts to rout a couple of "Sooners."

PRODUCTION HIGHLIGHTS. The dash of the homesteaders. The fights between Hart and the plotters. His escape from the "bull pen," and his wild ride to win the Box-K site.

EXPLOITATION ANGLES. Boost this as the comeback of Bill Hart. Put over book store display on novel. Put a covered wagon ballyhoo on streets.

DRAWING POWER. O. K. for the best houses in the land and should please the most jaded fan.

SUMMARY. One of the best pictures Bill Hart ever turned out and by far the most pretentious. Has a real plot, many big scenes, a good cast and a wow of a climax.

THE CAST

Don Carver	William S. Hart
Molly Lassiter	Barbara Bedford
Kentucky Rose	Lucien Littlefield
Noll Lassiter	J. Gordon Russell
Bill Freel	Richard R. Neill
Bart Lassiter	Jack Murphy
Mrs. Riley	Lillian Leighton
Old Woman	Gertrude Claire
Old Man	George Marion

By Hal G. Evarts. Directed by King Baggot. Adapted by C. Gardner Sullivan.

SYNOPSIS. The Cherokee Land Strip, having been opened to the homesteaders, Don Carver, range boss of the Box-K ranch, finds himself out of a job. Riding into Caldwell, rendezvous of the homesteaders, Don meets Molly Lassiter, after giving her villainous brother a beating. Don, with others signs up for a piece of land. Don wants to get the Box-K site. So does the brother and Bill Freel. They bring about Don's arrest as a "Sooner," and then start out in advance of the hour set by the government for entering the strip. Don escapes and in a wild ride gets to Box-K to find the villains ahead of him. Don proves the two are themselves "Sooners," as well as murderers. He weds Molly.



Wm. S. Hart, star of "Tumbleweeds," a United Artists release.

Tumbleweeds (United Artists)

PRESS NOTICE

WILLIAM S. HART returns to the screen at the ——— Theatre, commencing ———, in "Tumbleweeds," adapted from the Saturday Evening Post story by Hal G. Evarts. It is the finest starring vehicle this popular actor has had during his shadow stage career. The story deals with a colorful chapter of the old West—the last dash of the American homesteaders and the settling of the Cherokee Land Strip between Oklahoma and Kansas in 1889. The picture is rich in dramatic power, heart appeal, romance, adventure, hard riding and, of course, some typical Bill Hart fights.

CATCH LINES

Bill Hart's army of admirers will be glad to welcome him back in this production, which in point of magnitude eclipses all his former efforts. A powerfull epic drama of the last dash of the American homesteaders. Filled with hard riding and typical Bill Hart fights.

Stage Struck

An Allan Dwan Production—Paramount—Seven Reels

(Reviewed by Frank Elliott)

GLORIA SWANSON is back in her element in this newest starring vehicle. Here she has the fun making opportunities that made such box office hits of "Manhandled," and "The Humming Bird." Miss Swanson is seen in the role of a stage struck waitress in a cheap beanery who is in love with the head wheat cake artist in the hashery and who, when threatened with losing his love to the queen of the river boat, takes up a correspondence course in acting. After a series of hilarious sequences, many of which are filled with heart appeal as well as fun, she wins out. The opening scenes, showing in natural color, the heroine's dream of becoming another Sarah Bernhardt are quite the most elaborate as well as costly of the season. Then follows a sequence of highly amusing situations showing Gloria as the waitress and Lawrence Gray as the cake juggler in action at the busy noon hour. Gloria's efforts to imitate the clothes of the river boat queen will not soon be forgotten, nor will the fistic battle between the star and Gertrude Astor at the close.

THEME. A comedy drama in which a brave little stage struck waitress makes real sacrifices to keep the love of her hero who is infatuated with a real actress; winning out in the end.

PRODUCTION HIGHLIGHTS. The technicolor sequence showing Gloria's dream of triumphs on the stage. The scenes in the restaurant. Gloria's imitating of the actress' makeup and costumes. The scenes on the river boat and the bout between the two girls.

EXPLOITATION ANGLES. Play up the name of Gloria Swanson. Hold a Stage Struck Night offering prizes for the best amateurs.

DRAWING POWER. Should fill the best houses in the country. The kind of picture everyone will like to see.

SUMMARY. Paramount has struck just what the Swanson fans want in this picture, which is 100 per cent. entertainment.

THE CAST

Jenny Hagen ..... Gloria Swanson
Orme ..... Lawrence Gray
Waldo Buck ..... Ford Sterling
Lillian Lyons ..... Gertrude Astor

By Frank R. Adams. Screen Play by Forrest Halsey. Adapted by Sylvia La Varre. Directed by Allan Dwan.

SYNOPSIS. Jenny Hagen, a stage struck waitress in a hashery, is in love with Orme, the chief wheat cake tosser. Orme's weakness is actresses. When the Water Queen, a boat theatre comes to town, Orme meets Lillian Lyons and falls for her, Jenny in an effort to keep Orme's interest in herself takes a correspondence course in acting and imitates the ways and costumes of Lillian. Buck, manager of the boat gives Jenny her "big chance" to go on the stage. He bills her as "The Masked Marvel." The fistic bout staged disgusts Orme. Jenny in despair at failing to keep her Orme leaps into the river. Orme rescues her and all ends well.



Gloria Swanson, starred in "Stage Struck," a Paramount picture.

Stage Struck (Paramount)
PRESS NOTICE

GLORIA SWANSON in her greatest picture to date, "Stage Struck," comes to the ———— Theatre, commencing ————. Here again we have the rich comedy elements that helped so much to put over such pictures as "The Humming Bird," and "Manhandled," two of Miss Swanson's greatest shadow stage successes. Gloria appears as a stage struck waitress who in order to hold the love of a cook in a "beanery," takes a correspondence course in acting and imitates the ways and manners of the heroine of the river boat plays.

There are some great fun moments in the opening scenes.

CATCH LINES

Glorious Gloria as a stage struck waitress in a quick lunch emporium, who makes herculean sacrifices to hold the love of her wheat cake throwing hero, rises to new heights of heart appeal and comedy achievement.

The Wyoming Wildcat

(F. B. O.—5156 Feet)

(Reviewed by George T. Pardy)

THIS is a regulation Western, with not much variety to its plot, but running at high speed all the way and registering as an excellent vehicle to exploit the athletic abilities of F. B. O.'s new star, Tom Tyler. The latter won the national weight-lifting championship for 1925, a fact which may explain the ease with which he performs certain feats of strength in the picture, which the average man would be utterly incapable of duplicating. Tyler's horsemanship is also very much above par, as instanced in one highly sensational incident where he and his steed take a header off a high cliff into a swirling whirlpool and rescue the heroine from a watery grave. This is but one of many thrills that keep the audience gasping, and the director has wisely woven a bright thread of comedy into the plot which lightens the melodramatic stunts nicely. The romance is well developed and a satisfactory climax reached. Taken on the whole, "The Wyoming Wildcat" should prove a reliable program attraction.

THEME. Western melo with comedy relief. Cowboy hero defeats attempts of conspirators to deprive girl ranch-owner of her property, saves lady from kidnappers and weds her.

PRODUCTION HIGHLIGHTS. Clever horsemanship feats and strength stunts performed by star. Fast action, melodramatic punches. Sensational rescue of heroine.

EXPLOITATION ANGLES. Bill Tyler as heavy-weight lifting champion. Stress his strength and riding stunts, the romantic interest and comedy bits.

DRAWING POWER. A good card for any house where Westerns are in demand. Tyler, a new one, but they'll want to see him again.

DRAWING POWER. Story not much out of ordinary, but picture more than holds its own as exciting Western melodrama and gets the laughs with timely comedy shots. Lists as satisfactory program attraction.

THE CAST

Phil Stone ..... Tom Tyler
Blendy Betts ..... Billy Bennett
Jeff Kopp ..... G. Clayton
Rudy Kopp ..... E. Laidlaw
Isabel Hastings ..... Virginia Southern
Dan Slade ..... Al Hueston
Cyclops ..... Tom Delmar

Author Not Credited. Director, Robert De Lacey.

SYNOPSIS. Phil Stone, cowboy, gets work as foreman on a ranch owned by Isabel Hastings, and falls in love with his fair boss. Jeff Kopp, neighboring rancher, schemes to marry his son Rudy to Isabel, but she rejects the offer. The Kopps then hire a notorious bad man, Cyclops, to kidnap Isabel. Phil pursues and comes up with the bandit just as he hurls the girl over a cliff. Phil leaps his horse into space and a raging whirlpool and rescues her. Cyclops and the Kopps receive their just deserts and Phil and Isabel are wed.



Tom Tyler, star of "The Wyoming Wild Cat," an F. B. O. release.

"The Wyoming Wildcat
(F. B. O.)
PRESS NOTICE

THERE are more sensational thrills and breathless suspense contained in "The Wyoming Wildcat" than are found in the average lengthy serial. This crackerjack Western is listed as the main sceen attraction at the ———— Theatre on ————. It is the second picture in which the new Western star, Tom Tyler, national heavy-weight lifting champion, demonstrates his amazing strength and agility as a fearless horseman. In the role of a dashing cowboy he defends a lonely girl ranch-owner from conspirators who try to seize her person and property, fights like a demon, makes love like a Valentino and wins all along the line.

CATCH LINES

Watch for Tom Tyler's death-defying stunt when he leaps his horse over a towering precipice into a whirlpool. This is but one thrill in a film packed with sensational action and romance.

Bright Lights

(Metro-Goldwyn—6260 Feet)

(Reviewed by George T. Pardy)

OFFERS excellent entertainment. Charles Ray appears in the sort of role which first won him high honors on the screen, that of a rustic youth, and does full justice to it, with Pauline Starke and Lilyan Tashman acquitting themselves creditably in the feminine leads. It is a well directed comedy drama, with alternate shades of pathos and light humorous relief, the plot is convincing, the characters life-like, and director Robert Z. Leonard has not only succeeded in developing and maintaining the human interest angle nicely, but kept the action moving at a snappy clip throughout. Mr. Ray's pantomime is natural and refreshingly unaffected, and he scores a palpable hit in the scene where the guileless hero apes the garb and manners, or rather lack of manners, of a flashily attired city loafer, in the mistaken belief that he is acquiring social polish and prestige. This is distinctly funny, yet you can't help feeling sorry for the boob. In fact much of the picture's charm lies in such transitions of mirth to sympathy and back again.

THEME. Comedy drama. Country lad and Broadway actress fall in love. He almost loses her through acquiring "fake gentleman" veneer, but all comes right in end.

PRODUCTION HIGHLIGHTS. Contrasted city and country atmosphere. Star's fine acting. Neat pathetic touches and amusing comedy. Skillful direction.

EXPLOITATION ANGLES. Feature Charles Ray. Tell patrons star is back in kind of role that made him famous. Stress story's love interest and bright comedy.

DRAWING POWER. Has general audience appeal. Suitable for any house.

SUMMARY. Charles Ray scores heavily in this, returning to the rustic type of role which raised him to stardom. A pleasing comedy drama, with striking human values, and humor of sure-fire, laugh-arousing brand.

THE CAST

Tom	Charles Ray
Pansi	Pauline Starke
Gwendolyn	Lilyan Tashman
Marty	Lawford Davidson
Barney	Ned Sparkes

Author, Richard Connell. Director, Robert Z. Leonard.

SYNOPSIS. Pansi Delaney, actress, tires of the bright lights and goes home to her mother on the farm. She and Tom Corbin, country lad, fall in love. Tom feels acutely his lack of good manners in comparison with some of Pansi's city friends. Tom visits Chicago and is much impressed by the style of a well-dressed loafer, whose clothes and manners he imitates in the hope of pleasing Pansi. The reverse happens, however. Pansi is shocked and disgusted. Tom becomes his natural self again and the lovers are reconciled.



Charles Ray, whose latest appearance is in "Bright Lights," (Metro-Goldwyn).

Bright Lights (Metro-Goldwyn)
PRESS NOTICE

CHARLES RAY, in one of the rustic roles which won him screen fame and fortune, is the star of "Bright Lights," a comedy drama of contrasts between farm and city life which is the main attraction on the screen of the ——— Theatre on ———. The hero is a country lad, the heroine a Broadway actress. They meet and fall in love, the lad visits Chicago and tries to model himself on the lines of a well-dressed loafer whom he supposes to be a gentleman. The girl disowns him but when he becomes his old self again, they are reconciled.

Pauline Starke is the heroine, supported by a stellar cast.

CATCH LINES

Tired of Brodway's glare, this young actress sought the country and learned to love a rustic lad. When he sought social polish he got the wrong kind. Then came trouble. Don't miss Charles Ray in one of his best roles!

Stella Dallas

(United Artists—Eleven Reels)

(Reviewed by George T. Pardy)

A HEART-GRIPPING picture with undeniable audience appeal, "Stella Dallas" easily registers as one of the season's most poignant screen studies in human emotions. It is well directed, beautifully photographed, cleverly acted and strikes the key-note of sincerity with unfaltering touch. The hapless Stella is so clearly the victim of temperament and environment that she gets sympathy even in the early stages of her career when she pursues the giddy course that ultimately wrecks her home. And none will refuse her the tender grace of pity at the last, when, her self-sacrifice complete, she stands without a window in the beating rain and watches her beloved daughter's marriage ceremony, until a gruff cop bids her "move on." Nothing conventional about this ending, where intense pathos vies with joy, but we fancy its artistry will appease even the fan who demands the regulation happy finish. Belle Bennett shines gloriously in the Stella role, and every member of the cast contributes to the film's success.

THEME. Drama. Stella's frivolity results in estrangement from husband. Her final self-sacrifice leaves her outcast, but brings her daughter happiness.

PRODUCTION HIGHLIGHTS. The excellent acting, capable direction, sustained interest, emotional urge. Scenes where mother and daughter are snubbed at summer resort, and Stella's vigil outside house where Laurel is being married.

EXPLOITATION ANGLES. Go after feminine patrons, for whom this will have unfailing appeal. Stress story's trenchant pathos, emotional power. Feature principals.

DRAWING POWER. Cast names should pull 'em in. Suitable for any house.

SUMMARY. A powerful domestic drama of tremendous heart interest, vividly emotional and pathetic. Acting and direction A. I. Possesses universal appeal.

THE CAST

Stella Dallas	Belle Bennett
Stephen Dallas	Ronald Coleman
Helen Morrison	Alice Joyce
Ed Munn	Jean Hersholt
Laurel Dallas	Lois Moran
Richard Grovesnor	Douglas Fairbanks, Jr.
Miss Tibbets	Vera Lewis

Author, Olive Higgins Prouty. Director, Henry King.

SYNOPSIS. The marriage of Stephen Dallas and Stella Martin results unhappily. A separation occurs, Stella retaining her baby daughter, Laurel. Years pass. Stephen revisits his wife and finds Munn, a former lover, there, drunk. She agrees to a divorce. He weds his old sweetheart, Helen Morrison. Laurel visits her father and falls in love with Richard Grovesnor, a college lad. Stella deliberately marries Munn, knowing that Laurel will thus be driven to stay with her father. Later, through a window in a rainstorm, she sees Laurel united to Richard.



Belle Bennett, featured in "Stella Dallas," a United Artists release.

Stella Dallas (United Artists)
PRESS NOTICE

ONE of the big outstanding films of the year, "Stella Dallas" will be given its local premier at the ——— Theatre on ———. This is a story of tremendous emotional power in which Belle Bennett appears as a frivolous young wife, whose actions result in a separation from her husband, she retaining their baby girl, Laurel. Years pass, the husband obtains a divorce. His ex-wife, realizing she is dragging down Laurel, performs an act of self-sacrifice which drives the girl to her father. Later, watching from the street in the rain, her mother sees Laurel get married.

Ronald Coleman plays the hero, with Alice Joyce, Lois Moran, Douglas Fairbanks, Jr., and other prominent players featured.

CATCH LINES

Stella Dallas couldn't rule her own heart, but she'll sway yours!

The Unknown Lover

(Warner-Vitagraph—6895 Feet)

(Reviewed by George T. Pardy)

EXPENSIVELY produced, with a cast headed by Elsie Ferguson and containing other notable screen names, this picture doesn't register any higher than the good average program grade. The fault lies chiefly with the story, which is too improbable and absurd to pass muster before audiences demanding at least a semblance of logic. Yet the film will draw in certain localities because of the star's reputation and a seasoning of sex appeal which at times runs pretty near the censorial border, but never quite crosses it. There's a honeymoon situation that's rather "close to the knuckle" and a few studies in nudity that aren't just the thing for the family trade where community members are touchy on such points, but the majority of fans won't take offence at them. The plot concerns a woman's attempt to reform her rakish hubby, his breakdown and her wrecking of his business to save him. Old stuff and unconvincing. Miss Ferguson charming, support O. K.

THEME. Society drama. Young wife tries to reform dissipated husband. He breaks down, she ruins him financially to save him. All comes right in end.

PRODUCTION HIGHLIGHTS. Miss Ferguson's artistic work. Cabaret sets. Honeymoon scenes.. Nude displays in sculptor's studio. Surprise climax.

EXPLOITATION ANGLES. Elsie Ferguson, Frank Mayo, Mildred Harris, are names worth playing up heavily. If your patrons like model studies, you might mention the sculptor's studio episode. Stress wife's loyalty and reconciliation situation.

DRAWING POWER. Program attraction. Suitable for neighborhood and smaller houses.

SUMMARY. Elsie Ferguson and other good cast names should bring 'em in. Story neither strong or original, but sets are handsome, acting adequate and carefully handled sex suggestion will please certain patrons. O. K. as program film.

THE CAST

Elaine Kent	Elsie Ferguson
Kenneth Billings	Frank Mayo
Gale Norman	Mildred Harris
Fred Wagner	Leslie Austen
Gladys	Peggy Kelly
Reginald Pendergast	Count Gosta Morner
Kenneth Billings, Sr	Arthur Donaldson

Author and director, Victor Hugo Halperin.

SYNOPSIS. Elaine Kent marries Kenneth Billings, a convivial youth and tries to reform him. His father having disinherited him, Kenneth starts a dye business, works to excess and is threatened with nervous breakdown. As he refuses to heed doctor's advice and rest, Elaine in desperation resorts to a ruse by which a rival concern gets a coveted contract and Kenneth sees ruin ahead. Believing her in love with a former suitor, he leaves. Later he returns in good health and they are reunited.



Elsie Ferguson, who appears in "The Unknown Lover," a Warner Bros. release.

The Unknown Lover (Warner-Vitagraph)

PRESS NOTICE

Charming Elsie Ferguson is the star of "The Unknown Lover" a heart drama of surpassing interest and emotional urge which comes to the ——— theatre on ———. The story deals with the attempts of Elaine Kent to reform her convially inclined young husband, his building up of a business in the conduct of which he wrecks his health, and the wife's desperate resolve to ruin him financially so that he will obey his physician's orders. Miss Ferguson does wonderful work in the film and is splendidly supported.

Frank Mayo is the hero, with Mildred Harris, Leslie Austen, Count Morner, as featured play-

CATCH LINES

He worked to win her and then lost his desire for romance. He was a romantic success and a business failure.

A Man of Nerve

(F. B. O.—4452 Feet)

(Reviewed by George T. Pardy)

A WESTERN which follows the usual plot formula of its kind, but with comedy twists introduced which brighten up the yarn, and alive with slam-bang action. It keeps Bob Custer busy riding furiously, making love in bashful, yet effective style, getting into a jam by being accused of a murder he didn't commit, and coming mighty close to figuring as the chief attraction in a lynching party. All very entertaining as Westerns go and sure to make good where the fans yell frantically in praise of the regulation thrill-jolts. The mob scene showing the assault on the jail by the would-be lynchers is admirably handled and the suspense well developed and maintained, as the hero makes a getaway through the cell window with his sweetheart waiting outside. Custer shows up well in this one, and a word or two of praise is due pretty Jean Arthur for her vivacious portrayal of heroine Loria. The range-country types are life-like, locations attractive and the photography first-rate.

THEME. Western Melodrama. Cowboy is unjustly suspected of murdering employer, nearly lynched, saved by sweetheart, proves innocence, gets real criminal.

PRODUCTION HIGHLIGHTS. Swift action, melo thrills, comedy stuff. Attack of lynching party on jail, hero's escape. Romantic urge, pleasing finish.

EXPLOITATION ANGLES. Bill as exciting Western, full of red-hot melo punches, and shot through with crisp comedy. Play up love affair. Feature Bob Custer.

DRAWING POWER. Should do business in neighborhood and smaller houses.

SUMMARY. Peppy Western, usual sort of plot, but has comedy values and travels at express speed, with Bob Custer doing some fast riding and strenuous scrapping. Good program attraction.

THE CAST

Hackamore Henderson	Bob Custer
Loria Gatlin	Jean Arthur
Buddy Simms	Leon Holmes
Rangey Greer	David Dunbar
The Bandit	Buck Moulton
Art Gatlin	Ralph McCullough

Author Not Credited. Director, Lewis W. Chaudet.

SYNOPSIS. Hackamore Henderson of the Fandango Ranch, is sent in search of a strayed herd of cattle. He meets and falls in love with Loria Gatlin, who keeps a millinery store in Toptown. Old Joe Simms, owner of the Fandango, is murdered and Hackamore is jailed on suspicion. A crowd gathers to lynch him and attacks the jail. He escapes with the aid of Loria and young Simms. Later, he runs down the real criminal, establishes his innocence, and wins Loria.



Bob Custer, star of "A Man of Nerve," an F. B. O. production.

A Man of Nerve (F. B. O.)

PRESS NOTICE

'A MAN OF NERVE," starring Bob Custer, is billed as the chief screen attraction at the ——— Theatre on ———. This is a crackerjack Western melodrama, shot through with snappy comedy, and offering an interesting love romance. It deals with the adventures of Hackamore Henderson, a young cowboy, who is unjustly accused of murder, nearly lynched, saved by his girl, and finally establishes his innocence. Custer does some great stunt riding in this film, fights ferociously and makes love bashfully, but with telling effect.

CATCH LINES

In jail for a murder of which he was innocent, outside the lynchers thirsting for his blood! But behind the building was his girl and a horse—the iron bars bent—he crept through!

The Clash of the Wolves

(Warner Bros.—6478 Feet)

(Reviewed by George T. Pardy)

THAT marvelously intelligent canine star, Rin-Tin-Tin, scores again in this picture in which he appears as Lobo, leader of a wolf pack, becomes domesticated, and shares the fortunes of a kindly chap who befriends him by removing a thorn from his paw. In connection with the thorn incident, Rin-Tin-Tin indulges in a bit of pantomime that gets over with great effect, his pretence of being lame standing out as a really remarkable example of animal acting. But then, his work all through is extraordinary and far above that of his average doggish contemporaries in filmland. He is, of course the central plot figure, the side issue being the villain's attempt to rob his master of a rich borax claim, with a love affair to balance things. The thrills are many and pungent, mostly arising from the endeavors to trap or shoot Lobo of folks who know that there is a price set on the head of the kingly wolf. A good audience picture, will please most adults and should draw the juvenile trade.

THEME. Western melodrama. Wonder dog Rin-Tin-Tin shown as Lobo, wolf that becomes domesticated, escapes attempts to kill him and saves master's life.

PRODUCTION HIGHLIGHTS. Scene where Lobo makes David's acquaintance and has thorn removed. The fast action, Lobo's escape. Killing of villain. Love interest, pleasing windup.

EXPLOITATION ANGLES. Boost dog star's amazing work. Play story as thrilling melo of cattle country with comedy and romantic relief. Go after kid trade.

DRAWING POWER. Has general audience appeal and should suit average house.

SUMMARY. Another dog picture in which clever Rin-Tin-Tin impersonates a wolf-pack leader that becomes tame, evades all snares set to kill him, saves his master's life. Thrills, romance, comedy. Good program attraction.

THE CAST

Lobo	Rin-Tin-Tin
May Barstowe	June Marlowe
Dave Weston	Charles Farrell
Alkali Bill	Heinie Conklin
Sam Barstowe	Will Walling
Borax Horton	Pat Hartigan

Author, Charles Logue. Director, Noel Smith. Photographed by Joe Walker.

SYNOPSIS. Lobo, wolf-pack leader, has a thorn removed from his paw by prospector David Weston and becomes pal of latter and his sweetheart May Barstowe. Rangers set price on Lobo's head but he successfully evades attempts to shoot him. David discovers rich borax deposit, is attacked and left for dead by Horton, found by Lobo, who brings aid. Horton again assaults David and Lobo kills him. David and May are wed and Lobo settles down with them.



June Marlowe in "The Clash of the Wolves," for Warners.

The Clash of the Wolves (Warner Bros.)

PRESS NOTICE

RIN-TIN-TIN, dog-king of the screen, will be seen in a thrilling melodrama entitled "The Clash of the Wolves," at the ——— Theatre on ———. Those who already know the canine star will find this one of his best films, those who have not yet made his acquaintance will marvel at his wonderful intelligence. He appears as Lobo, a wolf who becomes domesticated, evades all attempts of enemies to kill him, saves his beloved master's life. Comedy, adventure, romance are mingled in this exciting film, in which June Marlowe appears as heroine.

Charles Farrell plays the part of Lobo's master.

CATCH LINES

A stirring dramatic romance of the Sierra mountains, sizzling with excitement and showing the great Rin-Tin-Tin in the role of Lobo, the Wolf. A picture you can't afford to miss.

Wolf Blood

(Lee-Bradford Corp.—5400 Feet)

(Reviewed by George T. Pardy)

THIS registers as a "good buy" for the independent field. The story is chiefly concerned with a feud between two rival lumber companies, which involves a good deal of shooting from ambush, desultory scrapping and a love romance which works out rather nicely. Up to a certain point the plot travels along ordinary lines, but it takes a decidedly original slant when the wounded hero's life is saved by blood transfusion from a wolf, and is thereafter haunted by the fear that he has become half beast. This leads up to the big punch scene, as the erstwhile patient answers the call of the wolf-pack, dashes madly through the forest and is about to plunge over a cliff, when the heroine intervenes and saves him. Of course it all comes right in the end, with the villainous conspirators defeated and love triumphant. Plenty of thrills, brisk action, well photographed. Marguerite Clayton pleasing as heroine Edith Ford, George Chesbro scoring as her lover, and support adequate.

THEME. Melodrama. Lumber camp locale. Feud between rival companies, hero battling against odds, wins girl who saves his life and owns vast timber tract.

PRODUCTION HIGHLIGHTS. Attractive views of forest and lumber camp sites. Scene where Bannister ejects bootlegger. His fight with Deveroux. Episode where Edith pursues fever-crazed lover and prevents him from leaping over precipice.

EXPLOITATION ANGLES. There's room for argument whether animal blood can be utilized for transfusion purposes, and you might start a local newspaper debate on the subject. Bill as thrilling melo, feature Marguerite Clayton and Chesbro.

DRAWING POWER. Suitable for neighborhood and smaller houses.

SUMMARY. Lumber camp backgrounds, straight melo with romantic interest and odd twist to plot. Should please wherever the thrill stuff is in demand.

THE CAST

Edith Ford	Marguerite Clayton
Dick Bannister	George Chesbro
Dr. Eugene Horton	Ray Hanford
Jules Deveroux	Roy Watson
Jacques Lebeq	Wilburne Morante
Pop Hadley	Frank Clark

Author, C. A. Hill. Directors, Bruce Mitchell and George Chesbro.

SYNOPSIS. Dick Bannister, Ford Logging Company boss, sends for surgical aid when many of his men are hurt in fights with employees of rival concern. Edith Ford, owner of the Ford timber, comes with her admirer Dr. Horton. She and Dick fall in love. Dick suffers an injury which calls for blood transfusion. Horton utilizes the blood of a wolf. Dick is haunted by the fear that he has become half beast, is saved by Edith from plunging over a cliff, recovers and wins her.



Marguerite Clayton in "Wolf Blood," a Lee-Bradford release.

Wolf Blood (Lee-Bradford Corp.)

PRESS NOTICE

MARGUERITE CLAYTON and George Chesbro are featured in "Wolf Blood," a romantic melodrama with Californian lumber camp atmosphere, which will be the principal screen attraction at the ——— Theatre on ———. The story is packed with thrills and fast action, with a unique plot twist occuring when the injured hero, submitting to blood transfusion, has a wolf's blood injected into his veins. Haunted by the fear that he is half beast he flees to the forest and is saved from plunging over a cliff by his devoted sweetheart.

Both Miss Clayton and George Chesbro give splendid performances.

CATCH LINES

Haunted by the fear that the beast nature had triumphed over his manhood, he answered the call of the wolf-pack and fled to the forest. But love intervened and saved him when a horrible death threatened!

The Goat Getter

(Rayart Pictures—5040 Feet)

(Reviewed by George T. Pardy)

A BRIGHT comedy drama, full of snap and ginger, guaranteed to please the average fan and sure to catch the fancy of the sporting crowd. The story starts off with the hero, an aspiring young boxer, taking a chance against the lightweight champion and getting slammed for the full count, which in its way was a refreshing departure from the regulation screen formular, where the leading man is on top of the heap from the first to last. It's a good idea, for thus sympathy is awakened for the under-dog in his grim determination to turn the tables upon his conqueror. And Billy Morris's plan of getting the champ's goat by following and persistently challenging him is quite in accordance with real ring history, being a method frequently employed by ambitious scrappers in the past, although they do things in more dignified fashion nowadays. There's a whole lot of fun to Billy's pursuit, comedy, romance and thrills are joyously mingled and the Hollywood windup is mighty entertaining.

THEME. Comedy drama. Hero, enterprising boxer, defeated by champion, but pesters latter until he fights title-holder again, wins victory and girl as well.

PRODUCTION HIGHLIGHTS. Flashy action, crisp comedy relief, physical thrills, romantic interest. Big scene, battle before camera in Hollywood.

EXPLOITATION ANGLES. Feature Billy Sullivan. Tell patrons this is not only a bully fight picture, but has romantic and humorous appeal.

DRAWING POWER. Ought to get over well where patrons like the fast-moving exciting stuff, garnished with zippy comedy and a bit of heart interest.

SUMMARY. Brisk comedy drama, prizefight sequences well handled, good comedy and romantic touches. Should get the money in average house.

THE CAST

Billy Morris.....Billy Sullivan
Pie Eye Pickens.....Johnny Sinclair
Virginia Avery.....Kathleen Myers
Mamie Arthur.....Virginia Vance
Lightning Bradley.....Eddie Diggins
Carter Bond.....William Buckley
Slug Geever.....Joe Moore

Author, Grover Jones. Director, Albert Rogell. Photographed by Lee Garmes.

SYNOPSIS. While lightweight champion, Bradley, on tour, knocks out Billy Morris in a small Western town. Billy, looking for another chance, dogs the champ from place to place, winding up at Hollywood, where Bradley is working in a picture. Billy boxes Bradley before the camera. It leaks out that the scrap is going to be a real one. Bradley fails to stop Billy and latter finally knocks him out, the sporting extras printing the story. Billy also wins Virginia Avery, star of the film.



Billy Sullivan, star of "The Goat Getter," a Rayart release.

The Goat Getter (Rayart) Pictures)

PRESS NOTICE

THRILLS, humor and romance are combined in "The Goat Getter," which comes to the screen of the ——— Theatre on ———. An unusual film, offering glimpses of picture-making in Hollywood, a couple of prizefight sequences that brim over with sensational action, and a love story that will please sentimental patrons. In fact, there's a little of everything for everybody in this latest feature starring the handsome young athlete, Billy Sullivan. The latter appears as a boxer once defeated by the champion who follows the latter from place to place until they fight again, when Billy wins the victory, and love of a movie star into the bargain.

CATCH LINES

Whipped by the champ, this boxer never quit hounding him until he got another chance and defeated the title-holder. And won the love of a movie queen. A riot of fun and thrills!

The Coast Patrol

(Bud Barsky Productions—5000 Feet)

(Reviewed by George T. Pardy)

A NIPPY little melodrama neatly built around the activities of the rum-running trade which should prove acceptable entertainment for patrons of the smaller houses. It isn't the sort of thing likely to appeal to critical audiences, but there's a big percentage of fans that will respond favorably to its lively barrage of thrills, good marine atmosphere and romantic lure. The wild doings of liquor smugglers are played up to such an extent in the columns of the daily papers that the average citizen is inclined to credit most anything rumored about these gentry, and sensational as "The Coast Patrol" is, nothing in the story seems beyond the bounds of reason. Speedy action rules all the way and Kenneth McDonald fills the hero role well, with Spottiswoode Aitken contributing an excellent character sketch as the old lighthouse keeper, Fay Wray charming as the girl in the case and adequate support rendered by others in the cast. The photography is classy, including many fine sea and coastal shots.

THEME. Melodrama. Deals with rum-running and love of Federal agent for pretty girl whom he saves from clutches of bootlegger's leader.

PRODUCTION HIGHLIGHTS. Marine atmosphere, romantic developments, thrills, scenes where village burns, and wreck of smuggler's craft on rocks in storm.

EXPLOITATION ANGLES. You might get local W. C. T. U. interested in co-operation. Stress the picture's realism. Bill as exciting melo that gives the "inside" of the bootlegging game by sea. Feature McDonald, Aitken and Fay Wray.

DRAWING POWER. A good card for the smaller theatres, or wherever fast melo grips 'em.

SUMMARY. Breezy bootlegging melodrama, with fine marine atmosphere and romantic appeal. Not for over-particular audiences, but will suit the masses.

THE CAST

Dale Ripley.....Kenneth McDonald
Beth Slocum.....Fay Wray
Eric Marmont.....Gene Corrado
Captain Slocum.....Spottiswoode Aitken
Valerie Toske.....Claire DeLorez

Author, W. E. Wing. Director, Irving J. Barsky.

SYNOPSIS. Captain Slocum, light-tender, and daughter Beth live in Half Moon Bay lighthouse. Beth becomes interested in Eric Marmont, clubman, who is secretly engaged in the rum-running trade. Dale Ripley, Federal agent, is attracted by Beth. The latter is persuaded to elope with Marmont on the same night when Dale's deputies capture Marmont's men. Marmont puts out to sea with Beth. Dale pursues in motor boat, arrests him and rescues the girl. Beth realizes that she loves Dale.



Spottiswoode Aitken, who appears in the Bud Barsky production, "The Coast Patrol."

The Coast Patrol (Bud Barsky Prod.)

PRESS NOTICE

A STARTLING romance of the sea and rum-running trade, with a tender love story and exciting climax, is offered in "The Coast Patrol," billed as the star screen attraction at the ——— Theatre on ———. Kenneth McDonald plays the leading role of a young Federal officer who checkmates the plans of a wealthy clubman engaged in whiskey smuggling, and incidentally rescues and wins the love of a pretty girl who has fallen into the bootlegger's power. A picture crammed with thrills, punches and beautifully photographed.

Fay Wray is the fascinating heroine, with Spottiswoode Aitken as her father, and Gene Corrado and Claire Lorez playing important parts in this lively tale of adventure afloat and shore.

CATCH LINES

Watch for the coming of "The Coast Patrol," see how Uncle Sam's men swoop down upon the whiskey smugglers; get a thrill from the big storm scene

Regional News from Correspondents

Canada

THE Empire Theatre, Fabrique Street, Quebec City, Quebec, has been sold by Quebec Theatres, Limited, to J. A. Fraser, for $70,000, according to announcement made by the company on November 11. The Empire is one of the popular small theatres of the "Ancient City."

Manager Frank Robson of the Empress Theatre, Edmonton, Alberta, has made a slight but interesting change in the general policy of the theatre. Starting the week of November 9, he stipulated that matinee prices would prevail up to six o'clock each day instead of five o'clock as heretofore. Mr. Robson made this change to encourage more patronage for the supper shows, the later hour making it possible for a considerable number of office employes to take advantage of the matinee admission price.

R. J. Romney of St. Johns, N. B., is perfecting the details of organization for the Vital Exchanges of Canada, Limited, of which he is the president and general manager. He has opened an office in Toronto under the management of William Melody, one of the veterans of the film exchange business in Canada. An office is also being opened in Montreal. The Canadian headquarters will remain at St. Johns.

Atlanta

W. H. ODOM, manager of the Pastime Theatre, Sandersville, Ga., was in town Thursday and paid many calls along Film Row.

P. B. Kelly, who formerly operated the Strand Theatre, Lawrenceville, Ga., has again taken over the management of that house. He supplanted D. B. Dixon, who has been running the Strand since Mr. Kelly gave it up.

Earl Fain, formerly with Loew's Vendome in Nashville, Tenn., was in town this week for several days and renewed old acquaintances here. Mr. Fain was enroute to Florida.

Howard Price Kingsmore, manager of the Howard Theatre here at one time, who subsequently accepted a position in California, now has the position of manager of Loew's Vendome, under the supervision of H. M. McCoy, recently appointed district manager in this territory for Marcus Loew.

Charles E. Kessnich, district manager for the Metro-Goldwyn forces in the South, left Atlanta Monday morning with Ed Schiller for Nashville, Tenn. Mr. Kessnich expects to visit all their exchanges in the Southwest before returning to Atlanta about ten days from now.

Bill McCorvey, who was connected with Vitagraph about three years ago, paid a visit to several exchanges along Film Row this week visiting old friends. It is understood Mr. McCorney is now connected with Reynolds and Reynolds, traveling out of Detroit.

Ernest Neiman, representative for Producers in this territory, returned to Atlanta Monday after having spent several days last week in the Charlotte office. Mr. Neiman expects to remain here for a week or ten days.

E. A. Schiller, general representative for Marcus Loew, arrived in Atlanta last Saturday and spent Sunday and Monday here, leaving Monday night for New Orleans. Mr. Schiller will visit other Loew theatres in this territory and expects to return to Atlanta within about a week.

Harry G. Ballance, southern district manager for Famous Players returned to Atlanta yesterday from Chicago, where he has been for the past ten days attending the district and branch managers' convention. It is understood Mr. Ballance will hold a sales meeting here next week which will be attended by the managers and a number of salesmen in this territory.

R. G. McClure, cashier for the local Fox exchange, is receiving the sympathy of friends on Film Row in the loss of his father, who died suddenly Saturday following an attack of acute meningitis.

J. M. Flinn, head of the playdate department of Producers Distributing Corporation in New York and brother to John Flinn, vice-president and general manager, visited the Atlanta exchange, under the management of Thomas A. Little, this week.

"Bob" Savini, who left a short time ago to engage in the real estate activities and other businesses flourishing in Florida at this time, sends the word from Fort Lauderdale, where he is located now, that things are just as bright down there as they seem to be from here. Bob can be reached at the Sunset Theatre, Fort Lauderdale, Florida. He is president of Savini Films, now under the management of his brother.

M. W. Smith, of the War Department, United States Army, paid one of his regular visits to Film Row this week selecting pictures for soldier audiences.

Ernest Geyer, Paramount exploiteer, left Tuesday for La Grange, Ga., where he will assist in the opening of the remodeled and re-named Strand Theatre, now called the New Fairfax. Mr. Geyer will return to the city the latter part of the week.

"Scotty" Chestnut, Paramount's branch manager in Jacksonville, visited the sister exchanges here in Atlanta this week.

H. D. Hearn, local branch manager for Liberty Film Distributing Corporation, returned early in the week after having completed a trip throughout the Tennessee territory.

The local Pathe exchange this week will have six salesmmen on the road representing them instead of three.

William Saul, otherwise known as "Bill," who is assistant to Sam Dembow, booker in Famous Players' New York office, spent several days in Atlanta this week.

Beginning this week the Howard theatre will institute a new policy supplementing the regular picture and musical program with big-time acts that have won recognition in New York, Chicago, and other major metropolitan centers.

Due to what he terms excessively bad business, C. A. Gobel, exhibitor in Bristol, Va.-Tenn., has closed his Columbia theatre, which was located on the Tennessee side. Mr. Gobel has consolidated his efforts on his two remaining theatres in Bristol, which are situated in close proximity on the Virginia side of the town.

O. P. Hall, who succeeded Ira P. Stone as branch manager for Warner Brothers in Atlanta, arrived in the city Sunday and took over his duties in the local exchange Monday morning.

The Strand theatre at LaGrange, Ga., which was recently purchased by R. T. Hill, of Tullahoma, Tenn., will have its formal opening next Monday under the name of the New Fairfax theatre.

Mr. Hill owns a number of small town theatres principally in Tennessee. He has spent over $10,000 in remodeling and improving his new house, installing a modern heater, two new projection machines, a Reproduco organ, and adding a new and attractive marque to the front of the New Fairfax.

Philadelphia

THE Stanley Musical Club, recently organized with Jules E. Mastbaum as president, will give the first of a series of five concerts on Sunday evening, November 29th, at the Stanley theatre.

Mayor Kendrick has appointed Abe L. Einstein, publicity director of the Stanley Company of America, a member of the general Publicity Committee for the Sesqui-Centennial, which will be held in Philadelphia during the summer of 1926. Mr. Einstein will have charge of motion picture and outdoor publicity.

John Gill is now managing the Art Class Film Exchange for Gus Krug and John Brehm. Mr. Gill has been a prominent figure in the motion picture community for many years. The Art Class Film Exchange specializes in western and outdoor stunt pictures.

The Criterion theatre at Morristown, N. J. was recently sold by W. E. Darnell to Hunt's Theatres, Inc., operating a chain of theatres in Pennsylvania and New Jersey.

A. H. Edwards has taken over the Good Will theatre, Cressona, Pa., from Fred Aschenbach.

San Diego

THE Rialto theatre, a motion picture house which has been dark for some months, has been reopened with W. H. Crawford as manager. In addition to a feature film and a comedy the programs will include a musical revue. The prices have been fixed at 25 cents for adults at the evening shows and 15 cents at the matinees, with a rate of 10 cents for children. The house seats about 700, and has been completely renovated and changes have been made to provide for ample stage facilities, and new lighting effects have been installed.

Announcement is made that a new theatre is to be erected at Chula Vista, a suburb of San Diego, to cost approximately $65,000.00. It will be of Mission style of architecture and have a capacity of 500.

The Liberty theatre, long operated as a musical comedy and stock house, has been reopened as a motion picture theatre, with Mike McPherson, formerly house manager of the California, as lessee and manager. It has a schedule of 10 and 15 cents, and has adopted a slogan, "Big Pictures You May Have Missed."

Buffalo

THE Eastman theatre, Rochester, program has come out in a new dress under the title of the Eastman Theatre Magazine. It is an attractive little booklet, eight by five and one-half inches, containing newsy notes of the current and coming attractions, the current program, the names of the house staff, notes on the Eastman concert programs and several ads.

Jim Cardina is putting a most attractive new brick front on his Glen theatre in Williamsville, N. Y., which will include stores as well as the new lobby. It is a big improvement.

Commencing November 15 Schine Month will be celebrated in every house of the circuit with special programs. Patrons of the Rialto in Lockport are promised some big attractions. For nine years Meyer and Louis Schine have been instilling into their employes the absolute necessity of co-operation with the patrons of their theatres, in making them comfortable, and in assisting them to enjoy the entertainment on the screen and stage. They have made their theatres institutions in every town.

Manager J. R. Osborne is planning a big program for the week of November 30, to celebrate the second anniversary of the New Family theatre, Batavia, N. Y. Mr. Osborne is giving Batavians some splendid film programs these days, and they are responding in fine shape.

Ground has been broken for the new Paramount exchange in North Pearl street, Buffalo, and it is expected to have the office ready late next spring. Members of the Buffalo sales force, accompanied Branch Manager Marvin Kempner to the Albany convention of the Buffalo, New York and Albany forces last week end, when the new season product was discussed.

G. T. Hughes has arrived in Buffalo from Cleveland to join the Pathe sales staff. He will sell short subjects in the Syracuse district.

Otto Siegel, Metro-Goldwyn salesman, has received a bonus check for being way up top in the sales campaign. Otto is going around these days all dressed up like Beau Brummel.

Ernie Williams, in charge of the advertising accessories department of the Paramount exchange, is passing around the stogies. It's a girl and father is so proud he has already ordered a larger size benny. Mother is doing nicely, thank you. And "Uncle George" Williams feels just as proud as his brother. "Uncle George" is Paramount exploiteer out of the Buffalo F. P.-L. office.

Charles W. Anthony, for several years manager of the Vitagraph exchange, and recently Buffalo representative for Associated Exhibitors, has resigned the latter position to join the sales staff of the Buffalo Artists office.

Richard C. Fox, manager of the Buffalo Vital exchange, has appointed George Schaefer Rochester representative, succeeding N. Connors. Mr. Fox has been named district division manager for Vital, covering Buffalo, Albany and Detroit.



Theodore Kosloff who appears in "The Volga Boatman", a Prod. Dist. Corp. release.

Harry Bailey, manager of the Fox exchange, has been elected secretary of the Film Board of Trade of Buffalo. Mr. Bailey who is a former president of the Indianapolis board, succeeds Earl L. Kramer, former Universal manager, recently promoted to eastern division sales manager for "U."

Many important changes were made last week in the Buffalo exchange of Universal. Earl Kramer who has acted as local manager for the past three years was selected to succeed Jules Levy, as Eastern salesmanager of the Universal exchanges which embraces thirteen exchanges. At a farewell dinner held at the Hotel Statler, Mr. Kramer was presented with a beautiful desk set by the employees of the Buffalo exchange.

Charles Goodwin who has been representing Universal in the Rochester territory for the past five years has been appointed manager of the Buffalo office of Universal succeeding Earl Kramer, who is now Eastern sales manager for the Universal exchanges.

George Moeser has been transferred to the Syracuse territory succeeding Frank Hopkins. Mr. Moeser was short subject salesman for Universal in the Buffalo zone.

Bob Murphy is holding down two positions with Universal in the Buffalo territory selling both features and short subjects. Heretofore Universal has had a representative for each unit. Bob's a hustler and we expect that the two positions will keep him busy until the wee hours of the morning.

Al Barnett, the sheik of the Southern tier could not be induced to make a change in territory, although the tier is considered a tough territory to cover. Al says it's home to home.

Earl Arnold, exploiteer, has been on the jump covering the important showings in the Buffalo and Albany territories.

The Universal Boosters Club which has been in existence since February is planning another big social session for December. The club is composed of the employees of the Buffalo branch. This will be the fourth celebration held by the Universal Boosters Club. Elaborate plans are being made for the occasion.

Seattle

H. A. BLACK, for a number of years manager of the Vitagraph exchange in this city, and retained in that executive capacity when the office was taken over recently by the Warner Brothers interests, last week announced his resignation with that company, to become effective the middle of November. Mr. Black gave no reasons for his resignation, nor did he announce any plans for his future activity. Harry Lustig, district manager for Warner Brothers, was en route to Seattle early in November to take over the affairs of the office, and was expected to announce the new manager upon his arrival. Rumor connected the name of Carl Stearn with the position. Mr. Stearn at present is United Artists' manager at Salt Lake City, but was formerly manager of the Metro and Metro-Goldwyn exchanges in this city, and is well known in this territory.

John Hamrick, general manager of the Blue Mouse Circuit of Theatres, left early in November on an extended business and pleasure trip to Middle West and Eastern points, intending finally to spend a short time in New York city before his return. He was accompanied by Mrs. Hamrick on the trip.

J. W. Clark, a partner of William Code in the Alaska Dream Theatre at Nome, Alaska, spent a number of days in the city last week. Mr. Clark has the distinction of managing the "farthest North" motion picture theatre in existence, according to available information.

George P. Endert, manager of the Famous Players-Lasky exchange, left his office recently for Chicago, where a sales conference of branch office executives is in progress. On the way East Mr. Endert was joined by Neal East, director of the activities of Famous Players out of the Portland exchange. The two executives were expected to return shortly after the middle of November.

Metro-Goldwyn's justly famous Trackless Train, under the direction of Eddie Carrier, Heine Parsons, Jack Rush, Merton Holmes and Buddy Hooton, arrived in Seattle last week, and was royally received by city officials and C. M. Hill, manager of the Metro-Goldwyn exchange, at the City Hall. The train spent several days in this city, entertaining exhibitors in Seattle for the M. P. T. O. W. convention, and then proceeded on its way to Portland, San Francisco and finally the Hollywood studios.

Ned Edris, manager of the Blue Mouse Theatre in Tacoma, suffered a painful fractured ankle last week, as a result of a fall down the stairs in his apartment. He was able to conduct business, as usual, at the theatre, but it will be several weeks before he is entirely recovered.

L. A. Samuelson, manager of the Pathe exchange in Seattle, last week was host to the Portland executives, including Manager L. M. Cobbs, Booker Art Grantz, and Salesmen Fred Norman and George Appleby. The occasion was a Northwest sales conference, presided over by Frank Harris, Western district manager for Pathe. An added attraction was the presentation of a handsome pen and pencil set to Manager Samuelson on the occasion of his birthday, which fortunately came on the opening day of the conference.

Announcement was received here last week of the appointment of W. H. Rankin, Warner Brothers salseman, to the position of manager of the Salt Lake City office, by Harry Lustig, district manager. Mr. Rankin is the third local Vitagraph - Warner man to obtain an office of his own, as Dave Farquhar uow presides over the Vancouver office and W. K. Beckwith manages the Portland exchange. Both men were formerly associated with the local branch.

J. A. Gage, manager of the Educational exchange, and his rapid-fire assistant, Wallie Rucker, have both returned recently from short sales trips into the Eastern Washington and Northern Oregon territories. Mr. Rucker will leave soon on an extended trip to Montana and Oregon key centers.

New England

J. J. McHENRY, booker for the past five years for the Allen Circuit in New Bedford, Mass., has resigned and is planning to make a new connection.

Work is rapidly progressing on the new marquee and large vertical sign on Gordon's Washington Street Olympia Theatre, Boston, which will materially increase the attractiveness and modernize the front of this popular playhouse.

Arthur Friend, former treasurer of the Famous Players, who left to enter the exhibiting branch of the business and has met with great success in that line, is to have charge of the new theatre being erected in New Haven on the site of the old Rialto opposite the Hotel Taft. It is probable that the playhouse will be called the State Theatre.

Phil Fox, formerly booker with the Merit Film Company in Boston, has joined the staff of the Independent Films, Inc., in Boston as booker.

Moe Silver, who is the representative in New England of the Moe Marks interests, has the best wishes of hosts of friends for his speedy recovery at the New England Baptist Hospital, where he was taken for an operation for appendicitis. His room at the hospital has been fairly banked with flowers from his legion of friends.

The Strand Theatre, Dorchester district of Boston, is no longer under the Gray Circuit office but has been purchased by Phillips & Stoneman. It has a seating capacity of about 1200. Ralph Cross, who was manager of the theatre when it was under the Gordon direction, is now managing director of the playhouse.

J. J. Scully, manager of the New England offices of Educational at Boston and C. L. Devizia of the sales force have returned from an extensive trip through Maine.

L. A. Hermann, who has been Boston salesman for Producers Distributing Corporation with headquarters in Boston, has been selected to take charge of the New Haven offices of the same company which have reopened. The New Haven offices will be at their former location at 128 Meadow street. Harry Olson, who was in charge at New Haven before the general closing of the distributing offices there early in the season, is now salesman at the New York offices covering Long Island.

Keith's Theatre at Campbello, Mass., is now open and under the management of Benjamin and Al Laurie. The latter is the son, and the former is nephew of Jake Laurie, the well known Boston theatre proprietor.

Two of Jake Laurie's Boston playhouses will reopen within a short time. It is expected that the Jamaica will be reopened about Thanksgiving and the Roslindale Theatre will open soon afterwards.

A large delegation of New England distributors have been spending considerable time in New Haven during the past few days in connection with the reopening of the exchanges there. Some of the New York managers have also been visitors to the scene.

In the remodelling of the St. James Theatre on Huntington avenue, Boston, a former stock house, the Keith-Albee interests are sparing no expense in providing the very best in the projection room and several innovations are promised. It is expected that the theatre will reopen early in December. The dressing rooms will also be equipped in the lavish manner of the Keith-Albee houses. The St. James will provide a program of pictures and vaudeville similar to those in the Keith-Albee New Boston Theatre.

Mrs. M. S. Ayer, owner of the Exeter Street Theatre, Boston, turned her theatre over to a benefit performance for the Convalescent Home of the Children's Hospital, Boston on Saturday morning, November 28.

Al Locatelli, whose Capitol Theatre is nearing completion in Arlington, Mass., has formed a separate corporation to operate the new house, known as Locatelli's Capitol Theatre, Inc., with capital of $10,000. Albert J. Locatelli will be treasurer of the new corporation. Other incorporators are John E. Locatelli, father of Al, and Felix Forte. It is expected the playhouse will be ready for opening the first of the month.

The schoolhouse department of Boston is installing motion picture equipment in several of the larger schools and has asked for bids for the equipment.

Minneapolis

FINKELSTEIN & RUBEN is suffering an epidemic of attempted robberies. An attempt to break into the safe at the Loring was followed by attempts on the Grand and the Unique, all in Minneapolis, within a week. No money was taken.

Arthur Ziehl is remodeling the building in which he will invade Austin, Minn., with competition for Finkelstein & Ruben. He recently bought the equipment of the Rose in the Minneapolis gateway district.

H. M. Swam, owner, and Miss Alice Skrukrud, cashier, of the Maynard Pavillion, Maynard, Minn., are back from their honeymoon trip to the coast.

Frank Wewerka, Osage, Ia., is to open a new theatre at Milbank, S. D. Work on the building will start soon. Present competition in Milbank is between a municipally owned theatre and the Bentley-Grand owned by Joe Nelson.

John Piller has opened his new Piller theatre in Valley City, N. D. Armistice day exercises were held in connection with the opening and the mayor presided. The house cost about $100,000.

Edward Conklin, 58, of the Johnston Comedy company, died at Brooten, Minn., while waiting in the Opera House to rehearse a group of boys in his act.

Minneapolis representatives of Film Booking offices have forwarded congratulations to J. I. Schnitzer, vice president, on the birth of a daughter.

The new theatre at Whitcomb, Wis., is operated by Harry Soper and Kenneth Gore.

Max Mazur, Metro Goldwyn representative in Minneapolis, lost his mother last week.

The Lyric at Brewster, Minn., has been bought by George Golda.

The Opera House at Lone Rock, Wis., will be operated Saturday and Sunday each week this winter by Fred Smith.

The Grand theatre, Wimbledon, N. D., has been reopened by Supreme Amusement company, a McCarthy Brothers organization.

Joseph Milnar of the Amuzu at Spring Valley, Minn., has taken the Opera House at Stewartville as well.

Wendell Gilbertson has been named manager of the Du Glada at Starbuck, Minn., recently bought by George Bromley of Alexandria.

Minneapolis Pathe offices report visits from F. C. Alken, district manager, and A. J. Pincus, special serial representative.

Joseph Steinke is running the Opera House at Watkins, Minn. He has been at the Eden in Eden Valley.

Sebeka, Minn., which lost its Opera House by fire several months ago will have a new Community theatre run by Ernest Sharratt next month.

John G. Keller continues as manager of the Met theatre, Tripp, S. D., which he has just sold to William Keller of Highmore.

Motley, Minn., will have a new theatre this month with L. Janssen in charge.

Lease of the Arcade theatre, St. Paul, has been taken from Hesse Brothers by Jensen Brothers who operate the Ray.

R. G. Risch has lost his Scenic theatre, Appleton, Minn., by fire. E. G. Taylor, a fireman, suffered a broken arm fighting the flames. A newspaper plant and adjoining building were destroyed with the theatre.

Baltimore

SAMUEL BACH, manager of the Rialto Theatre, left Baltimore Friday, November 6, for a two weeks trip to Florida where he owns some waterfront property.

L. D. Ruben, manager of the Brodie Theatre, 1118 Light street, goes to Philadelphia each week now to book special acts for that playhouse given each Thursday, Friday and Saturday.

Harold Paresky, piano player in the orchestra at the Century Theatre, is a proud and happy father now as he has just been presented with a bouncing baby boy by his wife, formerly Hazel Keck, an employe at the Century.

A brick theatre building will be built on Main street of Troy, N. C., if the plans of J. C. Hurley go through. Drawings are under way for the proposed structure.

Loew's Vendome Theatre, Nashville, Tenn., is to be redecorated and refurnished at a cost of about $50,000 by the Marcus Loew Theatrical Interests, of New York, it is reported.

David Beehler, special representative of Warner Brothers, Inc., working out of the New York office under G. H. Dumond, was in Baltimore during the past week.

Navy Week was celebrated at the Garden Theatre, of the Whitehurst Chain, managed by William E. Stumpf, during the week beginning Monday, October 26.

An entertainment was given at the Garden Theatre on Saturday morning at 11:15 o'clock for the sub-carriers and members of the Evening Sun Service Club.

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New York and New Jersey

A. GINSBERG, a prominent architect and builder of Passaic has completed the plans and specifications of a three thousand seat theatre to be built on a down town site on the Main street in Passaic, N. J. It is further reported that a couple of the larger Jersey theatre circuits are already negotiating with Mr. Ginsberg in the matter of taking over the house on its completion.

Several new theatres in this zone are due to open within the next month or so—Bratter and Pollack's Ambassador at East Orange, is scheduled for December 15th, Roth Bros. Summit, at Summit, N. J. is almost complete and is expected to be ready about the first of December. Harry M. Schwartz, of the Village theatre, has a new house under construction on White Plains Avenue and its opening is slated for January 1st. Hy Gainsboro's new 2500 seat house in Flushing, L. I., is nearing completion while Sam Ronheimer, of the Globe and Ronley, Brooklyn, plans to open his new theatre on Broadway, Yonkers, at an early date. Charlie Goldreyer's new theatre on 204th Street at Webster Avenue, New York City, is scheduled for its opening on December 15th.

Matthew Chrystmos, of the Chrystmos and Roth Enterprises, held quite a celebration a few nights ago and the event was a christening for his little daughter. About two hundred guests, including the Mayor of the city, gathered at one of Yonkers' most popular restaurants to partake of Matthew's hospitality. Sam Roth was the toastmaster.

In addition to having proved himself a go-getting salesman for Howell's, Dave Solomon is also making a reputation for himself as a politician. In connection with a protest against the French mandate in Damascus, Syria, (Dave's former country) he has recently sent telegrams to the President of the United States, the Secretary of State, all the U. S. Senators and the League of Nations.

The Fifth Annual Dinner and Dance given by the Motion Picture Salesmen of the Metropolitan District will be held at the Hotel Commodore on December 5th. Last year the affair was held in conjunction with the F.I.L.M. Club but this time it will be run independently. The past dinner and dances given by the Association have always been successful and everything in connection with the December event has been carefully planned. A well known local orchestra will furnish the dance music and a corps of popular entertainers will also be on hand to add to the amusement of the guests.

Officers of the Motion Picture Salesman's Club are, Joseph Weinberg, president, Harry Furst, vice-president, Gus Solomon, second vice-president, Morris Marcowitz, secretary, S. Trauner, treasurer and Ben Rappoport, financial secretary.

Dave Gross, sales manager of the New York Fox exchange is in South Fallsburg, N. Y. for a weeks recuperation. Before Dave left the First National exchange he took part in two strenuous sales drives and the recent one at the Fox offices, left him a bit weak. All his friends wish him a speedy recovery.

Milton Kitay held a successful opening of his Rivoli theatre at Paterson last week and many prominent guests were present. Among them was Nathan Barnette, the well known philanthropist of Paterson. The Rivoli was formerly the Strand and has been rebuilt by Mr. Kitay at a large expenditure. The seating capacity is about 1500.

It is reported that Harry Buxbaum and a number of the Fox employees received some handsome returns on an investment that they made in Fox Theatrical stock. The stock was recently offered at 25 and soon afterwards jumped to 28⅜.

A call at George Cohen's office brings the news that his new Plaza theatre at Newburgh, N. Y., is about 90% complete.

Visitors this week at the local exchanges include George Jacobs of the Rialto in Passaic who complained of having a bad cold, Milton Kitay of Paterson, Pete Adams of Paterson and Newark and Moe Kridel of Newark.

Prominent exhibitors and M.P. T.O. executives observed heading for Joe Seider's office on Tuesday were Julian Brylawski of Washington, Harry Davis of Pittsburg and Pete Woodhull of New Jersey.

Jack Sockaloff, buyer for the A. H. Schwartz theatre circuit, was a busy man around the exchanges this week.

Milton Kronacher, who covers a large portion of New York City on Pathe product, is again handling the two reel comedies in addition to the general line. In other words Milt is on the same status as a month or so back.

Eddie O'Donnell, a recent addition to the staff of the New York Associated exchange and who is making his headquarters at 1600 Broadway, will have charge of all out of town circuit bookings.

Charlie Stombaugh, of the New Jersey Division of Pathe has been out on a trip through the state looking over Jersey theatres and getting a line on general theatre conditions in that section.

It is reported that Chas. Rosensweig, the live wire manager of the F.B.O. exchange, recently made some advantageous investments in Florida and Long Island real estate.

While on the subject of real estate, we hear that Arthur Ables, former well known manager of Metro and Pathe exchanges, has opened up a real estate brokerage office in this city.

Al Sautelle, of the Pathe Non-Theatrical Department has at last succeeded in getting his name placed on his office door.

The Sylvia theatre, 50th St. and 5th Avenue, Brooklyn, has reopened under new management.

J. Greene, formerly of the Paris Court theatre, Brooklyn, and lately the manager of Goldreyer and Fleischman's Manor at Ave. K and Coney Island Ave., is now in charge of Somer's Gold theatre, Sand St., Brooklyn.

The Miller theatre, 351 Saratoga Ave., Brooklyn, recently under the control of J. Wolff, has been sold to Max Bein.

Up at the Fox exchange where that big foot ball player—J. J. Lee—holds the reins over the Jersey sales, there seems to be an influx of "J. J's." Recent additions to Joe Lee's staff include J. J. Heagney and J. J. Duffy. These men will both cover a portion of Jersey. Al Mendelson, the former Famous-Player booker who is now under the Fox banner is also finding plenty to do these days.

Moe Kridel, one of the pioneer exhibitors in this section and who is now operating the Congress and Grove theatres at Newark, N. J., was a caller along exchange row on Tuesday. Mr. Kridel has recently been laid up with a bad cold but has entirely recovered.

Milwaukee

WILLIAM TRACY of the sales force of Producers Distributing Corporation in Wisconsin, has been transferred from the southern bloc of counties to the Fox River Valley, according to announcement by Charles Lundgren, manager of the Milwaukee branch.

Earl Rice, who formerly operated the Rice Circuit of neighborhood picture houses in Milwaukee, and has been traveling back and forth from California and points between since selling out to the Silliman Enterprises, has returned to Milwaukee. It is probable that he will take charge of one or more outlying houses in the very near future, although no definite announcement has been made as yet.

Gerald T. Gallagher, exploitation manager of the Milwaukee branch of the Fox Film Corporation, has left for Beloit, Janesville and Oshkosh, after spending several weeks in Milwaukee directing the exploitation of first run attractions.

Lou Holtz, formerly manager of the Lorraine theatre and generally known as one of the most resourceful outlying exhibitors in this vicinity, has been placed in charge of box office checking for Pathe in Milwaukee.

More than 100 exhibitors from various parts of the state gathered at the Garden theatre, Milwaukee, last week to attend the most successful pre-view screening in the history of the Milwaukee branch of the Producers Distributing Corporation, engineered by Charlie Lundgren, branch manager through the courtesy of O. J. Wooden, house manager of the Garden.

Stanley Brown, manager of Saxe's Strand theatre, is in very good spirits right now, for the Strand just completed its most successful week in four months.

Frank Steffens, manager of the new Rex theatre at Racine, Wis., brought a contented smile to Milwaukee's film row this week. The cause of the becoming hilarity was the successful opening of the Rex after many months of remodeling, during which it was converted into a mighty fine picture house.

Hayden O. Duke, home office representative of the Producers Distributors Corporation, dropped in at the Milwaukee branch in company with Cecil Mayberry, district manager, to spend Thursday in conference with the local staff.

Mark Morgan, booker for the Milwaukee branch of P. D. C., will be listed as among those present at the district bookers' meeting to be held in Chicago, Nov. 21.

Howard Waugh, energetic manager of Universal's Alhambra theatre, is back on the job again after being confined to his home for several days by a severe cold which threatened to turn into pneumonia. With Howard's hand on the throttle once more the Alhambra is again hitting on all six.

J. P. Gruwell, manager of the Ideal theatre, Wisconsin Rapids, came to Milwaukee a few days ago to arrange booking dates for his prosperous up-state house.

L. Oasis, manager of the Grand theatre, Racine, Wis., was another out-of-town figure to be seen on Film Row during the past week.

Roland Waterson, immaculate house manager of Saxe's Wisconsin theatre, Milwaukee, took time out Saturday afternoon to be an ordent fan at a Whitefish Bay football game.

George Levine, who has just added the supervision of Universal theatres in the Northwest to his duties as manager of the Milwaukee branch of Universal, is developing a reputation as one of the best dressers in local film circles.



Des Moines



THE Palace Theatre at Nevada, owned and operated by P. Grossman of Nevada, is being remodelled. Ten thousand dollars is being spent by Mr. Grossman in putting in a new front in the theatre, in a complete redecoration of the interior and in adding two hundred seats to the theatre auditorium.

Joe Cowan, recently added to the sales staff of Associated Producers from the staff of Universal, is the proud daddy of a seven pound boy. So the whole bunch have been rejoicing with him for he has been passing around candy and great big cigars.

Vic Newton of Des Moines, who owned the Garden Theatre in Omaha, has sold the house to L. J. Wagner. L. W. Deckson is the manager of the theatre.

L. A. Cahill is covering Iowa territory for Warner Brothers. He used to be with the Mutual Film Corporation and since then has been in the sign business.

The Universal Club, organized for the purpose of promoting a spirit of fellowship among the members of the Universal Exchange staff and also to act as a boosters' club for Universal pictures, was addressed last Wednesday by Bill Moran, chief of the fire fighters in DesMoines.

"Curlie" Calvert, who has been salesman for Universal in Iowa territory for years at different periods is now covering Nebraska territory for Associated Exhibitors.

Manager Frank Crawford of the Famous Players office with Jack Curry, ad sales manager, and the sales staff, O'Hara, Coplan, Saveride, Barker, Robbins and Rushing, returned enthusiastic from the sales convention in Omaha. They were there on Tuesday and Wednesday.

Maynard England, poster boy and advertising manager, is back at the Metro-Goldwyn office after an operation for the removal of bum tonsils. He didn't enjoy his vacation at all.

Steve Colleton, home office auditor, has been at the DesMoines office of Metro-Goldwyn.

R. H. Fairchild won the division prize in the contest of F.B.O. among the sales staffs.

Fred Ashley had been added to the staff of the First National office. He is assistant postal clerk. He came to the picture game from the drug business.

Grace Gannon, stenographer of the F.B.O. exchange, will spend the Thanksgiving holidays in Omaha and will attend the Notre Dame-Nebraska game.

The Famous Players office is entertaining Roy Abegmala, auditor from the New York office.

Manager Young of the F.B.O. office is spending all his time in the territory working on the sales drive.

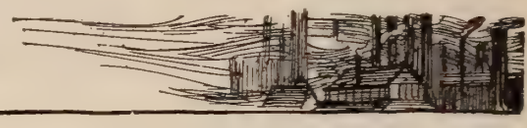
Visitors in Movie Row were F. R. Bandy of the Princess Theatre at Britt, Eller Metzger of the Strand Theatre at Creston, William Johnson, who recently sold his Rialto Theatre at Fort Dodge to A. H. Blank and was making a social call at the exchanges, Mr. Costen of the Eastern Iowa Theatres Company and Mrs. W. H. Gilbert of the Princess Theatre at Stewart.

A communication from P. R. Touney of the Rialto Theatre, Fort Dodge, Iowa, draws our attention to an error in these columns of last week's edition.

The News stated that Harry Mitznik of Des Moines would manage the Rialto of Fort Dodge. The Rialto has recently come under the ownership of A. H. Blank. Both the Rialto and the Majestic will continue to be under the management of Mr. Touney.



Central Penn



C. FLOYD HOPKINS, in charge of the Wilmer & Vincent theatres in the district comprising Harrisburg and Reading, has been appointed chairman of the Civic Committee of the Harrisburg Chamber of Commerce. The appointment was made on November 10 by President Francis J. Hall of the Chamber.

The Orpheum Theatre, Harrisburg, which the Wilmer & Vincent interests are rebuilding at an expenditure of $750,000, is to change its name to the "State," according to announcement made on November 9, by C. Floyd Hopkins, who heads the Wilmer & Vincent theatres in that city and Reading. This will be the third name for the theatre. The Majestic, the present Wilmer & Vincent combined vaudeville and picture house, will become a legitimate theatre when the "State" is opened early in the coming year.

Johnny Newkirk, manager of one of the leading picture houses in Allentown, and formerly manager of the Victoria, in Harrisburg, visited his parents, Mr. and Mrs. Charles M. Newkirk, in the latter city, over Sunday, November 8.

Reports from the coal mining regions of Pennsylvania, where the miners' strike has been in progress for close to three months, indicate that the strike has been having some surprising effects on the business of the motion picture theatres. Whereas it was anticipated that there would be a marked and general falling off in theatre receipts when the miners became idle, due to their wages stopping, it has actually worked out that in many mining sections the theatres have been doing more than normal business.

Russell A. Bovim, director of Loew's Regent theatre, Harrisburg, has announced that hereafter one act of vaudeville will be included in the weekly picture programs at the theatre.

Sydney J. Gates, formerly managing director of Loew's Regent theatre, Harrisburg, who was recently transferred to the offices of the Loew district headquarters in Pittsburgh, has just been placed in a managerial position in Loew's Aldine theatre, in that city.

Armistice Day, November 11, was marked by special exercises in honor of the "Gold Star Mothers" of Harrisburg, in the Victoria theatre.

The strangest visitor ever to seek admittance to the Rialto picture theatre, Lewistown, Mifflin county, Pa., was a wild raccoon, which arrived there at 5 a. m., November 12.



St. Louis



THE St. Louis motion picture houses are doing their bit to put over the Community Fund Drive. Spyros Skouras is chairman of the motion picture division of the general committee conducting the campaign for donations. The drive lasts until November 23. It started November 13.

A male beauty contest is being staged as a feature of the annual St. Louis Movie Ball to be given at the St. Louis Coliseum, Jefferson and Washington avenues, on the night of November 21. The affair is under the auspices of the Moving Picture Operators Local Union No. 143.

Robert Smith, formerly manager of the New Grand Central Theatre, has been appointed general manager for William Goldman's string of theatres. He has entered upon his new duties.

Mrs. I. W. Rodgers was a visitor of the week. Her health is somewhat improved. While here she consulted her local physician.

Visitors from out-of-town during the week included: Jim Reilly, Alton, Ill.; J. Ludwig, Benton, Ill., who owns the Washington Theatre, Belleville, Ill.; Walter Thimmig, Duquoin, Ill.; Grant Martin, Casey, Ill.; Jim Gray, Rolla, Mo.; Joe Hewitt, Robinson, Ill., and Verne Coffman of Mowequa, Ill.

Jack Underwood popular manager here for Enterprize Distributing Corporation the past several years hit the road for Dallas, Tex., early on Saturday morning and announced that he would reach the Texas town by Monday morning or bust a couple of tires and spares in the attempt. He hoped to get to Dallas in time to attend the convention of the Texas exhibitors scheduled for Monday and Tuesday, November 16 and 17. He has been succeeded here by Jimmie Rogers, a regular guy, who formerly managed Enterprise's office in Omaha.

Metro-Goldwyn-Mayer have moved into their handsome new offices at 3332 Olive street and now has one of the finest film exchanges in the Central West.

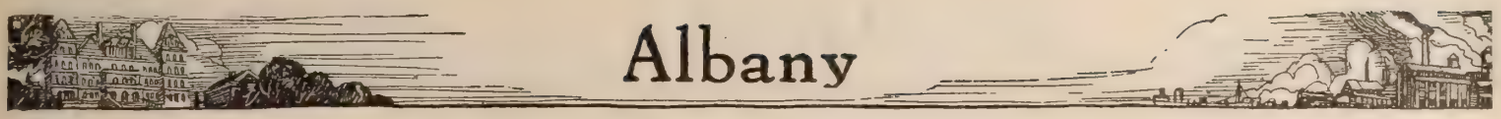
United Artists have taken the old M G. M. office at 3330 Olive street. They moved from the second floor of the Plaza Hotel building.

C. D. Hill, district manager for Producers Distributing Corporation, has gone to Omaha, Nebr.

Eddie Saunders, general sales manager for Metro-Goldwyn-Mayer presided at a general sales conference held at the local exchange on Sunday morning, November 15.

Tom McKean of F. B. O. visited Jefferson City, Fulton, Eldon and other towns in that vicinity during the week.

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Albany

AMOS LEONARD, who makes his home in Syracuse, but who has been working out of the Pathe office in Albany as a salesman for some time past, was promoted during the past week, and is now district serial sales representative, dividing his time between Albany, Boston and New Haven.

It looks as though Leonard Garvey, who is the sole exhibitor in Clinton, a village outside of Utica, is to have some competition. According to a well substantiated report along Film Row, parties are now planning to erect a theatre in Clinton in the near future.

Good work was done by Herman Vineberg, manager of the Albany and Regent theatres in Albany during the past week, not only at his theatres but also in a civic way, for Mr. Vineberg was chosen, together with a group of business men, to serve as captain in the Community Chest Fund drive, which was one of the big outstanding successes of the week.

With a thousand and one things to do, Walter Hays, of Buffalo, one of the heads of the Mitchell H. Mark Realty company, and its group of theatres in Albany, Troy, Utica, Watertown, Syracuse and elsewhere, found time enough to drop off in Albany for a few hours last week on his way from New York to Buffalo. Mr. Hays had a brief conference with Uly S. Hill, who handles the houses in Albany and Troy.

W. V. A. Mack, better known, perhaps among his friends as "Alphabet Mack" and who is the short subject sales manager for Pathe out of New York, spent a day in Albany while journeying back from Buffalo to the metropolis. Tom North, who handles exploitation for Pathe, was also in town for a couple of days.

The Idle Hour in Unadilla is scheduled to reopen this month with J. W. Standish, a veteran showman from New York City, at the helm. The house will operate three nights a week. Mr. Standish made his first trip to Albany last week.

There has been a change made in the management of the Associated Exhibitors' office in Albany with Abe Eskin succeeding Charles Boyd.

J. H. MacIntyre, who looks after the interest of Paramount in Albany, returned last week from a business trip to Chicago. Edward Urschel is the new booker at the Pathe exchange in place of Arthur O'Toole, who returned to St. Louis. Barney Frank, Pathe salesman out of Syracuse, is sporting a new closed automobile.

Since the Eckel theatre has been taken over by the Strand interests, a change of policy has been inaugurated with a flat twenty-five cent admission throughout the entire day and evening.

Fred Robke, was has been connected with the United Artists exchange in town, is now associated with the First National exchange.

Mrs. C. H. Buckley, wife of the owner of the Leland and the Clinton Square theatres in Albany, is recovering from the effects of a recent operation for appendicitis. Many of the exchanges sent Mrs. Buckley flowers while she was at the hospital.

The past week brought William Shirley of Schenectady back home from his latest trip to Florida.

Meyer Paul, is assisting Mike Freedman these days in handling the Woodlawn theatre in Schenectady.

William Smalley, of Cooperstown, was in Albany the other day, dropping in at the Film Board of Trade rooms for a few moments' chat. M. P. Moran, a well known exhibitor from Coxsackie, was also in town.

Joseph Cantor has been named as local manager for the Freedom Film exchange that is occupying a couple of rooms on the second floor of a block in Clinton avenue.

Robert Mochrie had his first experience with Vermont roads a week ago, when he drove over to the Darthmouth - Cornell game, making Rutland for the first night, and then consuming half the next day in negotiating the remaining fifty miles. William Dillon, of Ithaca, who is president of the New York State M. P. T. O., was also at the game, rooting for Cornell.

The Lyric theatre in Albany, which was recently taken over by new parties, will be known from now on as "Dreamland." The place has been considerably improved.

W. Earl Leonard, who has been connected with the New York State Motion Picture Commission's bureau at the State Capitol in Albany, was married on Monday night, November 16, at Glens Falls, with Winifred O'Neil, of that city as the bride.

John W. Ludlow, manager of the Victoria theatre in Watertown, has just returned from a week's vacation spent with friends in Ottawa and Brockville.

Claude V. Fish, of the American in Schenectady, is handing out the cigars these days as he announces that "it's a girl." Jerome B. Harrison manager of the Savoy and Empire in Syracuse, is also doing the same in that city.

Edward Walsh, manager of the Albany theatre in Schenectady, is working hard these days in bringing the house to the highest possible standard.

Manager Roach, of the Strand in Schenectady, had his troubles last week when a $750 generator burned out through a ground wire. It so happened, however, that there was an extra machine in the house and the shows were able to proceed without any interruption.

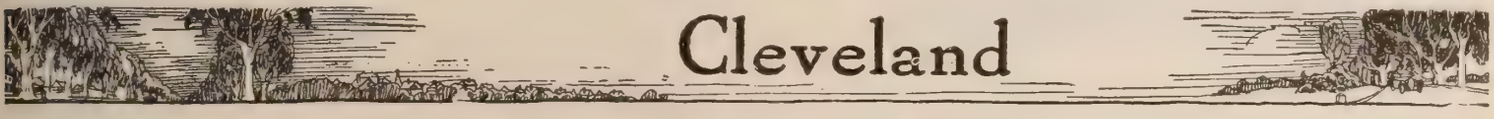
Benjamin W. Harriman, who came to this part of the state several weeks ago, on the lookout for a theatre, is now connected with the Strand theatre in Schenectady. Mr. Harriman ran the Century theatre in Lawrence, Mass., for a considerable period and then sold the house to other parties. Mrs. Harriman is an organist of rare ability and may later on be heard at some one of the local theatres.

C. L. Gardner has completed the installation of the fine new organ at the Pine Hills theatre in Albany, and has selected Fred Corcoran as his organist. Mr. Gardner is worrying somewhat, however, over the coal situation as he has just enough in his bins to last him for another month or so.

Harry Hellman, owner of the Royal theatre in Albany, is spending a portion of each day at his camp on Crooked Lake, twenty miles distant, where he is erecting a garage and incidentally clearing the wood lot which surrounds the handsome summer home.

The Civic League in Albany became active a week or two ago in complaining to the police of the city that exhibitors were admitting unaccompanied children to the theatres. Members of the city's police force investigated the complaint by the reformers and warned the exhibitors not to violate the law.

James Rose is doing an excellent business in the several theatres he is now running in Troy, Rensselaer, Kinderhook and Nassau. Harry Rose, a brother, has been made manager of the Bijou in Troy, while Elmer Griffin continues to handle Gardner Hall, another Troy theatre operated by Mr. Rose. John Doocy, who was formerly connected with the Griswold, and who was also at one time with the King theatre in Troy, has returned to the King, in the capacity of manager. William Orcutt has been selected by Mr. Rose to handle the Columbia theatre, in Rensselaer, while Henry Windekneckt looks after the houses in Kinderhook and Nassau.



Cleveland

THE Saturday morning children's matinees have been moved from the Loew's State to Loew's Park theatre. The reason for the change is clearly to bring the shows uptown thus making them available to a larger number of children.

Bob Rowan, manager of the Detroit office of the Standard Film Service Company is back on duty again after an illness of several weeks.

Manager Jones of the Columbia theatre has recently entered the motion picture field. It was previously confined to burlesque. Now, in addition to a two-and-a-half musical-comedy attraction of the vaudeville variety, Jones is offering a feature photoplay. Two shows are given daily, one matinee and one evening performance.

The Empress theatre in Akron, formerly owned and operated by Charles Brill is in process of being converted into a market house. The theatre closed as a place of amusement about a month ago.

I. Friedman, who is associated with Milton Pryer in the ownership and management of the Waldorf, Ideal, People's and Winter's theatres in Akron, is enjoying (we hope) a trip across the Atlantic. Friedman expects to be on the other side about six weeks.

Lemotto Smith, theatre owner of Alliance and Warren, is now in Florida, looking after his large interests down there. Smith just recently returned from a summer abroad.

Jack Steinberg, who owns the Regent theatre in Youngstown, has added the American theatre in Alliance to his possessions. George Manthos formerly had the American. Manthos says he has graduated from the picture business but neglected to state into what other form of activity he had entered.

Lee Marcus, general sales manager for F. B. O. stopped off Cleveland for a day last week to visit local exchange manager Lou Geiger in his native haunt. C. E. Penrod, central F. B. O. division manager was also here at the same time.

Max Marcus, of the U. S. Theatre, Cleveland, has been dismissed from the hospital where he has been confined for the past few weeks. Marcus is getting along fine, although not on regular duty as yet.

Ray Goldman has been named house manager of Warner's Circle theatre in Cleveland. The line-up at the Circle now is: Martin Printz, executive manager; Ray Goldman, house manager and Jimmy McBride, assistant house manager.

George Schade, leading Sandusky exhibitor, proprietor and manager of Schade's Theatre, was re-elected county commissioner at the last elections.

Col. Miller, manager of the Olympia theatre, Cleveland, is recovering from a long illness that has kept him from the theatre for many weeks.

Joseph A. Smith is the new owner of the Standard theatre at Cuyahoga Falls. He bought the house last week from P. M. Tracy.

Loew's Cameo theatre, Euclid Ave. is scheduled to open on Thanksgiving day. The Cameo will be Loew's ninth Cleveland house. Its policy has not been definitely determined yet.

Omaha

L. A. CAHILL, formerly associated with the Mutual Film company, is now with Warner Brothers, covering part of the Iowa territory.

Clarence Lacey, who has had four years experience in the motion picture business, principally with C. J. Latta at the Empress, Shenandoah, Iowa, has gone in business for himself. He is proprietor of the Palace, at Exira, Iowa. He was a caller at Omaha exchanges this week.

The World theatre is being shorn of a big canopy adorning the front of the theatre, on order of the state supreme court.

Mrs. Cora Mortensen, inspector for Universal, has resigned, and Mrs. Cal Horton has taken her place. Mrs. Horton was formerly with Universal.

D. Scott, manager of Blaine Cook's theatre at Le Mars, Iowa, was in town Tuesday.

John McBride, salesman for Universal, is home on account of illness.

The Universal exchange here has started a new plan to make its staff thoroughly acquainted with new releases. Every Wednesday a new film is shown before the personnel of the office. The plan has a second feature in that every employee makes out a report on how he or she likes each release. These reports are sent to the New York office.

F. A. Van Husan, manager for the Western Theatre Supply company, has just returned after a three weeks' trip to the east.

M. S. Colletan, auditor for Metro-Goldwyn, was here last week.

C. E. Williams, manager of the Park theatre here, has just purchased two new arc controls.

The Metro-Goldwyn office shines brightly after undergoing redecoration. The office furniture has all been refinished and the entire place has been made to look like new.

G. H. Bradford is a new salesman for the Producers Distributing exchange, coming here from Kansas City. He will cover the Iowa territory.

B. R. Greenblatt, salesman for Universal, who was in an accident recently, is back on the job and will be going out on the road in a few days.

O. B. Hullinger, who was recently connected with Universal in Des Moines, is covering part of the Iowa territory for the Warner Brothers exchange of Omaha.

J. J. Sullivan has arrived from Chicago to become salesman for the Western Supply company.

C. T. Lynch, manager of Metro-Goldwyn, has just returned from Fall City, Nebr.

T. Y. Henry and his "flying squad," Harry Stern and W. R. Barker, from the United Artists home office, are here for a few weeks.

J. J. Rogers, manager for the Enterprise Distributing corporation in Omaha, has been transferred to St. Louis.

W. H. Hoffman, who formerly operated theatres at Le Mars, Iowa, is opening a new theatre at Fairfield, Iowa. He is installing new Simplex projectors, new upholstered opera chairs, new Peerless lamps and a quantity of other equipment supplied by the Exhibitors Supply company.

M. G. Rogers is a new two-reel comedy salesman for Pathe.

Nellie Deal has been made secretary to James Patrick Shea, manager for the Associated Exhibitors here.

Mr. and Mrs. J. Douglas, Pierce, Nebr., were here on a recent shopping tour—downtown, not on film row.

H. B. Tyler, manager of the Royal theatre, Ainsworth, Nebr., was in town this week.



Victor Varconi, signed by Cecil B. De Mille for the leading male role in "The Volga Boatman," for Producers Dist. Corp.

C. T. Lynch, manager for Metro-Goldwyn, has been selected the best fire preventor for October.

J. A. Martens, and W. E. Dyer were here from Gretna, Nebr.

J. L. Stern, manager of the Independent Film company, is having bachelor days, his wife and kiddies having gone south for the winter.

The Liberty Film exchange is the center of a Charleston craze. Every noon the girls of the office dance the fancy steps to the tune of a handy phonograph. Gertrude and Stella Norwich of the Liberty office seem to be carrying off the honors.

The district offices of Famous Players of Omaha, Des Moines, Minneapolis and Sioux Falls will hold a convention at the Fontenelle Hotel, Omaha, November 10 and 11. The chief visitors will be John D. Clark, western division manager, from New York. Jimmy Clark, advertising representative, will also be here from the home office.

Salt Lake City is the present scene of operations of Jack Edwards of the Omaha office of Universal. Fred Walters is taking his place during his temporary absence from Omaha.

H. A. R. Dutton, president of the Exhibitors Supply Company, Chicago, spent two days here last week visiting his brother, H. O. Dutton, Omaha manager for the same company. On his way back home he spent one day at Des Moines at the branch office there.

A. Novitski and "Curley" Calvert have joined the ranks of the Associated Exhibitors force. Mr. Novitski was with Universal here, and Mr. Calvert was formerly at Des Moines.

Henry Hower has just sold his theatre, the Victoria, located at 24th and Fort streets, Omaha, to Tom Freeman. The buyer operated the Palm theatre here for years.

Gus Harms, manager of the Apollo theatre, failed to produce any evidence of success after a recent duck hunting trip to South Dakota. Like the fish which got away, so the South Dakota ducks eluded Mr. Harms' shots.

Park Agnew, booker for Metro-Goldwyn, recently had the misfortune of losing his father. Mr. Agnew attended funeral services at Billings, Mont.

The Western Theatre Supply Company has just installed a new Daylite screen at the Strand theatre at Hastings, Nebr.

Denver

HARRY NOLAN has returned to Denver after six weeks absence during which he has traveled throughout the middle west, eastern, and southern sections of the United States. Mr. Nolan is one of the pioneers of the film industry in the Denver territory. At present he is an exhibitor owning theatres in Greeley, Pueblo, and Grand Junction, Colorado.

Business among all Denver theatres suddenly jumped away up last Thursday and continued through the balance of the week when hundreds of Colorado school teachers came to Denver to attend a convention.

Up in La Voye, Wyoming, at the edge of the great oil fields, C. H. Reeder has disposed of his interests in the operations of the well known Castle Creek theatre. Four business men including the druggist and the postman have bought Mr. Reeder's interest and employed Frank J. Painter and Lee Wade to take over the active management.

Robert J. Garland, manager of Metro-Goldwyn has left for a two weeks sales trip. He expects to visit all exhibitors in western Nebraska, and in the Big Horn basin country of Wyoming.

The Rialto theatre, a Paramount first run house on Curtis street will soon undergo rather extensive alterations which will be made along with the installation of a new organ. Most of the improvement beside the installation of the organ will be the building of a large orchestra pit, something new and novel in this line.

W. F. Reilly, auditor from the Metro-Goldwyn Home Office is in Denver working in the local branch of his organization.

Jack Krum, manager of United Artists made a short trip to Raton, New Mexico and Trinidad, Colorado last week. Eugene Gerbase, Universal manager returned Sunday from a business trip to Raton, N. M. and Sante Fe, N. M.

Dewey Spoor, manager of the Critcher theatre, Besemer, Colorado, came to Denver yesterday on a combined business and pleasure trip. While here he will be treated for an infection in his hand which has become rather serious.

E. J. Drucker, manager of the local independent Deluxe Feature Film Exchange has resigned as a member of the local Film Board of Trade.

Frank Harris, former Denver film man and now District Manager for Pathe is visiting the local Pathe exchange. Mr. Harris arrived in Denver last Thursday for an indefinite stay.

Hugh Braly, manager, and his entire local sales force left early this week to attend a western sales convention. They will return the latter part of the week.

C. M. Van Horn, local Pathe branch manager for the past year has resigned to return to the coast, where most of his interests are at the present time. He will become affiliated with the San Francisco branch of Pathe entering upon his new duties sometime next week.

S. B. Rahn formerly associated with the Minneapolis branch of Pathe has arrived in Denver to assume the management of the local branch of Pathe Exchange Inc. Mr. Rahn succeeds C. M. Van Horn whose resignation became effective November 15th.

A. P. Archer, local Educational manager, is making a sales trip to Colorado Springs, Pueblo, and other southern points, returning Saturday, November 15. R. J. Garland, manager of Metro-Goldwyn is away on a sales trip into the western Nebraska and Wyoming territories.

Exhibitors visiting the city during the past week were J. J. Goodstein, Palm Theatre, Pueblo, Colo.; B. P. McCormick, Liberty theatre, Florence, Col.; Grant Beach of the Variety theatre, Akron, Colo.; Ed. Marquard, Longmont theatre, Longmont, Colorado.



Salt Lake City



J. T. Scheffield, General Manager for Greater Features Incorporated, has just left here, and will make a short trip into the territory before returning to the home office. James R. Keitz local branch manager for Greater Features, left with Scheffield to go into Idaho as far as Pocatello. From there Scheffield will leave him and Keitz will go as far as Boise.

C. F. Parr, manager of the local Producers Distributing Corporation exchange, is leaving the latter part of this week for the key centers of Montana.

C. C. McDermond, salesman for Producers Distributing Corporation, is on an extensive trip through Southern Utah. Dave Schayer is completing his trip around Boise, Idaho.

Walter S. Rand is the new salesmanager here for United Artists. Rand arrived here the beginning of this week from New York. Carl Stearn will leave this week for Seattle, Washington, to take charge of the Warner Brothers Exchange there. Joe Dowd and Milton Cohn, United Artist salesmen, have both been in the city for a conference with Rand and are now going back into their respective territories.

George Mayne, owner of the local Preferred Pictures exchange, has come in from his trip into the Idaho territory and is leaving the last of this week to return to this section. E. Peck, who was formerly booker for this exchange, has resigned. Joe Roden, who has been connected with Associated First National here, is to be assistant manager for Mayne.

Frank Harris, Western District Manager for Pathe, was in this city the beginning of this week on his way to Denver where he will be for the next week or ten days.

Bennett J. Brandon, Special Serial Representative for Pathe, is now working in the Salt Lake territory for two weeks before returning to New York.

W. G. Seib, in charge of the local Pathe office is expecting R. D. Boomer and J. C. Hamal in from their territories the latter part of the week to attend the regular weekly sales meeting.

George E. Jensen and Jack Connors, salesmen for Warner Brothers, are now in the Idaho territory. L. W. Hyde is covering the Northern Utah section out of this office.

Claude Hawkes and Vete Stewart are both in the Idaho territory out of the local Associated First National office. Stewart is going on up into Montana from there.

A. A. Schmidt, General Western Representative for F. B. O., will arrive in this city right away to spend a few weeks here.

W. K. Bloom is now in Southern Utah, and J. K. Soloman is in the Wyoming section out of the local F. B. O. office.

Samuel Henley has resigned his position as manager for Universal in this city and has left for Los Angeles where he expects to make connections with his brother Hobart Henley, who is director for Metro-Goldwyn there.

The new manager for the Universal exchange here is Mathew Aparton.

L. J. Schlaiffer, Division Manager for Universal is expected to arrive here some time next week.

F. A. Flader, Assistant General Manager of Theatres for Universal, is in this city on business connected with the Kinema theatre.

Carsten Dahnkin of the American Theatre in this city, is expected back from an extended trip to New York the first part of this week.

W. M. Hughart who has been selling for Fox in this territory, has resigned to take the Associated Exhibitor's office at Butte, Montana. Hughart will be succeeded by H. A. Black, formerly branch manager at Seattle, Washington. Black was at one time Vitagraph manager at Salt Lake and is well known by Montana exhibitors. He will have his headquarters at Butte. Local Fox manager, H. Bradley Fish, is leaving the latter part of this week to meet Black in Butte.

David McElhenney is in Idaho on a seven weeks' trip. J. A. Tidwell is just back from a trip through Southern Utah.

A. G. Pickett, who has been in charge of the local Famous Players-Lasky exchange in this city, has resigned to take charge of a string of houses in Arizona. Pickett is to be succeeded by L. J. McGinley, who has been traveling out of this exchange in the Montana territory, for several years.

The Gem Theatre of Bingham, Utah, has changed from the hands of L. Strike to Mr. Chesler,

Among exhibitors visiting the row this week are: Walter Stevens, owner of the Gem Theatre, Montpelier, Idaho; (Uncle) Bert Martin of a circuit of theatres near Castle Gate, Utah; L. F. Brown, owner of the Isis Theatre, Preston, Idaho; Mrs. J. E. Tietpjen of the Jewel Theatre, Santaquin, Utah, and S. B. Steck, operating the Lyceum Theatre, Ogden, Utica.



Cincinnati



THE Strand theatre, one of the Libson houses, announces that it will conduct beginning Sunday, November 15, bargain shows, from 10 a.m. to 1 p.m. An admission price of 25c for the entire house will prevail at these performances. After one p. m. the regular prices will prevail. The idea has been worked successfully in other cities.

Al. Frank, veteran projectionist, for many years on the road with exceptional pictures for the Mitchell and McCarthy offices, is laying off this season and at off times is handling the booth at the Grand Opera House whenever a picture is shown there. Frank also acts in the capacity of general projection advisor for numerous theatres installing new machines as he is considered an expert in this field.

P. Smith of the Avonel and Sylvia theatres, Bellvue, Ky., bought several feature pictures when at the film building the other day.

Eddy Riesenbeck, the energetic little head usher at the Gifts theatre is one of those ambitious young chaps who is bound to get ahead. Eddy is always thinking of some way of not only seating people in the theatre but how to get more of them in. On last week's feature he was given a free hand to arrange some exploitation campaign and the way he did it would be a credit to some of the veterans in the exploitation game.

Ed. Keen of the Oxford theatre, Oxford, Ohio, always has a hard time picking his pictures while in the city. Oxford is a college town the home of Miami University and the boys are hard to please.

Howard Frankel was a visitor at Film Row last week, booking pictures for the Majestic theatre, Sidney, O. which he recently added to his growing chain of movie houses.

Ralph Kinsler, for five years office manager for F.B.O. has resigned his position and on last Monday left for Florida by motor with Ed. Booth, former manager of the firm in Cincinnati, to enter into some private business. Johnny Eifert, office manager for Standard, has resigned and will assume Kinsler's duties at F.B.O. at once.

J. F. Carl of the Metropolitan Standard, has resigned and will as other exhibitor to visit the film buildings recently.

Sammy Marks, salesman for F. B.O. while away on a trip last week, suffered quite a loss when a burglar entered his home and stole a diamond ring valued at four hundred dollars and a valuable bar pin.

Maurice Strauss, manager for Progress, has resigned and his place has been filled by H. Hirsh, formerly of the Cleveland office of the same firm. Elmer McKinley will continue as office manager as of yore.

W. F. LaSance, of the Universal sales force won the Century Comedy sales contest that was recently conducted by the firm.

G. F. Passe, of the Forum theatre, Hillsborough, O., spent several days in the city last week making the rounds of the film buildings and exchanges.

Chas. Gross, owner and manager of the Columbia theatre, Dayton, O., was another welcome visitor to Film Row last week.

Doc. Kolb, controlling numerous suburban houses in Cincinnati and vicinity, has booked some of the largest pictures obtainable for his various houses.

W. Crist of the Opera House, Williamsburg, O., and A. Herman of the Gaiety theatre, Erlanger, Ky., were also prospective film buyers last week while on a trip to this city.



Kansas City



FRANK CASS, who has been city salesman for Pathe many years, has been promoted to assume the responsibilities of West Coast Special Serial Sales Representative, covering the Los Angeles, San Francisco, Portland and Seattle offices.

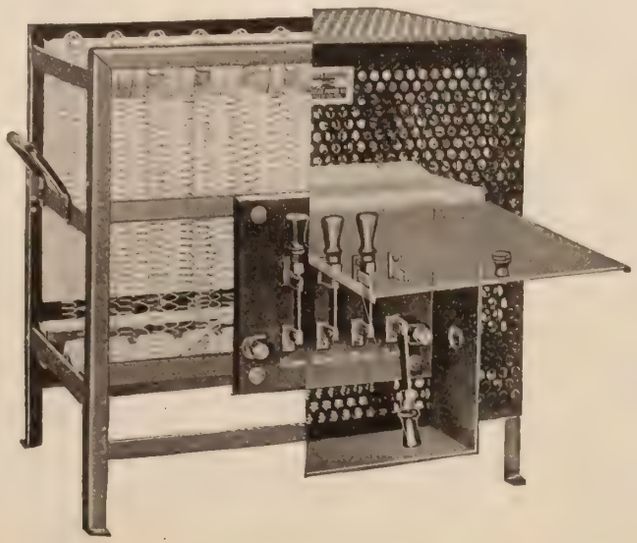
Exhibitors of St. Joseph held a meeting Friday of this week at which several members of the Kansas City branch attended. Among those present was C. E. Cook, business manager of the M. P.T.O.A. of Kansas-Missouri.

Among theatre changes are the following: G. E. Gamel has sold the Royal theatre, Thayer, Mo., to R. A. Griffith; the Opera House, Newberg, Mo., is under new management; J. E. Harper has opened a new Community theatre at Blythedale, Mo

Two suburban theatres turned over to the Charities Drive their entire proceeds for one night. The Ritz, new suburban house, was one of these, the Colonial the other.

C. A. Schultz, branch manager for P.D.C., is out in the territory in helping to put over the Exhibitors-Month program.

POWER'S MULTIPLE COIL RHEOSTAT



Weighs less than one-third of grid type rheostat. Easily moved by one man.

Multiple Coil Units—One coil carrying five amps. —balance ten amps. each.

Small amperage carried by each coil allows use of small wires which permit perfect connections.

Loss of one coil does not affect others. If entire capacity of rheostat is not being used a new coil may be immediately switched in.

Coils can be replaced in a few minutes without difficulty and adjustments are easily made by means of knife switches.

Coils are special non-corrosive wire, strong and operate at very low temperature.

BETTER PROJECTION PAYS POWERS PROJECTOR

NICHOLAS POWER COMPANY
NINETY GOLD ST. NEW YORK, N.Y.

BETTER PROJECTION PAYS POWERS PROJECTOR

G. E. FUSED QUARTZ CONDENSERS

THE NICHOLAS POWER CO., INC. IS THE EXCLUSIVE NATIONAL DISTRIBUTOR OF G. E. FUSED QUARTZ CONDENSERS, a product of the Thompson Laboratory of the General Electric Company, representing nearly a century of scientific research and practical development. Fused Quartz is used in a variety of important scientific and manufacturing operations and is particularly valuable in the manufacture of condenser lenses for motion picture projection. It will not expand or contract except at extreme temperatures as its melting point is approximately 1750 degrees centigrade, and it transmits light with a greater efficiency than glass.

G. E. Fused Quartz Condensers have been used for over two years and in practical operation in a large number of theatres,—such as the Capitol of New York and the Palace of Washington,—the following facts have been established:

They can be subjected to intense heat or sudden change in temperature without danger of cracking.

The distance from the arc to the face of the lens is not limited, nor is it necessary to gradually raise or lower the temperature.

Pitting with hot particles of carbon and copper is not so apparent as with glass condensers and the clear fused quartz condenser therefore remains more efficient under similar conditions.

For experimental purposes a projector operating at 150 amperes was short circuited and the arc played across the face of the lens. Under such conditions the lens, of course, was badly pitted and the ordinary lens would be rendered unfit for further service. The G. E. Fused Quartz Condensers, however, were resurfaced at a cost of only $2 and were again in use within two days.

G. E. FUSED QUARTZ CONDENSERS ARE GUARANTEED AGAINST BREAKAGE BY HEAT

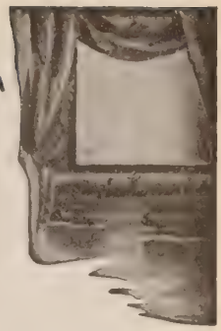
BETTER PROJECTION PAYS POWERS PROJECTOR

NICHOLAS POWER COMPANY
NINETY GOLD ST. NEW YORK, N.Y.

BETTER PROJECTION PAYS POWERS PROJECTOR



CONSTRUCTION & EQUIPMENT DEPARTMENT



California Leads in New Theatre Projects

Average House Costing $283,000 to Seat Approximately 1,400; Other Data

THE latest analysis of reports of new theatre projects shows several changes to the data published on new projects in our issue of October 10th. The forty reports from which the following data is arranged, represent by no means all the new projects which have been reported to MOTION PICTURE NEWS since October 10th, but are those that have been received within the past few weeks. In our October report of sixty projects totalling an estimated building cost of $21,000,000, Illinois led with a schedule over $5,000,000. However, in this week's report California leads with a total of $5,780,000, out of a total of $11,320,000 for the entire country. In other words, California actually represents fifty percent of all the building in the country—in total investment, not number of projects. Illinois takes second place with two projects grossing $3,500,000.

Three projects call for $2,000,000 and more investment; one for $1,500,000; two for one-half million dollars, and sixteen between $100,000 and $500,000.

The average cost per theatre for these forty projects reported is $283,000—a proof that theatres today are being built on an elaborate scale never before approached. In our October report it was shown that the average seating capacity for the projects analyzed was nearly 1,400. The figure is practically the same for the theatres here analyzed.

The individual reports from which this data is compiled are listed as follows:

CALIFORNIA

Hollywood—Plans are completed for the erection of two story Class A theatre bldg. and store to be erected at 5519-33 Hollywood Blvd. Site 96 x 165. Seating Cap. 1,600; Approx. cost $200,000. Owner Bard Bros.

Hollywood—Plans are being prepared for erection of theatre bldg. store and offices to be erected at the corner of Maplewood and Western Aves. Approx. cost $150,000. Site 60 x 178. Seating Cap. 900. Owners—West Coast Theatres.

Inglewood—Plans have been completed for the erection of theatre bldg. to be erected at Balloon St. and Hawthorne Blvd. Approx. cost $100,000. Owner George Williams, City Bldg. Insp. of Hawthorne.

Los Angeles—Plans are being drawn for the erection of theatre and office bldg. to be erected at Eleventh & Hill Sts. Approx. cost to be $2,000,000.

Los Angeles—Plans are being prepared for the erection of a $2,500,000 theatre bldg. to be erected by the Fox Film Corporation. Site has not yet been selected.

San Diego—Plans are being prepared for erection of theatre bldg. on the southwest cor. of Park Blvd. and University Ave. Approx. cost $100,000; site 111 x 143. Owners—G. A. and K. G. Bush.

San Francisco—Plans are being prepared for the erection of Class A theatre bldg. with seating capacity of 1,500 to be erected at the southeast corner of 29th Ave. and Taraval St. Approx. cost $130,000. Owners—Blumenfeld Theatre Circuit.

San Francisco—Plans are being completed for the erection of theatre bldg. at northeast corner of 48th Ave. and Cabrillo St. There will be ten stores in connection with the theatre. Owner—Oceanside Amusement Co.

San Francisco—Plans have been completed for erection of theatre bldg. market and stores to be erected on the east side of Divisadero St. between Hayes and Grove. Reid Bros., Archts., have prepared plans. Approx. cost $500,000. Owners—Milton H. Lees & Samuel H. Levin.

San Jose—Binder & Curtis, Architects are preparing plans for the erection of theatre bldg. at Hester on garage site opposite the Hestor School. Seating Cap. 1,000. Approx. cost $100,000—Leasees of theatre bldg. built by V. A. Benson will be Enno Lion and E. Rosenthal.

FLORIDA

Titusville—Plans are being prepared for erection of theatre bldg. on the river front on Main St. just off Washington Ave. Approx. cost $200,000. Site 100 x 130; Seating Cap. 1,500. Owners—Mr. and Mr. Van Croix.

(*Continued on page* 2288)

PRICES

IT is an accepted custom that no theatre equipment be bought without a certain amount of bargaining. Exhibitors never call a closed season on prices — when the prices are of equipment. Ten, twenty or twenty-five off list on standard apparatus, or the selection of a substitute apparatus of inferior quality costing less is the haven for these buyers.

Pursued equally diligently by many dealers is the practice of jacking up prices on auxiliary apparatus so that the ten, twenty or twenty-five off on the important equipment does not crimp their profit too severely — or to the same end, by the substitution of inferior products.

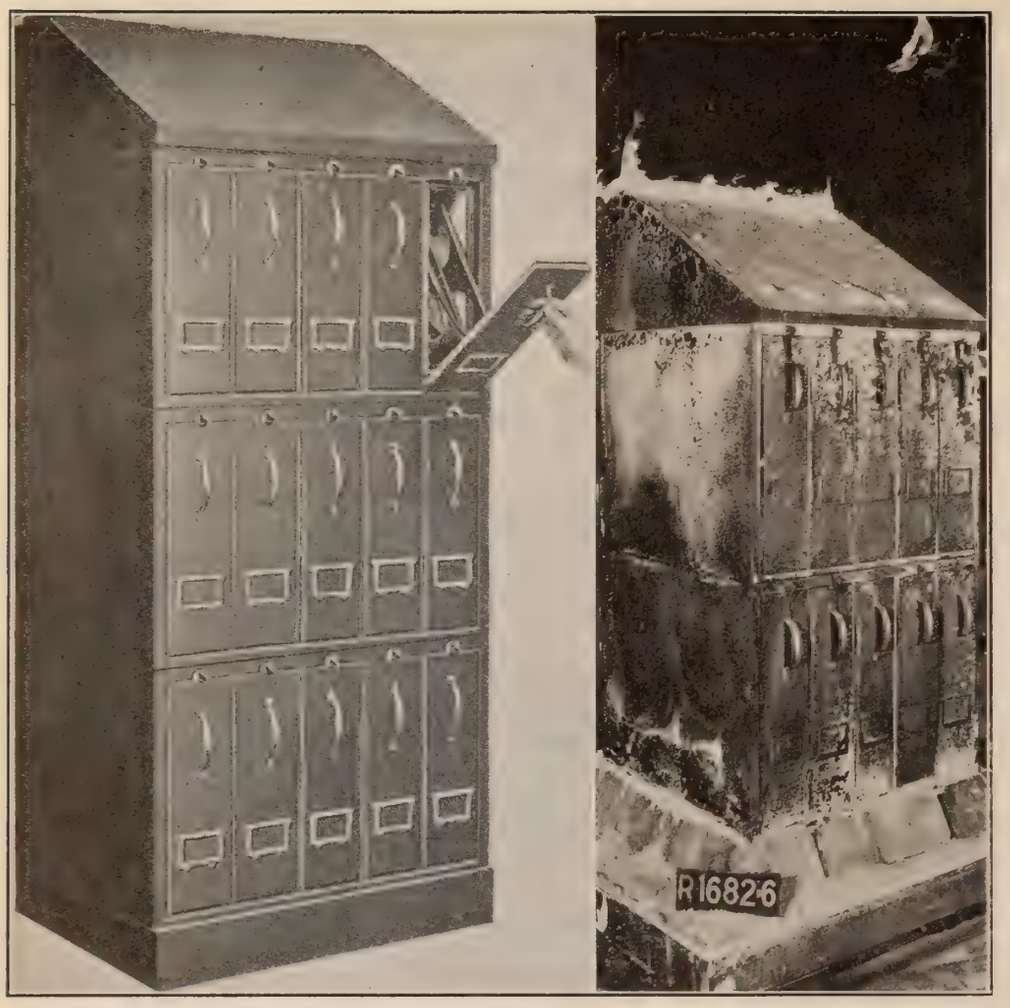
That this game of price jockeying — and it seems only that — actually profits either side is questionable. The exhibitor at times buys cheaper and then again he does not. He does not on the occasion where an unjustifiably large margin of profit is slapped on to any number of items that escape for one reason or another, close buying. Or he does not help his cause when he buys cheap substitutes.

But the dealer bears the blame in no small share for this price dickering. He plays the game of wits with the buyer — and usually his profit due to price cutting, added selling costs, long credit risks, etc., is severely curtailed. Unethical competition is also often to blame.

That the present buying practices tend to retard the more general use of standard high grade equipment there can be no doubt. They also make for unhealthy credit risks and business methods. The manufacturer feels their reflection in greater sales resistance.

Summed up, equipment trading as carried on today is conducted to the actual detriment of all concerned. We do not need to point to the road of reform — it's too obvious. But we do know that it is high time that this phase of the motion picture industry decided to carry on as if it were a legitimate business.

P. M. ABBOTT.



On the left is shown the American Film Safe Cabinet used for Film Storage in Projection Rooms, Exchanges, Labratories, etc. The fire charred object on the right is also an American Film Safe Cabinet after it had been submitted to severe heat tests by the Underwriters Labratories.

New Film Cabinet Reduces Fire Hazard and Insurance Rates

AN equipment that is now being installed in many motion picture theatres and which deserves comment due to its unusual features and benefits to a theatre in which it is installed is the American Film Safe, a cabinet expressly designed for the storage of motion picture film.

The American Film Safe is constructed having numerous individual compartments in which either one thousand foot or two thousand foot reels of film are stored. The reel of film is inserted by simply pulling back a conveniently arranged cover and allowing the reel to roll into place, the cover automatically closing.

Perhaps the feature of this film cabinet that will appeal most strongly to exhibitors lies in the fact that insurance organizations are making substantial reductions in rates wherever this this particular type of film safe is installed. This, because the apparatus has been passed by the Fire Underwriters' Laboratories.

The safe itself is made of rolled sheet metal and is claimed to be practically indestructible. It is of unit construction and may be added to or re-arranged at will. Each film is housed in a separate fire-proof compartment and is suspended on a film carriage, which automatically moves forward when the door to the compartment is opened, making the film readily accessible.

This new equipment is apparently in keeping with the time, i. e., new apparatus of improved design, which tend to make for more efficient operation of theatres and, also, in many instances, for better shows.

Will Build Modern Theatre At Biloxi, Miss.

Advices from Biloxi, Miss., are that Max and Jack Yellen of New Orleans, La., will build a $500,000 motion picture theatre on Lameuse street, Biloxi. The building will be three stories in height and of reinforced concrete and brick construction.

Three New Theatres For The Middle West

Contracts for the construction of a new theatre in Crystal Lake, Ill., has been awarded to the Olson & Green Construction Company of that city. Fred O. Diering, 1839 Crawford avenue, is the owner of the building. The theatre will be of pressed brick, brick and terra cotta construction and cost about $85,000.

The new Marshall Theatre, Manchester avenue, Maplewood, Mo., is scheduled to open within the next several weeks. It will seat 1,600 persons and cost $175,000.

Gray & Contrakan will open their new Pantheon Theatre on North Grand avenue, Springfield, Ill., about December 6. It will have seats for 700 persons.

B. F. Shearer, Seattle, Making Extensive Tour of East

B. F. Shearer, president of the B. F. Shearer, Incorporated, Seattle, theatre equipment specialists, recently paid a visit to the News' offices and commented on the exceptionally encouraging conditions of theatre building on the West Coast, particularly in and around Seattle. Mr. Shearer predicts that 1926 will show a record of theatre building in his territory.

B. F. Shearer, Inc., who have completely decorated and equipped many West Coast theatres, are contemplating going into this business on a national scale. Mr. Shearer announces that these plans have been made due to the numerous requests that have been received from exhibitors from various parts of the country for services of his company.

Saland, Formerly of Film Developing Co., Opens Own

Nat Saland, who until recently was connected with the Film Developing Corporation in the capacity of vice president, has recently started a new laboratory of his own which is now operating under the name of Saland Film Laboratories, Inc., and located at Hudson Heights, New Jersey. Mr. Saland has been in the laboratory business for fifteen years.

The New ork office of the Saland Film Laboratories, Inc., is at 729 Seventh Avenue.

Wurlitzer Company Report Recent Sales

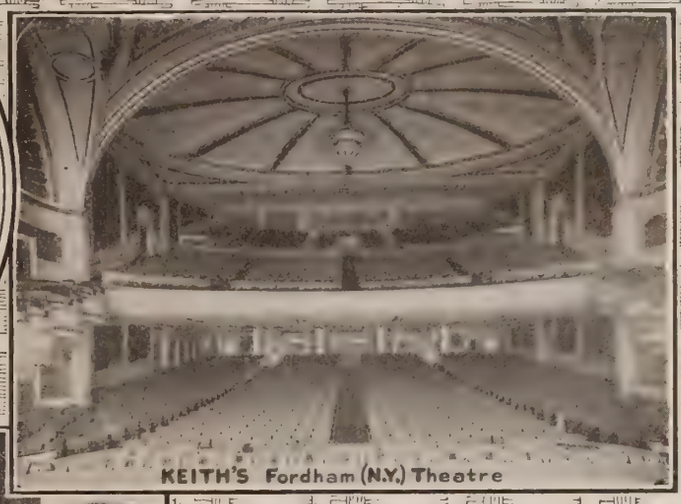
Some of the recent sales and consignments of the Wurlitzer Organ Company include Shea's North Park theatre at Buffalo, The Newman Theatre Corporation, Kansas City, The Dawn theatre, at Hillsdale, one of the Bijou Theatrical Enterprise chain, Stanley's Victoria at Philadelphia, the Hamilton theatre, Omaha, Neb., the West Coast Theatre, Oakland, Cal., owned by West Coast Theatres, Inc. and Loew's Ohio Theatre at Cleveland.



Foyer of Brill's Inwood Theatre, New York City.

Seating from the Box-Office Angle


O.C. 507


KEITH'S Fordham (N.Y.) Theatre




O.C. 329


O.C. 521


O.C. 517

HEYWOOD-WAKEFIELD theatre-seating experts planned and carried out the above installation. Through this service, seating capacity was brought up to 2202—a profitable performance from a box-office standpoint.

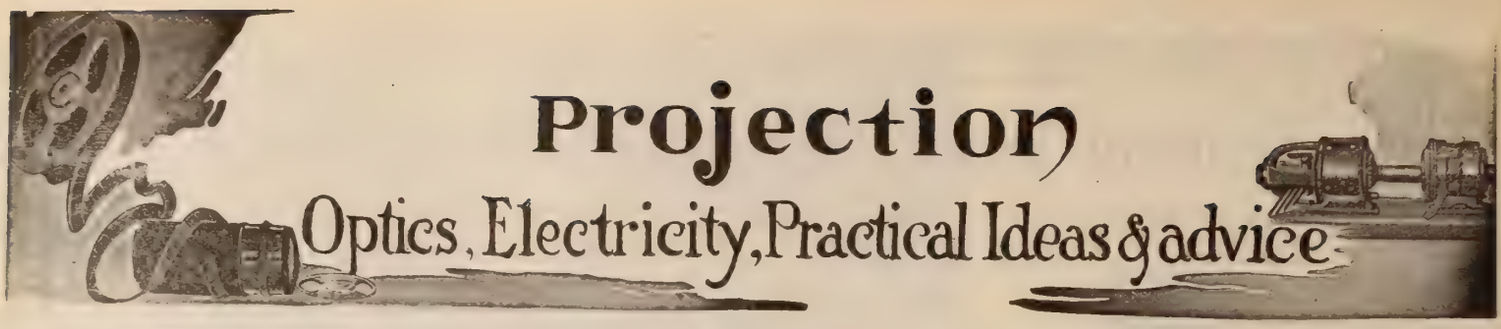
And these chairs involved no extra manufacturing expense. They were built up from regular *H-W* standards, seats and backs. This, too, is a money-saving service permitting almost unlimited selectivity.

Heywood-Wakefield theatre-seating experts are responsible for the profitable, practical, comfortable seating of numberless theatres throughout the United States. This same service is available to you, without cost or obligation in planning new or reseating installations. Get in touch with the most convenient *H-W* Warehouse before completing your seating plans. They will also assist in solving your other seating problems—in lobbies, rest rooms, smoking rooms, etc. Use our 99 years of seat-building experience.

HEYWOOD-WAKEFIELD CO. WAREHOUSES

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BOSTON 45, MASS.	KANSAS CITY, MO.	PHILADELPHIA, PA.
Winter Hill	1310 W. Eighth St.	244 So. 5th St.
BUFFALO, N. Y.	LOS ANGELES, CALIF.	PORTLAND, ORE.
Wells and Carroll Sts.	215 East 6th St.	148 No. Tenth St.
SAN FRANCISCO, CALIF.		ST. LOUIS, MO.
737 Howard St.		Sixth and O'Fallon Sts.

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Inquiries and Comments

Standardized Screen Brightness Part I

THE society of Motion Picture Engineers, not so very long ago, took the first important step toward achieving something which long has been sorely needed in the motion picture field—the standardization of screen brightness in the motion picture theatre.

The Society appointed a committee to investigate the possibilities of bringing about the desired conditions, but like many other first efforts, little success attended them since the committee reported back that because of the many variables involved it would prove extremely difficult, if not altogether impossible, to attain a standard screen brightness in any true sense of the word.

Let us hope, however, for the general good of the motion picture industry at large and in the interests of public welfare, that the Society of Motion Picture Engineers, will in no way relax its efforts to bring about a successful termination to its investigations.

Wasteful and Dangerous

We say for the motion picture industry at large and the general public welfare for the simple reason that the present chaotic conditions in the average run of better theatres is highly wasteful to producer and exhibitor alike and highly dangerous to the visual welfare of the theatre-going public.

The producing end pays the cost in the way of short-lived film, thereby resulting in higher rentals, at the same time involving a sheer waste of income earning film. Part of this resultant increased cost is undoubtedly passed on to the exhibitor but it is not always possible, nor even feasible for that matter, to make up the loss in this manner.

Then, too it is obviously unfair to penalize all exhibitors alike for something which only a few renters may be responsible for.

We use the word few reservedly since it is our firm belief that the average better theatre in this country uses considerably more light for screen illumination purposes than is actually required for continued safe vision. (This does not hold true for the average small town house.)

The mere fact that only the worst cases are exposed, due to the pronouncedly visible harm they do, is not proof, by any means, that the danger is confined to these instances alone. The only difference between these and the milder offenders lies in the fact that the one is readily apparent while the other is not.

The final result, however, is inescapably the same—film scrapped long before its time.

Aware of the Fact

That the producing end of the industry is fully aware of the waste in film thus resulting is easily seen. Slowly but surely efforts are being directed toward the end of jacking up exhibitors in the way of using means to conserve the film. Periodic inspections of projectors have long been in vogue in certain localities and educational efforts are now under way to reduce the evils of excessive screen brightness.

The producing organizations taking their cue from the S.M.P.E., are becoming increasingly active in their efforts to restrict this ever growing evil.

A Growing Danger

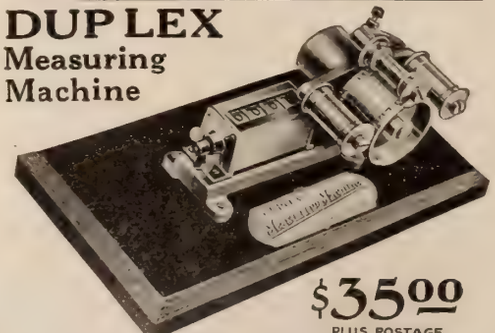
In this matter of film waste due to its excessive illumination grave concern seems to be felt over the indiscriminate use of the high intensity arc in houses where they are not actually needed. Not only does this light source possess extreme brilliancy but the quality of its color is such as to modify the resultant color of projected tinted film.

This color has been attacked with the object of removing it but so far unsuccessfully.

The high intensity arc, however, is not alone responsible for this depreciation in film condition. From this country, Canada and European countries we have received direct reports that the concentration of heat at the aperture resulting from use of other types of arc is receiving serious attention and one English company has placed on the market a form of heat absorbing glass to be used in connection therewith.

The reason for this should be evident. In this matter of light projection anything that involves light must, by the same token, involve heat. The two are inseparable and no "cold" light has, as yet been invented. Furthermore, it can be said that any increase in light is also attended by a corresponding increase in heat as far as projection is concerned. Thus, doubling the amount of light passing through the aperture is pretty certain to result in doubling the amount of heat radiated through the aperture.

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Measuring Machine



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Duplex Motion Picture Industries, Inc., Long Island City, N. Y.

When, in addition, the lesser absorption of heat energy, due to the absence of condenser lenses in some systems is considered, it is small wonder that the spot on the aperture is more intense than with the old form of arc.

This is not the principal factor, however; there is a more serious one. The reflector arc is highly efficient. It gives the same screen illumination as the most powerful D.C. ordinary arc at one-third to one-fourth the cost of operation. Herein lies the danger.

With the old condenser form of arc the exhibitor was not prone to use any more amperage than was required for satisfactory screen results. If anything, there was a tendency to use less because of the large bills for power which acted as a check upon his "over shooting" proclivities.

Now, however, every exhibitor, large or small has it within his means to get the equivalent of a high powered arc at a fraction of his former operating expense. The fact that he can secure lower amperage sizes of reflector arcs means little since the differential in operating costs between the various amperages is, after all, relatively small. There is a lower limit below which any reduction in operating costs becomes of little importance.

Here to Stay

The wide spread use of the reflector arc —and it will be widespread—will result in one of two things, either a clamor for standardization screen brightness or the use of heat absorbing glass.

For that matter, both appear to be desirable.

The reflector arc is here to stay. Any device which does the work of its predecessor at one-fourth the cost is not lightly to be tossed aside. Something of the kind has long been needed in the exhibiting field as the old arc was grossly inefficient.

We expect a prosperous future as far as the reflector arc is concerned. The manufacturers obviously are not concerned with the problem of film deterioration as long as their product does not involve greater danger from film fires. The danger with this device is no greater for that matter, than with others.

The exhibitor on the other hand is equally unconcerned in this matter since he is effecting great savings in operating costs. The burden of it appears to fall upon the producers. They seem to realize it and are preparing to meet it.

Film deterioration, aside from mechanical injury, is due to just one thing; that is, passing too much radiated energy in the form of light and heat, through it when at the aperture plane. It makes no difference whether this light is used to illuminate a picture at a distance of 50 feet or 300 feet the effect is the same.

On short "throws," however, a much lower intensity of light (beam candlepower, if you

(*Continued on page* 2589)



Outstanding Value

Given a free hand, most any concern can turn out seating that delights the eye—seating of luxury and comfort.

But it is quite another matter to produce that same seating at a price no higher than ordinary.

The remarkable *over-value* of Steel Theater Chairs is no less notable than their obvious superiority in comfort and beauty.

We welcome inquiries from practical theater owners who "have to be shown." We have some good solid facts to give them. Write us today.

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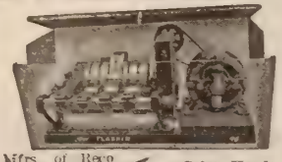
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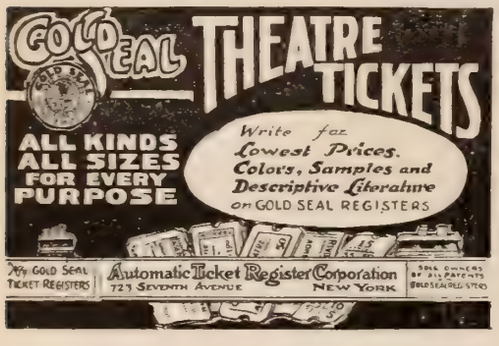
TALK from your screen WITH your quickly TYPEWRITTEN MESSAGES.

WHITE, AMBER or GREEN.

Accept no substitute.

RADIO-MAT SLIDE CO. MAKERS NEW YORK

IS THE STATIONERY OF THE SCREEN



Cal. Leads in New Theatre Projects

(*Continued from page* 2583)

ILLINOIS

Chicago—Rapp & Rapp are preparing plans for the erection of theatre bldg. to be erected at Cicero Ave. and Belmont St. Seating Cap. 2,500; Approx. cost $1,500,000; Site 175 x 250. Owners—Rubiner & Trinz & Balaban & Katz.

Chicago—Plans have been drawn by Tridstein & Co., Archts., for the erection of theatre bldg. to be erected at corner of Lawrence & Lipps Aves. Site 240 ft. on Lawrence and 212 ft. on Lipps. Seat. Cap. 3,000. Owners—Balaban & Katz & Lubliner & Trinz. Approx. Cost $2,000,000.

IOWA

Dubuque—Plans are being drawn by Architect C. I. Crajewski, B. & I. Bldg., for erection of theatre bldg. on Central Ave. at 14th St. Owner— W. H. Kreichmer, c/o Architect. Site 51 x 100.

Des Moines—Plans are being drawn by W. D. Holtzman, 406 Flynn Bldg., Archt., for erection of theatre bldg. and stores (2) on site 100 x 50 ft. to be erected on Beaver St. nr. Sheridan. Owner—R. G. Jones, c/o Archt.

KANSAS

Kansas City—DeFoe & Besecke, Archts., have completed plans for erection of theatre bldg. at 39th & Main Sts. on site 65 x 165. Seat. Cap. 3,000. Approx. Cost $200,000. Owner—R. L. Willis, 3804-06 Main St.

MARYLAND

Baltimore—A. Lowther Forrest, Archt., Professional Bldg. is drawing plans for erection of theatre bldg. at 1118 Light St. Approx. Cost $30,000. Owner—Jos. Brodie, Brodie Theatre.

MASSACHUSETTS

Springfield—Plans have been prepared for the erection of theatre bldg. to be erected where the Recreation Bldg. of the West Boylston Mfg. Co. now stands. Seating Cap. 1,000. Owners—Goldstein Bros. Amusement Co., Springfield, Mass.

LOUISIANA

New Orleans—Emile Weil, Architect has completed plans for erection of theatre bldg. on Washington Ave. near Broad St. Approx. cost $150,000; Seating Cap. 1,700. Owner—Central Enterprises.

MICHIGAN

Bay City—John Eberson, 219 E. Superior St., Chicago, Ill., is drawing plans for the erection of theatre bldg. to be erected at Washington Ave., Bay City. Owner—Bay City Theatre Co.

Detroit—Plans are being prepared by E. J. Knopke, 1101 Lafayette Bldg., for erection of theatre bldg., stores and offices at Gratiot & 7 Mile Rd.

Detroit—Architects C. W. Brandt & H. D. Ilgenfritz, have prepared plans for the erection of theatre bldg. on Michigan Ave. between Cicotte and Gilbert Aves. Seating Cap. 2,500.

NEBRASKA

Omaha.—Plans are being drawn for erection of theatre bldg. at S. E. cor. 16th & Douglas Sts. Approx. Cost $1,000,000. Owner—World Theatre Bldg.

NEW JERSEY

Jersey City—C. N. Zeigler, 75 Montgomery St., Archt., is drawing plans for erection of theatre bldg. at Pavonia & Chestnut Aves. Approx. Cost $200,000. Owner—Edward Erickson, 150 Harrison Ave.

East Orange—W. E. Lehman & Co. Architects of Newark, N. J., have completed plans for erection of theatre bldg. on Prospect Ave. on site 117 x 210. Seating Cap. 2,200.

NEW YORK

Brooklyn—Plans have been completed for erection of theatre bldg. to be erected on corner of Knickerbocker Ave. and Melrose St. Approx. cost $300,000. Owners—Small-Strasburger Theatre Circuit.

Brooklyn—Plans are being drawn by Herbert J. Krapp, 1650 Broadway, for erection of theatre bldg. at 159-65 Washington St., Bklyn. Approx. Cost $75,000. Site 50 x 126. Owner—David Hauser, 1321 E. 9th St., Bklyn.

St. Albans—Walter B. Wills, 852 Monroe St., Bklyn., is drawing plans for erection of theatre bldg. at N. W. cor. Central Ave. & Ellsworth Pl. Approx. Cost $25,000. Site 85 x 100. Owner—Golden Park, Inc., 44 Court St., Bklyn.

Rochester—J. H. Bliss, Architect, has completed plans for erection of theatre bldg. to be erected on Beech St. Owner—T. W. Sharp.

OHIO

Columbus.—J. E. Outcalt, 186 E. Broad St., is drawing plans for erection of theatre bldg. to be erected at Cleveland Ave. & Myrtle Ave., on site 50 x 100. Aprox. Cost $20,000. Owner—New Linden Amusement Co.

Columbus—C. Howard Crane, Archt., 400 Burns Bldg., Detroit, Mich., is drawing plans for erection of theatre bldg. at W. Broad St., Columbus, Ohio. Owner—James Bldg. Co., 39 Broad St., Columbus, Ohio.

Cleveland—Archt. N. Petti, 306 Williamson Bldg., is drawing plans for erection of theatre bldg., office bldg. to be erected at the N. W. cor. of Broadway rd. & W. 25th St. at cost of $250,000. Owner—A. Greenwald & S. H. Stecker, 535 Society for Savings Bldg.

Conneaut—Archt. O. R. Westerman, 247 E. Broad St. Col., is drawing plans for erection of theatre bldg. on site 40 x 100 to cost approximately $30,000. Owner—Bly & Miller Co., Conneaut.

PENNSYLVANIA

Sharon—Plans are being drawn for theatre bldg. to be erected at Shanango Ave. nr. State St. Owner—John Barber, Carl Reyer, Alfred Taylor and H. O. Jones, c/o H. O. Jones, Chestnut Ave.

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PROJECTION LENS

AN improved type of lens, unsurpassed for light transmission, sharpness, and reproduction of all the fine tone gradations of the film image.

Look for "RADIANT" on the mount, to distinguish these improved lenses from the old type. It means the best your money can buy.

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TENNESSEE

Newport—Plans are being prepared for the erection of theatre bldg. to be erected at Newport. Seating Cap. 2,000. Owners—Dr. E. C. Lunsford of Newport and J. L. Lunsford of Cinn.

VERMONT

Burlington—Plans are being prepared for the erection of theatre bldg. on Eastern Ave. Approx. cost $90,000. Owners—John Tegu and son Andrew Tegu.

SOUTH DAKOTA

Sioux Falls—Archts. Buechner & Orth, 500 Shubert bldg., St. Paul, Minn., are drawing plans for the erection of theatre bldg. on site 70 x 120 between 3rd & 4th Sts., on Phillips Ave., Sioux Falls. Approx. Cost $115,000. Owner—Finkelstein & Reuben, Moses L. Finklestein, 4th flr., Loeb Loeb Arcade, Minneapolis.

TEXAS

Porth Arthur—Plans are being drawn for the erection of theatre bldg. to be erected in Port Arthur at an approximate cost of $250,000. Owner—Jos. C. Clemons of Beaumont.

DISTRICT COLUMBIA

Washington, D. C.—Archt. W. S. Plager, 1930 Kearney St., N. E., is drawing plans for the erection of theatre bldg. & stores (2) on site 55 x 166, to be erected at I Ave. & 16th St., N. E. Approx. Cost $100,000. Owner—West Woodridge Theatre Co., 2504 Irving St., N. E.

WASHINGTON

Seattle—Plans are being drawn by B. Marcus Priteca, Pantages Bldg., for erection of theatre bldg. on Broadway between Harrison and Republican Sts. Approx. cost $500,000. Owners—Greater Theatre Company.

Inquiries and Comments

(*Continued from page* 2586)

will) is required to produce the same screen brightness than is required at longer projection distances.

This is in accordance with the Law of Inverse Squares, the application of which to the projector beam, was established by this department.

In the light of this, why are theatres constructed which invariably have projection distances ranging anywhere from 150 to 300 feet? Any projection distances in excess of 200 feet practically necessitates the use of the high intensity arc with its attendant evils.

It matters not furthermore, that the reflector form of arc is sometimes used to replace the high intensity source since then a larger diameter of projection lens is required to compensate for the handicap in source brilliancy, which again means an equivalent amount of radiated energy passing through the film.

The net effect is, therefore, the same—film deterioration. To effect the elinination of this waste would do well to consider much shorter projection distances than are now the vogue. The crux of this entire matter really rests in this item of projection distance.

If theatre builders persist in constructing their large theatres in such a manner as to necessitate excessive illumination of the film in order to secure a picture which is no brighter than what could be secured with one-fourth the energy at one-half the projection distance, then they certainly cannot reasonably expect other exhibitors to follow preachings which they themselves do not practice.

A projection distance of about 100-125 feet in large houses is both practical and desirable

(*To be Continued*)



The foyer of Chapman's Alician Court theatre, Fullerton, Cal.

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The up-to-date railroad uses the

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to protect passengers, property and profit. The progressive motion picture theatre uses the

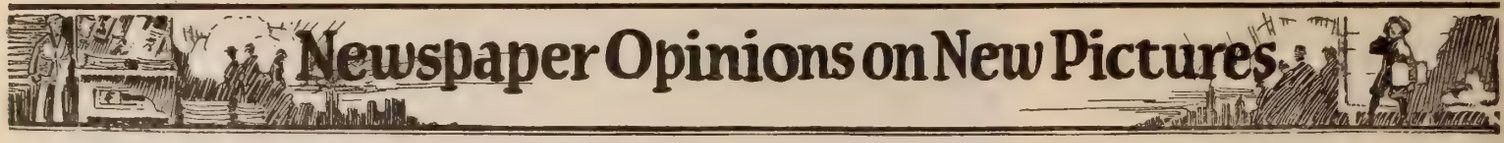
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to establish and sustain its reputation for good projection, and to protect its profit from the inroads of poor attendance.

The experience of large exhibitors all over the country justifies us in saying that your equipment is not 100% efficient if it does not include Cinephor Projection Lenses.

'Phone your dealer today for a convincing trial.

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"Lights of Old Broadway"—Metro-Goldwyn-Mayer, Capitol, New York

The World: "Gay, smart and romantically beautiful is Marion Davies' latest screen comedy . . . One of the wittiest and most sensibly directed and acted comedies of the screen which have come this way . . . In comedy Miss Davies excels. There are only a few who do . . . A large audience kept up a continuously steady ripple of laughter."

Times: "Miss Davies gives for the most part a remarkable performance in a dual role . . . This present film is quite charming, for it is concerned with the Broadway of many years ago . . . Mr. Bell has inculcated some very nice touches in this picture, especially in the scenes recalling the personages of that day."

Evening Telegram: "Marion Davies carries with consummate grace and ability the burden of a dual role in the picture . . . Miss Davies retains all the spirit and dash that mark her performances in her earlier films . . . a well directed production that provides excellent entertainment."

Daily News: "Marion Davies is delightful as Fely . . . There is much applause whenever a character from life is introduced—Roosevelt, 12, walking to school; Weber and Fields pulling a clog dance for Tony Pastor, or Thomas Edison, pictured as a moony-eyed youth, in his workshop."

Herald-Tribune: "Fely is the sort of role Miss Davies does best, and we believe there is no actress on the screen who could have played this part in so spirited a manner. She is absolutely convincing."

Evening Graphic: "Marion Davies, in the dual role of Fely and Anne, gives excellent characterizations and displays her well-known versatility . . . The historic atmosphere will give the film an appeal."

Evening World: "Monta Bell has introduced dozens of novel touches with the result that the story never sags to the ordinary . . . Miss Davies does her part well and with evident relish."

"Classified" — First National, Strand, New York

Herald-Tribune: "'Classified' is the most amusing picture Corinne Griffith ever appeared in. Al Santell's direction is sympathetic and Miss Griffith is coy, pert, wise, witty and smart, but never sad. It must have been a red-letter day for her when she received that part, and it was a great day for us when we saw her play it."

Daily News: "You don't know what a joy it is to give 'Classified' an ad. It deserves it. It's one of those movies that come our way once in a blue moon. Intelligent, human, sprinkled with laughs and with Corinne Griffith, the loveliest lady of the films, it is just about the perfect picture. The sub-titles sparkle, the direction is fine and the cast remarkable. You'll take it this is a good picture. Yes?"

Times: "'Classified' the new photoplay at the Mark Strand obviously was enjoyed by a large proportion of the audience yesterday afternoon. Miss Griffith is very attractive as Miss Comet. Jack Mulhall is a manly young hero, and Ward Crane is satisfactory as the saturnine gentleman who unconsciously brings about a happy ending."

Telegraph: "Corinne Griffith in the comedy 'Classified' will afford amusement and entertainment to patrons of the Strand this week as evidenced by the enjoyment the combination evoked yesterday afternoon."

American: "Corinne Griffith should ask Alfred Santell, her director, and Ralph Spence, her title writer, to step forward while she pins a medal on their manly chests. They have done much for her in 'Classified' for they have helped her add some real comedy to her list of other accomplishments."

Morning World: "It is amusing stuff, and its leading woman is a delight at all times."

Post: "The beautiful Corinne Griffith may be seen at the Strand this week in her newest film, 'Classified,' straight from the highly humorous pen of Edna Ferber. 'Classified' is a very amusing picture. More than that, it is a very good picture, something true to life for a change. No one is expected to believe us, of course, but even the villain is practically a human being. Everybody in the cast seems to have entered into a conspiracy to oust a large slice of movie claptrap from the proceedings and the result is gratifying indeed."

"The Eagle" — United Artists, Strand, New York

American: "Mr. Valentino has a vehicle of real color and interest. The picture is colorful, full of action and has a real love story. Not since the feminine world went on its knees and called him a hero has he had such an engaging role. It would be difficult to say where the charm begins and ends. Mr. Valentino gives a fine, intelligent performance. Vilma Banky is exquisite. Do not miss this picture which will be on your list of the ten best films, that is if you like artistic and dramatic pictures."

Herald-Tribune: "If 'The Eagle' is not a classic, then we do not know one. So much under the spell of our favorite movie hero were we that our judgment may not be accurate, but even so, every one will see it, and we hope every man, and especially every woman, will enjoy the picture as much as we did. Mr. Valentino was modest, sincere, whimsical and wistful, a most devastating combination."

Times: "Mr. Valentino acquitted himself with distinction in 'The Eagle,' which is a satisfying picture."

Mirror: "In 'The Eagle' Rudolph Valentino has come to the screen his oldtime debonair, romantic, adventurous self. The picture shows him handsome as a Cossack, dashing in bandit garb, impassioned as the lover with Vilma Banky his captivating sweetheart. 'The Eagle' rises to the clouds of romantic heights. The story is intriguing."

Telegraph: "Rudolph Valentino offers us a romantic comedy in 'The Eagle.' When he kisses Vilma Banky and in his scene with Albert Conti, the old Valentino flashes forth like a thread of lightning. The production is superb."

Evening World: "Applause was frequent during the showing and at the conclusion of 'The Eagle,' an interesting, entertaining and dramatic picture, beautifully staged. The Cossack role is well suited to Mr. Valentino's talents. The whole production is relieved by timely humor. 'The Eagle' is a good film combining beauty and entertainment and is well worth seeing."

Journal: "The picture is delightfully polished and piquantly enjoyable Mr. Valentino does excellent work. He rides, fights, dances the mazurka, and makes love with a debonair smile, and what more could you ask of any picture—"

Graphic: "'The Eagle' is a picture that probably will over-run its schedule. There is not the shadow of a doubt that the man who popularized the word 'Sheik' is still the popular screen idol par excellence. The picture gives Mr. Valentino the opportunity to shine in the sort of role that the public loves to see him in—a dashing, romantic figure, fearless in danger, ardent in love, agile in horsemanship, subtle in diplomacy and with a goodly sense of humor. The sets are marvelous."

Sun: "'The Eagle' is a colorful, rather sumptuous production that obviously pleased the assembled multitude that jammed the Strand in pursuit of pleasurable romantic heart thrills. It is an entertaining photoplay; Mr. Valentino is picturesque as usual. The settings are rich and handsome."

"Big Parade"—M-G-M., Egyptian, Hollywood

Examiner: "'The Big Parade' marched into Hollywood last night, and triumphed on every count. Today, King Vidor, its director, is one of the most distinguished men in filmdom. After years of preparation and study he has touched a cinematic goal so exalted that his must be a steady head indeed to carry all its honors. Heralded in advance as one of the greatest pictures ever made the new film met with storms of applause, gales of laughter, excitement and torrential emotional waves, all of which testified to its success."

Times: "With a martial swing, and the rhythm of blended comedy and drama, with romance and heart interest, the great war epic has at last arrived! Never has there been such enthusiasm—such ovation—such growing and climaxing through a film presentation. The emotion of a new experience—the power of touching humanness; mirth and sorrow, laughter and bitterness all mingled and surged and conquered with something almost of relentless force a public that grew attuned every moment to the triumphing might of one of the most vigorous and compelling achievements in all the history of the motion picture."

Record: "If you never see another motion picture in your life, go see 'The Big Parade.' Go if you have to rob the baby's bank—hobble there if you have to borrow a crutch; ride in a limousine, or a street car, or walk—but get there. You—all of you, who lived through the days of 1917-18—owe it to yourselves. 'The Big Parade' isn't a motion picture, although you'll see it on the screen; it isn't a spectacle, although thousands of persons appear on its scenes; it isn't a story, although there is a love theme involved—It's War."

Herald: "'The Big Parade' is worthy of all the praise that is being written and spoken of it today, and that will be written and spoken for some time to come. 'The Big Parade' is a really great photodrama. I think it can safely be said that no picture depicting the war approaches it. It is a true picturization of conditions and circumstances in No Man's Land, vivid, pulsating, full of thrills and tragedy, with just the desired comedy interjection."

"Old Clothes"—M-G-M., Capitol, N. Y.

Sun: "That offspring of Mr. and Mrs. Coogan, who is the favorite adolescent of the film world is unusually entertaining in 'Old Clothes.' which may be seen and laughed at in the roomy reaches of the Capitol this week. He is still able to stir with his former skill the maternal and paternal complexes of his audiences. That ability is one that he shares with very few stars—and it is probably the secret of Jackie's exceptional drawing power at the box office."

American: "The mothers of New York and the surrounding country owe Marcus Loew, Jackie Coogan and all concerned in making the picture a genuine debt of gratitude. The little fellow with the big brown eyes and smile always furnishes the kind of entertainment the children can enjoy."

Daily News: "Jackie Coogan is as cute as ever and Max Davidson gives good support. There are many clever directorial touches, especially in the scene where Tim is trying to get damages from a hard-boiled adjuster. A gentle, wholesome comedy that presents Jackie as you like him."

Brooklyn Eagle "'Old Clothes' I have found to be a thoroughly satisfactory comedy. It is a light-footed composition, unhampered by too serious a plot construction and carried along easily upon a thin coating of romance in which Jackie, himself, is incidentally concerned."

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming, will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Amazing Quest, The	Henry Edwards	Cranfield & Clarke	5500 feet	
American Pluck	George Walsh	Chadwick	5000 feet	July 11
Apache Love	Geo. Larkin	B'way Dist. Co.	5000 feet	
As No Man Has Loved	Special Cast	Fox	7836 feet	Feb. 28
Battler, The	Kenneth McDonald	Bud Barsky (S. R.)	5000 feet	
Below The Line	Rin-Tin-Tin (dog)	Warner Brothers	6001 feet	Oct. 31
Big Pal	Wm. Russell	Ginsberg Dist.	4543 feet	
Black Cyclone	Rex (horse)	Pathe		May 30
California Straight Ahead	Reginald Denny	Universal	7238 feet	Sept. 12
Call of Courage, The	Art Acord	Universal	4661 feet	Sept. 19
Classified	Corinne Griffith	First National		Oct. 17
Coast of Folly	Gloria Swanson	Paramount	6840 feet	Sept. 12
Coming of Amos	Rod La Rocque	Prod. Dist. Corp.	5677 feet	Sept. 19
Crack O'Dawn	Reed Howes	Rayart (S. R.)	5236 feet	Nov. 14
Cyclone Cavalier	Reed Howes	Rayart (S. R.)	4928 feet	Sept. 26
Dark Angel, The	R. Colman-V. Banky	First National	7311 feet	Sept. 26
Don Q, Son of Zorro	Douglas Fairbanks	United Artists	10264 feet	June 27
Free to Love	C. Bow-D. Keith	B. P. Schulberg (S.R.)		
Freshman, The	Harold Lloyd	Pathe		July 25
Graustark	Norma Talmadge	First National	5900 feet	Sept. 19
Havoc	Special Cast	Fox	9200 feet	Aug. 29
High and Handsome	"Lefty" Flynn	F. B. O.	5669 feet	
His Majesty Bunker Bean	M. Moore-Devore	Warner	7149 feet	Sept. 26
His Master's Voice	Thunder (dog)	Gotham Prod. (S. R.)	5827 feet	Nov. 14
If Marriage Fails	J. Logan-C. Brook	F. B. O.	6006 feet	May 23
Kentucky Pride	Special Cast	Fox	6597 feet	Sept. 19
Knockout Kid, The	Jack Perrin	Rayart Pict. Corp. (S. R.)	4901 feet	
Let's Go Gallagher	Tom Tyler	Film Book Offices	5182 feet	Oct. 3
Limited Mail, The	Monte Blue	Warner Bros.	7144 feet	
Little Annie Rooney	Mary Pickford	United Artists	8850 feet	Oct. 31
Lost World, The	Special Cast	First National	9700 feet	Feb. 21
Man of Nerve	Bob Custer	F. B. O.	4452 feet	
Man Who Found Himself	Thomas Meighan	Paramount	7168 feet	Sept. 5
Mystic, The	Special Cast	Metro-Goldwyn	6147 feet	Sept. 12
Never the Twain Shall Meet	Stewart-Lytell	Metro-Goldwyn	8143 feet	Aug. 8
New Champion, The	Wm. Fairbanks	Columbia Pict. (S.R.)	4547 feet	
Not So Long Ago	Betty Bronson	Paramount	6943 feet	Aug. 8
Once In a Lifetime	Richard Holt	Gerson Pict. (S. R.)		
Other Woman's Story	Calhoun-Frazer	B. P. Schulberg	6080 feet	Nov. 7
Outlaw's Daughter, The	Josie Sedgwick	Universal	4375 feet	
Paint and Power	Elaine Hammerstein	Chadwick		
Parisian Nights	E. Hammerstein - L. Tellegen	F. B. O.	6278 feet	June 20
Plastic Age, The	Special Cast	B. P. Schulberg (S. R.)		
Pretty Ladies	Zazu Pitts	Metro-Goldwyn	5828 feet	July 25
Primrose Path, The	Bow-MacDonald	Arrow	5475 feet	Oct. 31
Ridin' the Wind	Fred Thomson	Film Book Offices	7518 feet	Oct. 24
Scandal Street	Kennedy-Welch	Arrow	6923 feet	
Sealed Lips	Revier-Landis	Columbia Pict.(S.R.)	5770 feet	Nov. 7
Seven Days	Lillian Rich	Prod. Dist. Corp.	6974 feet	Sept. 12
Shore Leave	Barthelmess-Mackaill	First National	6856 feet	Aug. 29
Siege	Virginia Valli	Universal	6424 feet	June 20
Son of His Father, A	Special Cast	Paramount	7009 feet	Sept. 19
Souls for Sables	Windsor-O'Brien	Tiffany (S. R.)	7000 feet	
S. O. S. Perils of the Sea		Columbia Pict. (S.R.)		
Speed Madness	Frank Merrill	Hercules Film	4579 feet	
Spook Ranch	Hoot Gibson	Universal	5147 feet	May 2
Steppin' Out	Sterling-Revier	Columbia	5267 feet	
Sun Up	Special Cast	Metro-Goldwyn		Aug. 29
Teaser, The	Laura La Plante	Universal	6967 feet	May 30
Three in Exile	Art Acord	Truart (S. R.)	4471 feet	Nov. 21
Three Weeks in Paris	M. Moore-D. Devore	Warner Brothers	5900 feet	
Three Wise Crooks	Evelyn Brent	Film Book. Offices	6074 feet	Oct. 24
Throwback, The	Special Cast	Universal		
Timber Wolf, The	Buck Jones	Fox	4809 feet	Sept. 26
Trouble With Wives, The	Vidor-T. Moore	Paramount	6489 feet	Aug. 15
Two Fisted Jones	Jack Hoxie	Universal	5 reels	
Wall Street Whiz, The	Richard Talmadge	Film Book. Offices	5452 feet	Nov. 7
What Fools Men	Stone-Mason	First National		
Wheel, The	Special Cast	Fox	7264 feet	Aug. 29
White Outlaw, The	Jack Hoxie	Universal	4830 feet	June 27
Wife Who Wasn't Wanted		Warner Bros.	7125 feet	
Wild Horse Mesa	Special Cast	Paramount	7221 feet	Aug. 22
Wild, Wild Susan	Bebe Daniels	Paramount	5774 feet	Aug. 15
With This Ring	Mills-Tellegen	B. P. Schulberg	5333 feet	Oct. 3

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
Bobbed Hair	Prevost-Harlan	Warner Brothers	7781 feet	
Borrowed Finery	Louise Lorraine	Tiffany (S. R.)	6500 feet	
Bustin' Through	Jack Hoxie	Universal	4506 feet	Oct. 24
Cactus Trails	Jack Perrin	Madoc Sales	4800 feet	
Circus Cyclone, The	Art Acord	Universal	4609 feet	Aug. 22
Compromise	Irene Rich	Warner Bros.	6586 feet	Nov. 7
Dollar Down	Ruth Roland	Truart (S. R.)	5860 feet	Aug. 29
Everlasting Whisper, The	Tom Mix	Fox	5611 feet	Oct. 24
Exchange of Wives, An	Special Cast	Metro-Goldwyn	6300 feet	Oct. 17
Fate of a Flirt, The		Columbia (S. R.)		
Fighting Heart, The	Geo. O'Brien	Fox	6978 feet	Oct. 3
Golden Princess, The	Bronson-Hamilton	Paramount	6395 feet	Sept. 19
Great Sensation, The	W. Fairbanks-P. Garon	Columbia (S. R.)	4470 feet	Sept. 26
Heads Up	Fred Thomson	B. F. O.	5482 feet	Nov. 14
Hell's Highroad	Leatrice Joy	Prod. Dist. Corp.	6084 feet	Sept. 5
Heartless Husbands	Gloria Grey	Madoc Sales	5000 feet	
His Father's Pride	Richard Holt	Gerson Pict. (S. R.)		
Iron Horse, The	O'Brien-Bellamy	Fox Film Corp.	10288 feet	Sept. 12
John Forrest	Henry Edwards	Cranfield&Clark(S.R.)	5000 feet	
Keeper of the Bees, The	Robert Frazer	F. B. O.	6712 feet	Oct 17
Low Tyler's Wives		B P. Schulberg (S. R.)		
Lights of Old Broadway	Marion Davies	Metro-Goldwyn	6437 feet	Nov. 14
Lorraine of the Lions	Kerry-Miller	Universal	6753 feet	Aug. 15
Lovers in Quarantine	Daniels-Ford	Paramount		
Man on the Box, The	Sydney Chaplin	Warner Bros.	7282 feet	
Midnight Special		Truart (S. R.)		
Midshipman, The	Ramon Novarro	Metro-Goldwyn		
Mock Marriages	Hawley-Lincoln	Broadway Dist.	5600 feet	
New Brooms	Hamilton-Love	Paramount	5443 feet	Oct. 24
Peacock Feathers	Logan-Landis	Universal	6747 feet	Aug. 29
Pony Express, The	Betty Compson	Paramount	9929 feet	Sept. 26
Prairie Pirate, The	Harry Carey	Prod. Dist. Corp.	4603 feet	Sept. 26
Red Hot Tires	Monte Blue	Warner Bros.	6447 feet	
Regular Fellow, A	Raymond Griffith	Paramount	5027 feet	Oct. 17
Sally of the Sawdust	Fields-Dempster	United Artists	9500 feet	Aug. 1
Silver Fingers	Geo. Larkin	B'way Dist. Co.	5000 feet	
Some Pun'kins	Chas. Ray	Chadwick	6500 feet	Sept. 19
Storm Breaker, The	House Peters	Universal	6064 feet	Sept. 26
Substitute Wife, The	Jane Novak	Arrow	5994 feet	Nov. 7
Thunder Mountain	Special Cast	Fox	7537 feet	Oct. 10
Tower of Lies	Chaney-Shearer	Metro-Goldwyn	6849 feet	Oct. 10
Tumbleweeds	Wm. S. Hart	United Artists		
Unchastened Woman, The	Theda Bara	Chadwick	6800 feet	
Wandering Fires	Constance Bennett	Arrow		
Wandering Footsteps	Special Cast	Ginsberg Dist. Corp.	5060 feet	Nov. 21
Winds of Chance	A. Nilsson-B. Lyon	First National	9753 feet	Aug. 29
Without Mercy	Vera Reynolds	Prod. Dist. Corp.	6550 feet	
Winding Stair, The	Special Cast	Fox	5700 feet	Oct. 17

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
After Marriage	Margaret Livingston	Madoc Sales	5500 feet	Nov. 14
All Around the Frying Pan	Fred Thompson	F. B. O.		
Ancient Highway, The	Holt-Vidor	Paramount	6034 feet	Nov. 21
Best Bad Man, The	Tom Mix	Fox		
Best People, The	Special Cast	Paramount	5700 feet	Nov. 7
Blue Blood	George Walsh	Chadwick		
Calgary Stampede, The	Hoot Gibson	Universal		
Camille of the Barbary Coast	Busch-O. Moore	Assoc. Exhib.	5600 feet	Aug. 1
Clash of the Wolves	Rin-Tin-Tin (dog)	Warner Bros.	6478 feet	
Cobra	Valentino	Paramount	7 reels	Nov. 21
Daring Days	Josie Sedgwick	Universal	5 reels	
Don't	S. O'Neill-B. Roach	Metro-Goldwyn		
Durand of the Bad Lands	Buck Jones	Fox	5844 feet	
East Lynne	Special Cast	Fox	8975 feet	Oct. 10
Fifty-Fifty	L.Barrymore-H.Hampton	Assoc. Exhib.	5564 feet	June 20
Fight to a Finish, A		Columbia (S. R.)		
Flower of Night	Pola Negri	Paramount	6374 feet	Oct. 31
Fool, The	Edmund Lowe	Fox	9374 feet	April 25
His Buddy's Wife	Glenn Hunter	Assoc. Exhib.	5600 feet	July 25
Home Maker, The	Alice Joyce	Universal	7755 feet	Aug. 8
Keep Smiling	Monty Banks	Assoc. Exhib.	5400 feet	Aug. 1
King on Main St., The	Adolphe Menjou	Paramount	6229 feet	Nov. 7
Last Edition, The	Ralph Lewis	Film Book. Offices		
Lazybones	Special Cast	Fox Film	7234 feet	Oct. 31
Little Bit of Broadway	Ray-Starke	Metro-Goldwyn		
Makers of Men	Special Cast	Bud Barsky (S. R.)	5500 feet	Oct. 3
Manhattan Madness	Dempsey-Taylor	Assoc. Exhib.	5500 feet	July 25
Merry Widow	Mae Murray	Metro-Goldwyn		
No Man's Law	Bob Custer	F. B. O.	4042 feet	Nov. 21
People vs. Nancy Preston	Bowers-De La Motte	Prod. Dist. Corp.	6300 feet	Nov. 7
Perfect Clown, The	Larry Semon	Chadwick		
Phantom Express, The	Special Cast	Ginsberg Dist		
Price of Success, The	Alice Lake	Columbia (S. R.)		
Road to Yesterday, The	Joseph Schildkraut	Prod. Dist. Corp.	9980 feet	Nov. 14
Romance Road	Raymond McKee	Truart	5000 feet	
Rose of the World	Special Cast	Warner Bros.	7506 feet	Nov. 21
Satan in Sables	Lowell Sherman	Warner Bros.	7060 feet	
Seven Sinners	Marie Prevost	Warner Bros.	6286 feet	
Simon the Jester	Rich-O'Brien	Prod. Dist. Corp.		
Sporting Life	Special Cast	Universal	6709 feet	Sept. 26
Stage Struck	Gloria Swanson	Paramount		
Tessie	McAvoy-Agnew	Arrow	6221 feet	
Thank U	Special Cast	Fox	6900 feet	Sept. 19
Time the Comedian		Metro-Goldwyn		
Transcontinental Limited	Special Cast	Chadwick (S. R.)		
Under the Rouge	Tom Moore	Assoc. Exhib.	6500 feet	July 25
Vanishing American, The	Dix-Wilson	Paramount	10063 feet	Nov. 7
Wedding Song, The	Leatrice Joy	Prod. Dist. Corp.		
Where Was I?	Reginald Denny	Universal	6630 feet	Aug. 29
Wild Girl		Truart (S. R.)	5800 feet	
Winner, The	Charles Ray	Chadwick (S. R.)		

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Ancient Mariner, The	Special Cast	Fox		
Between Men	"Lefty" Flynn	F. B. O.		
Braveheart	Rod LaRocque	Prod. Dist. Corp.		
Broadway Lady, A	Evelyn Brent	F. B. O.		
Circle, The	Special Cast	Metro-Goldwyn	5511 feet	Oct. 31
Dice Woman, The	Priscilla Dean	Prod. Dist. Corp.		
Flood, The	Special Cast	Truart (S. R.)		
Golden Strain, The	Special Cast	Fox		
Goose Woman, The	Special Cast	Universal	7500 feet	Aug. 22
Handsome Brute, The	Columbia Pict. (S. R.)			
Hogan's Alley	Harlan-Miller	Warner Bros.	7202 feet	
Lady Windermere's Fan	Special Cast	Warner Brothers		
Lodge in the Wilderness, The		Tiffany (S. R.)	6500 feet	

Feature	Star	Distributed by	Length	Reviewed
Madam Behave	Eltinge-Pennington	Prod. Dist. Corp.	5417 feet	Nov. 14
Man From Red Gulch	Harry Carey	Prod. Dist. Corp		
Midnight Flyer, The	Landis-Devore	F. B. O.		
Morals for Men	Tearle-Mills	Tiffany (S. R.)	6500 feet	
Pals		Truart (S. R.)	5800 feet	
Pleasure Buyers, The	Irene Rich	Warner Brothers		
Prince of Pep	Richard Talmadge	F. B. O		
Prince of Broadway	George Walsh	Chadwick		
Sally, Irene and Mary	Special Cast	Metro-Goldwyn		
Silver Treasure, The	Special Cast	Fox		
Smilin' at Trouble	Lefty Flynn	F. B. O.		
Sweet Adeline	Charles Ray	Chadwick		
Triple Action	Pete Morrison	Universal	4800 feet	Nov. 14
Wages for Wives	Special Cast	Fox		
When the Door Opened	Special Cast	Fox		

JANUARY

Feature	Star	Distributed by	Length	Reviewed
Conquered	Gloria Swanson	Paramount		
Count of Luxembourg, The	Larry Semon	Chadwick		
Daybreak		Fox		
Dixie Merchant, The	Special Cast	Fox		
Fifth Avenue	De La Motte	Prod. Dist. Corp		
Fighting Edge, The	Harlan-Miller	Warner Brothers		
Golden Cocoon		Warner Bros.		
Golden Butterfly, The	Special Cast	Fox		
His Jazz Bride	Special Cast	Warner		
Husband Hunters		Tiffany	6500 feet	
Johnstown Flood, The	Special Cast	Fox		
Ladies of Leisure	Elaine Hammerstein	Columbia (S. R.)		
Lure of the Arctic, The		Prod. Dist. Corp.		
Marrying Money		Truart (S. R.)	5800 feet	
Million Dollar Handicap, The	Vera Reynolds	Prod. Dist. Corp.		
Sea Beast, The	John Barrymore	Warner Bros.		
Steel Preferred	William Boyd	Prod. Dist. Corp.		
Three Faces East	Goudal-Ames	Prod. Dist. Corp.		
Where the Worst Begins		Truart (S. R.)	5800 feet	

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Agony Column, The	Monte Blue	Warner Bros		
Bells, The	Lionel Barrymore	Chadwick Pictures		
Cave Man, The	Prevost-Moore	Warner Bros		
First Year, The	Special Cast	Fox		
Love Toy, The	Lowell Sherman	Warner Bros		
Lure of Broadway, The	Special Cast	Columbia (S. R.)		
Man Upstairs, The		Warner Bros		
Morganson's Finish	Special Cast	Tiffany (S. R.)	6500 feet	
Night Cry, The	Rin-Tin-Tin	Warner Bros		
Night Watch, The	Special Cast	Truart (S. R.)		
Palace of Pleasure	Special Cast	Fox		
Separate Rooms	Special Cast	Fox		
Siberia	Special Cast	Fox		
Silent Witness, The	Louise Lorraine	Truart (S. R.)	5800 feet	
Tony Runs Wild	Tom Mix	Fox		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Broken Hearts of Hollywood	Harlan-Miller	Warner Brothers		
Little Irish Girl, The	Special Cast	Warner Bros.		
Love Me and the World Is Mine		Universal		
Nightie, Night Nurse	Syd Chaplin	Warner Brothers		
Why Girls Go Back Home		Warner Brothers		

APRIL

Feature	Star	Distributed by	Length	Reviewed
Sap The	M. Moore–D. Devore	Warner Bros		
Silken Shackles	Irene Rich	Warner Bros.		

Comedy Releases

Feature	Star	Distributed by	Length	Reviewed
Absentminded	Neely Edwards	Universal	1 reel	
Account of Monte Cristo		Bischoff, Inc.	2 reels	
Air Cooled	"Aesop Fable"	Pathe	1 reel	
Alice Plays Cupid		Winkler (S. R.)	2 reels	
Alice the Jail Bird		Winkler (S. R.)	2 reels	
All Abroad	"Helen & Warren"	Fox	2 reels	
All for a Girl	Buddy Messinger	B'way Dist. Co	2 reels	
All Wool	Mohan-Engle	Pathe	1 reel	Oct. 31
Amazing Mazie	Alberta Vaughn	F. B. O	2 reels	Oct. 24
Are Parents Pickles?	Parrott-Ralston	Pathe	1 reel	
At Home	"Our Gang"	Pathe	2 reels	
Baby Be Good	"Juvenile"	Educational	2 reels	Oct. 24
Back to Nature	Charles Puffy	Universal	1 reel	
Bad Man, The	"Dinky Doodle"	F. B. O.	1 reel	
Barnyard Follies	"Aesop Fable"	Pathe	1 reel	Sept. 5
Be Careful	Jimmie Adams	Educational	2 reels	Aug. 22
Better Movies	"Our Gang"	Pathe	2 reels	Nov. 7
Beware of Your Relatives	Neely Edwards	Universal	1 reel	
Big Kick, The	Mohan-Engle	Pathe	1 reel	Oct. 10
Bonehead Age, The	"Aesop Fable"	Pathe	1 reel	
Brainstorm, The	Smith-Bennett	Fox	2 reels	
Breaking Into the Movies	Buddy Messinger	B'way Dist. Co.	2 reels	
Buster Be Good	Trimble-Turner	Universal	2 reels	
Buster's Nightmare	Trimble-Turner	Universal	2 reels	
By the Sea	Chas. Puffy	Universal	1 reel	Oct. 10
Captain Suds	Eddie Gordon	Universal	2 reels	
Caretaker's Daughter, The	Charley Chase	Pathe	2 reels	Oct. 10
Cat's Whiskers, The	Neely Edwards	Universal	1 reel	
Chester's Donkey Party	Joe Murphy	Universal	2 reels	
Cleaning Up	Johnny Arthur	Educational	2 reels	Nov. 14
Closer Than a Brother	"Aesop Fable"	Pathe	1 reel	
Cloudy Romance	Special Cast	Fox	2 reels	Oct. 10
Constant Nymph, The	Alberta Vaughn	F. B. O.	2 reels	
Cuckoo Love	Glenn Tryon	Pathe	2 reels	Oct. 17
Cupid a La Carte		Fox		
Cupid's Victory	Wanda Wiley	Universal	2 reels	
Dangerous Curves Behind	Mack Sennett	Pathe	2 reels	Nov. 7
Day's Outing, A	"Aesop Fable"	Pathe	1 reel	
Dog Daze	Bowes-Vance	Educational	1 reel	
Dog's Life, A	Charles Chaplin	Pathe	3 reels	
Ebony Clean Up		L. B. Cornwell (S. R.)	1 reel	
Educating Buster	Trimble-Turner	Universal	2 reels	Aug. 29
Eighteen Carat	Edna Marian	Universal	2 reels	
English Channel Swim, The	"Aesop Fable"	Pathe	1 reel	
Failure	Special Cast	Fox	2 reels	Nov. 21
Fair But Foolish	Jimmie Adams	Educational	2 reels	
Fair Warning	Al St. John	Educational	2 reels	Sept. 26
Felix the Cat Busts Into Business	"Cartoon"	Educational	1 reel	
Felix the Cat in Eats Are Wets	"Cartoon"	Educational	1 reel	
Felix the Cat in The Cold Rush	"Cartoon"	Educational	1 reel	
Felix the Cat on the Farm	"Cartoon"	Educational	1 reel	
Felix the Cat on the Job	"Cartoon"	Educational	1 reel	
Felix the Cat Tries the Trades	"Cartoon"	Educational	1 reel	
Felix the Cat Trips Thru Toyland	"Cartoon"	Educational	1 reel	
Fire Away		Educational	2 reels	
Free Ride, A	Arthur Lake	Universal	1 reel	
From Rags to Britches		Pathe	2 reels	
Good Morning Madam	Ralph Graves	Pathe	2 reels	Oct. 17
Goofy Gob, A	Billy Dooley	Educational	2 reels	Oct. 31
Goosey Gus	Special Cast	B'way Dist. Corp.	2 reels	
Great Open Spaces, The	"Aesop Fable"	Pathe	1 reel	
Green-Eyed Monster, The	Arthur Lake	Universal	1 reel	
Half Fare	Arthur Lake	Universal	1 reel	
Happy Go Lucky	Neeley Edwards	Universal	1 reel	
Haunted House, The	"Aesop Fable"	Pathe	1 reel	
Heart Breaker, The	Special Cast	Fox	2 reels	Oct. 24
Hero Wins, The	"Aesop Fable"	Pathe	1 reel	
His Wooden Wedding	Charlie Chase	Pathe	2 reels	
Hollywouldn't	Johnny Sinclair	Bischoff, Inc.	2 reels	Sept. 12
Hold Everybody	Perry-Codey	Fox		
Humming Birds, The	Buddy Messinger	B'way Dist. Corp.	2 reels	
Honor System, The	"Aesop Fables"	Pathe	1 reel	
Hot Doggie	Walter Hiers	Educational	2 reels	Nov. 14
Hot Feet	Bowes-Vance	Educational	1 reel	Nov. 14
Hotsy Totsy	Alice Day	Pathe	2 reels	
How the Elephant Got His Trunk		F. B. O.	1 reel	
Hungry Hounds	"Aesop Fable"	Pathe	1 reel	
Hurry, Doctor!	Ralph Graves	Pathe	2 reels	
In Deep	Bowes-Vance	Educational	1 reel	Oct. 10
Isn't Love Cuckoo?		Pathe	2 reels	
Jiminy Crickets	Neely Edwards	Universal	1 reel	
Just Spooks	"Dinky Doodle"	F. B. O.	1 reel	
Kick Me Again	Charles Puffy	Universal	1 reel	
Klynick, The	"Hey Fellas"	Davis Dist.	2 reels	Sept. 5
Ko-Ko Packs 'Em In	"Cartoon"	Red Seal	1 reel	Nov. 14
Laughing Ladies		Pathe	2 reels	
Lame Brains	Alice Ardell	F. B. O.	2 reels	
Lion and the Monkey, The	"Aesop Fables"	Pathe	1 reel	Oct. 10
Little Red Riding Hood	Baby Peggy	Universal	2 reels	
Love and Kisses	Alice Day	Pathe	2 reels	Oct. 10
Maid in Morocco	Lupino Lane	Educational	2 reels	Oct. 17
Maizie Won't Tell	Alberta Vaugh	F. B. O.	2 reels	
Merchant of Weenies	Charles Delaney	Bischoff, Inc.	2 reels	
Misfit Sailor, A	Billy Dooley	Educational	2 reels	Oct. 3
Monkey Business	"Krazy Kat"	Winkler (S.R.)	1 reel	
Moonlight and Noses	Clyde Cook	Pathe	2 reels	Oct. 3
More Mice Than Brains	"Aesop Fable"	Pathe	1 reel	
Movies, The	Lloyd Hamilton	Educational	2 reels	Oct. 3
Muddled Up	Charles Puffy	Universal	1 reel	
Never Weaken	Harold Lloyd	Assoc. Exhib. (Re-issue)	3 reels	
No Father to Guide Him	Charles Chase	Pathe	2 reels	Sept. 5
Nursery Troubles	Edna Marian	Universal	2 reels	Oct. 24
Nuts and Squirrels	"Aesop Fable"	Pathe	1 reel	
Off His Beat	Walter Hiers	Educational	2 reels	Sept. 12
Officer No. 13	Eddie Gordon	Universal	1 reel	
Oh Buster	Arthur Trimble	Universal	2 reels	Nov. 7
On Edge		Educational	2 reels	
One Wild Night	Neely Edwards	Universal	1 reel	
One Wild Ride	"Our Gang"	Pathe	2 reels	
Or What Have You	Alberta Vaughn	F. B. O.	2 reels	
Over There-Abouts	Mack Sennett	Pathe	2 reels	
Papa, Be Good!	Glenn Tryon	Pathe	2 reels	
Parisian Knight, A	Earle Foxe	Fox	2 reels	
Peacemakers, The	"Helen & Warren"	Fox	2 reels	Nov. 7
Pie Eyed Pie	"Krazy Kat"	Winkler (S.R.)	1 reel	
Piping Hot	Al Alt	Universal	2 reels	O t. 10
Pleasure Bent	Charles Puffy	Universal	1 reel	
Pleasure Bound	Lige Conley	Educational	2 reels	Aug. 22
Punch in the Nose, A	Special Cast	Pathe	2 reels	Oct. 31
Raisin' Trouble		Arrow	2 reels	
Rainy Knight, A		Pathe	2 reels	
Roomers Afloat	Jack Cooper	Bischoff (S.R.)	2 reels	Oct. 31
Saving a Safe	Jimmy Aubrey	F. B. O.	2 reels	
Scandal Hunters	Al Alt	Universal	2 reels	
Scrambled Eggs	Bowes-Vance	Educational	1 reel	Oct. 17
Shoes	Special Cast	Fox	2 reels	Aug. 29
Should Sailors Marry	Clyde Cook	Pathe	2 reels	Nov. 14
Sky Jumper, The	Earle Foxe	Fox	2 reels	
Slippery Feet	Bobby Vernon	Educational	2 reels	Oct. 31
Smash Up, The	"The Gumps"	Universal	2 reels	
Soapsuds Lady, The	Alice Day	Pathe	2 reels	
Solid Ivory	Mohan-Engle	Pathe	1 reel	Oct. 17
So Long Bill	Billy West	Arrow	2 reels	
Somewhere in Somewhere	Special Cast	Pathe	2 reels	Sept. 26
Speedy Marriage, The	Wanda Wiley	Universal	2 reels	Nov. 14
Spooky Spooks		Bischoff (S. R.)	2 reels	Sept. 12
Spot Light	Lige Conley	Educational	2 reels	Oct. 24
Stranded	Edna Marian	Universal	2 reels	Sept. 5
Strong For Love	Special Cast	Fox	2 reels	
Sweet and Pretty	Bowes-Vance	Educational	1 reel	
Sweet Marie	Special Cast	Fox	2 reels	Aug. 29
Sweet Pickle, A	Alice Day	Pathe	2 reels	Oct. 24
Tailoring	"Fat Men"	F. B. O.	2 reels	
Take Your Time	Ralph Graves	Pathe	2 reels	Nov. 21
Taxi War, A	Eddie Gordon	Universal	2 reels	Oct. 31
Tea for Love		B'way Dist. Corp.	2 reels	
There He Goes	Harry Langdon	Pathe	3 reels	
Three Paces West	"Fat Men"	F. B. O.		

Feature	Star	Distributed by	Length	Reviewed
Three Wise Goofs		F. B. O.	2 reels	
Too Much Mother-in-Law	Constance Darling	Universal	2 reels	Sept. 12
Tourist, The	Johnny Arthur	Educational	2 reels	Aug. 15
Transients in Arcadia	Special Cast	Fox	2 reels	Oct. 31
Ugly Duckling, The	"Aesop Fable"	Pathe	1 reel	Sept. 26
Uncle Tom's Gal	Edna Marian	Universal	2 reels	Oct. 3
Understudy, The	Arthur Lake	Universal	1 reel	
Uneasy Three, The	Charles Chase	Pathe	2 reels	Nov. 21
Unfriendly Enemies	Jas. Finlayson	Pathe	1 reel	
Wandering Papas	Clyde Cook	Pathe	2 reels	
Watch Out	Bobby Vernon	Educational	2 reels	Aug. 29
Westward Ho	Chas. Puffy	Universal	1 reel	Oct. 3
Whistling Lions	Parrott-Ralston	Pathe	1 reel	
Who's Which	Bowes-Vance	Educational	1 reel	Oct. 10
Wildcats of Paris	"Aesop Fable"	Pathe	1 reel	
Winning Pair, A	Wanda Wiley	Universal	2 reels	Oct. 24
Working for the Rest	Johnny Sinclair	Bischoff (S. R.)	2 reels	Oct. 31
Wrestler, The	Earle Foxe	Fox	2 reels	Aug. 29
Your Own Back Yard	"Our Gang"	Pathe	2 reels	Oct. 3

Short Subjects

Feature	Distributed by	Length	Reviewed
Ace of Spades (Serial)	Universal	2 reels	Oct. 24
Amunsden Polar Flight, The	Pathe	3 reels	Nov. 21
Animated Hair Cartoons (Series)	Red Seal Pict.	1 reel	
Barrier Busters (Sportlight)	Pathe	1 reel	Sept. 5
Boundary Line, The (Mustang Series)	Universal	2 reels	Oct. 31
Breakin' Loose (Mustang Series)	Universal	2 reels	
Clever Feet (Sportlight)	Pathe	1 reel	
Crook Buster, The (Mustang)	Universal	2 reels	
Cuba Steps Out (Variety)	Pathe	1 reel	
Fight Within, The (George Larkin)	Universal	2 reels	
Film Facts (Series)	Red Seal Pict.	1 reel	
Flirting With Death	Red Seal Pict.	2 reels	Sept. 26
Gold Trap, The (Mustang Series)	Universal	2 reels	Oct. 10
Green Archer, The (Serial)	Pathe		
In a China Shop (Variety)	Fox	1 reel	
I Remember	Short Films Syn.	2 reels	Sept. 26
Iron Trail Around (Variety)	Fox	1 reel	
Just Cowboys (Mustang Series)	Universal	2 reels	Oct. 10
Knicknacks of Knowledge (Hodge Podge)	Educational	1 reel	Nov. 14
Ko-Ko on the Run (Out-of-Inkwell)	Red Seal Pict.	1 reel	Oct. 3
Life's Greatest Thrills	Universal	2 reels	Sept. 26
Magical Movies (Hodge Podge)	Educational	1 reel	
Marvels of Motion (Series)	Red Seal Pict.	1 reel	
My Bonnie (Ko-Ko Series)	Red Seal Pict.	1 reel	
My Own Carolina (Variety)	Fox	1 reel	Aug. 29
Outings For All (Sportlight)	Pathe	1 reel	
Perils of the Wild (Serial)	Universal		
Raid, The (Mustang Series)	Universal	2 reels	
Range Law (Mustang Series)	Universal	2 reels	
Rider of the Pass (Mustang Series)	Universal	2 reels	
River Nile, The (Variety)	Fox	1 reel	
Road From Latigo, The (Mustang Series)	Universal	2 reels	Oct. 17
Runaway Taxi, A (Stereoscopik)	Pathe	1 reel	Oct. 3
Rustlers of Boulder Canyon, The (Mustang Series)	Universal	2 reels	
Rustlin' Kid, The (Mustang Series)	Universal	2 reels	
Shakespeare (Gems of the Screen)	Red Seal	1 reel	
Shooting at Time (Sportlight)	Pathe	1 reel	
Shootin' Wild (Mustang Series)	Universal	1 reel	Oct. 24
Silvery Art	Red Seal	2 reels	Sept. 26
Sky Tribe, The (Variety)	Fox	1 reel	
Starting an Argument (Sportlight)	Pathe	1 reel	
Story Teller, The (Hodge Podge)	Educational	1 reel	Oct. 3
Taking Chances (Mustang Series)	Universal	2 reels	
Then and Now (Sportlight)	Pathe	1 reel	
Toiling for Rest (Variety)	Fox	1 reel	
Too Many Bucks (Mustang Series)	Universal	2 reels	
Top Hand (Edmund Cobb)	Universal	2 reels	
Tricked (Mustang Series)	Universal	2 reels	Sept. 12
Walloping Wonders (Sportlight)	Pathe	1 reel	
What Price Touchdown. (Sportlight)	Pathe	1 reel	
Whirlpool, The (Variety)	Fox	1 reel	
White Paper (Variety)	Fox	1 reel	
With Pencil, Brush and Chisel (Variety)	Fox	1 reel	
Wild Beasts of Borneo	Educational	2 reels	Sept. 12
Wild West (Serial)	Pathe	10 episodes	Sept. 12

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
9 and 3-5 Seconds	Charles W. Paddock	A. G. Steen, Inc.		Nov. 21
Ace of Cads, The	Adolph Menjou	Paramount		
Ace of Spades, The	Desmond-McAllister	Universal		
Age of Indiscretion		Truart (S. R.)	5800 feet	
Aloma of the South Seas	Gilda Gray	Paramount		
American Venus, The	Special Cast	Paramount		
Aristocrat, The	Special Cast	B. P. Schulberg (S. R.)		
Arizona Sweepstakes, The	Hoot Gibson	Universal	5418 feet	Nov. 21
Atlantis		First National		
Barrier, The		Metro Goldwyn		
Barriers of Fire	Monte Blue	Warner Bros.		
Bashful Buccaneer, The	Reed Howes	Rayart (S. R.)	5000 feet	Nov. 14
Bat, The	Special Cast	United Artists		
Beautiful Cheat, The	Laura La Plante	Universal		
Beautiful City	R. Barthelmess	First National	7 reels	Nov. 14
Behind The Front	Mary Brian	Paramount		
Beloved Pawn, The	Reed Howes	Rayart (S. R.)		
Ben Hur	Special Cast	Metro-Goldwyn		
Best Bad Man	Tom Mix	Fox		
Beverly of Graustark	Marion Davies	M-G-M		
Big Parade, The	John Gilbert	Metro-Goldwyn		
Black Pirate, The	Douglas Fairbanks	United Artists		
Bluebeard's Seven Wives		First National		
Border Intrigue	Franklyn Farnum	Inde. Pict. (S. R.)	5 reels	June 6
Border Women	Special Cast	Phil Goldstone (S.R.)	5000 feet	
Bright Lights	Ray-Starke	Metro-Goldwyn		
Broken Homes	Lake-Glass	Astor Dist.		
Brooding Eyes		Ginsberg Dis. Corp. (S. R.)		
Brown of Harvard		Metro-Goldwyn		
Charity Ball, The		Metro-Goldwyn		
Checkered Flag, The		Ginsberg Dist. Corp. (S. R.)		
Clean-Up, The	Richard Talmadge	F. B. O.		
Clod Hopper, The	Glenn Hunter	Assec. Exhibitors		
Clothes Make the Pirate	Errol-D. Gish	First National	7000 feet	Nov. 14
College Widow, The	Syd Chaplin	Warner Brothers		
Common People	Rudolph Schildkraut	Universal	8500 feet	Nov. 14
Counsel for the Defense	Peters-Compson	Asso. Exhib.	7 reels	Nov. 21
Crashing Through	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Cyclone Bob	Bob Reeves	Anchor Film Dist.		
Cyrano de Bergerac	Special Cast	Atlas Dist. (S. R.)	9500 feet	July 18
Dance Madness	Pringle-Cody	Metro-Goldwyn		
Danger Girl, The	Priscilla Dean	M-G-M		
Dangers of a Great City		Fox		
Dark Horse, The	Harry Carey	Prod. Dist. Corp.		
Daughter of the Sioux, A	Wilson-Gerber	Davis Dist. (S. R.)	5 reels	Oct. 3
Daybreak		Fox		
Demon, The	Jack Hoxie	Universal		
Demon Rider, The	Ken Maynard	Davis Dist	5000 feet	Aug. 22
Desert Healer		First National		
Detour		Prod. Dist. Corp.		
Devil Horse, The	Rex (horse)	Pathe		
Do Clothes Make the Woman	Mrs. Valentino	F. B. O.		
Don Juan	John Barrymore	Warner		
Down Upon the Suwanee River	Special Cast	Lee Bradford (S. R.)		Nov. 7
Dumb Head		Tiffany (S. R.)	6500 feet	
East of the Setting Sun	Constance Talmadge	First National		
Eagle, The	Rudolph Valentino	United Artists	7 reels	Nov. 21
Eden's Fruit		B. P. Schulberg (S.R.)		
Enchanted Hill, The	Special Cast	Paramount		
Ermine and Rhinestone		H. F. Jans (S. R.)		
Exquisite Sinner, The	Special Cast	Metro-Goldwin		
Face on the Air, The	Evelyn Brent	F. B. O.		
False Pride		Astor Dist.		
Far Cry, The		First National		
Fast Pace, The	Special Cast	Arrow		
Fighter's Paradise, The	Rex Baker	Phil Goldstone	5000 feet	
Fighting Courage	Ken Maynard	Davis Dist. Div. (S.R.)	5 reels	July 11
Fighting Heart, The	Frank Merrill	Bud Barsky Prod. (S. R.)	5000 feet	
Fighting Smile, The	Bill Cody	Inde. Pict. Corp. (S.R.)	4630 feet	
First Year, The	Special Cast	Fox		
Flaming Waters		F. B. O.		
Flirtation	Corinne Griffith	First National		
Flying Three	Al Wilson	Davis Dist. Corp.		Nov. 7
Flying Fool, The	Dick Jones	Sunset Prod. (S. R.)		
Footloose Widow, The		Warner Bros.		
Forest of Destiny, The		Gotham Prod. (S. R.)		
Forever After	Corinne Griffith	First National		
For Heaven's Sake	Harold Lloyd	Paramount		
Fort Frayne	Ben Wilson	Davis Dist.	5000 feet	Aug. 29
Free Lips	Norma Shearer	M-G-M		
Friends	Special Cast	Vitagraph		
Frivolity		B. P. Schulberg (S.R.)		
Galloping Dude, The	Franklyn Farnum	Inde. Pict. Corp. (S.R.)	4700 feet	
Gentle Cyclone, The	Buck Jones	Fox		
Going the Limit	Richard Holt	Gerson Pict. (S. R.)	5000 feet	Sept. 26
Glorifying the American Girl		Paramount		
Go West	Buster Keaton	Metro-Goldwyn	6256 feet	Nov. 7
Gold Hunters, The	David Butler	Davis Dist. Div.	6500 feet	Nov. 7
Golden Butterfly, The	Special Cast	Fox		
Golden Journey, The	Sojin	Paramount		
Great Love, The	Dana-Agnew	First National		
Grey Vulture, The	Ken Maynard	Davis Dist. Div.		
Gulliver's Travels		Universal		
Hands Up	Raymond Griffith			
Hassan		Paramount		
Haunted Range, The	Ken Maynard	Davis Dist. Div.		
Headlines	Joyce-MacGregor	Assoc. Exhibitors		
Hearts and Fists		Assoc. Exhib.		
Hearts and Spangles		Gotham Prod. (S. R.)		
Hell Bent for Heaven		Warner Bros.		
Heir's Apparent	Special Cast	First National		
Her Cowboy Prince	Buck Jones	Fox		
Her Father's Daughter		F. B. O.		
Hero ot the Big Snows, A	Rin Tin Tn (dog)	Warner Brothers		
His Woman	Special Cast	Whitman Bennett	7 reels	
Honeymoon Express, The	M. Moore-D. Devore	Warner Brothers		
Horses and Women		B. P. Schulberg		
How to Train a Wife	Valli-O'Brien	Assoc. Exhib.		
Hurricane		Truart (S. R.)	5800 feet	
Inevitable Millionaires, The	M. Moore-Devore	Warner Bros.		
Invisible Wounds	Sweet-Lyon	First National		
Irene	Colleen Moore	First National		
Justice of the Far North		C. B. C. (S. R.)	5500 feet	
Just Suppose	Richard Barthelmess	First National		
King of the Turf		F. B. O.		
Kings of the Turf		Fox		
Kiss for Cinderella, A	Betty Bronson	Paramount		
La Boheme	Lillian Gish	Metro-Goldwyn		
Lariat, The	William Desmond	Universal		
Lawful Cheater, The	Bow-McKee	B. P. Schulberg	4946 feet	
Law or Loyalty	Lawson Harris	Davis Dist. Div.	4800 feet	Nov. 14
Lena Rivers	Special Cast	Arrow	6 reels	
Life of a Woman		Truart (S. R.)	6500 feet	
Lightning		Tiffany (S. R.)	6500 feet	
Lightning Jack	Jack Perrin	Ambassador Pict. (S.R.)	5000 feet	
Lightning Passes, The	Al Ferguson	Fleming Prod. (S.R.)		
Little Girl in a Big City, A	Walton-Welsh	Gotham Prod. (S. R.)	6073 feet	Nov. 14
Lodge in the Wilderness		Tiffany (S. R.)	6500 feet	
Lord Jim	Percy Marmont	Paramount	7 reels	Nov. 21
Love Cargo, The	House Peters	Universal		
Lover's Island	Hampton-Kirkwood	Assoc. Exhib.		
Loyalties	Special Cast	Fox		
Lunatic at Large, The	Leon Errol	First National		
Lure of the North, The		Columbia Pict. (S. R.)		
Lure of the Wild	Jane Navok	Columbia (S.R.)		
Lying Wives	Special Cast	Ivan Abramson (S. R.)	7 reels	May 2
Made for Love	Leatrice Joy	Prod. Dist. Corp.		
Man and the Moment		Metro-Goldwyn		
Mannequin, The	Special Cast	Paramount		
Man She Bought, The	Constance Talmadge	First National		
Mare Nostrum	Special Cast	Metro-Goldwyn		
Married Cheats		Fox		

Feature	Star	Distributed by	Length	Reviewed
Married Hypocrites	Fredericks-La Plante	Universal		
Martinique	Bebe Daniels	Paramount		
Masked Bride, The	Mae Murray	Metro-Goldwyn		
Memory Lane	Boardman-Nagel	First National		
Men of Steel	Milton Sills	First National		
Miracle of Life, The	Busch-Marmont	Assoc. Exhib		
Midnight Flames		Columbia Pict. (S. R.)		
Miss Brewster's Millions	Bebe Daniels	Paramount		
Miss Vanity	Mary Philbin	Universal		
Million Dollar Doll		Assoc. Exhib		
Mismates		First National		
Mocking Bird, The	Lon Chaney	M-G-M		
Modern Musketeer, A	Gene Corrado	Bud Barsky (S.R.)	5000 feet	
My Own Pal	Tom Mix	Fox		
My Lady of Whims	Clara Bow	Arrow		
Napoleon the Great		Universal		
Nervous Wreck, The		Prod. Dist. Corp.		
New Commandment	Sweet-Lyon	First National	7 reels	Nov. 14
North Star, The	Strongheart (dog)	Assoc Exhib		
Oh, Horace	Billy West	Rayart		
Old Clothes	Jackie Coogan	Metro-Goldwyn	5915 feet	Nov. 14
Only Thing, The	Special Cast	Metro-Goldwyn		
Open Trail, The	Jack Horie	Universal	4800 feet	May 16
Pace That Thrills, The	Ben Lyon	First National		
Palace of Pleasure		Fox		
Paris	Pauline Starke	Metro-Goldwyn		
Paris After Dark	Norma Talmadge	First National		
Partners Again		United Artists		
Passionate Quest, The	Marie Prevost	Warner Bros		
Passionate Youth	Special Cast	Truart (S. R.)	6 reels	July 11
Part Time Wife, The		Gotham Prod. (S. R.)		
Peacemaker, The	Buck Jones	Fox		
Phantom Express		Ginsberg		
Phantom of the Forest	Thunder (dog)	Gotham Prod.		
Phantom of the Opera	Lon Chaney	Universal	8464 feet	Sept. 19
Pinch Hitter, The	Glenn Hunter	Asso. Exhibitors		
Play Safe	Monty Banks	Assoc. Exhib		
Polly of the Ballet	Bebe Daniels	Paramount		
Pride of the Force, The	Tom Santschi	Rayart	5139 feet	Nov. 21
Prince, The	Philbin-Kerry	Universal		
Pursued	Dorothy Drew	Dependable (S. R.)	5000 feet	Nov. 14
Quality Street		Metro-Goldwyn		
Quicker 'n Lightning	Buffalo Bill, Jr.	Weiss Bros. (S. R.)	5 reels	June 18
Racing Blood		Gotham Prod. (S. R.)		
Rainbow Riley	Johnny Hines	First National		
Reckless Lady	Belle Bennett	First National		
Reckless Sex, The	Special Cast	Truart (S. R.)	6 reels	Feb. 14
Red Clay	William Desmond	Universal		
Red Dice	Rod La Rocque	Prod. Dist. Corp.		
Red Kimono, The	Mrs. Wallace Reid	Davis Dist. Div.		
Return of a Soldier	Special Cast	Metro-Goldwyn		
Rime of the Ancient Mariner, The		Fox Film		
Road to Glory, The		Fox		
Road That Led Home, The		Vitagraph		
Rocking Moon	Bowers-Tashman	Prod. Dist. Corp.		
Romance of an Actress		Chadwick		
Ropin' Venus, The	Josie Sedgwick	Universal		
Rustling for Cupid		Fox		
Sailors' Wives		First National		
Salvage		Truart (S. R.)	5800 feet	
Savage, The	Ben Lyon	First National		
Scandal Street	Welsh-Kennedy	Arrow	6750 feet	Nov. 14
Scarlet Saint, The	Lyon-Astor	First National	6880 feet	Nov. 21
Scraps	Mary Pickford	United Artists		
Sea Horses	Special Cast	Paramount		
Seven Keys to Baldpate	Douglas MacLean	Paramount	7 reels	Nov. 7
Seventh Heaven	Special Cast	Fox		
Shadow of the Wall		Gotham Prod. (S. R.)		
Shadow of the Mosque	Odette Taylor	Cranfield & Clarke (S. R.)	6200 feet	
Shave and Shave Alike	Jane Novak	Arrow		
Shenandoah		B. P. Schulberg (S. R.)		
Ship of Souls	B. Lytell-L. Rich	Assoc. Exhib	6800 feet	
Shootin' Square	Jack Perrin	Ambassador Pict. (S.R.)	5000 feet	
Siegfried		Ufa		
Sign of the Claw		Gotham Prod. (S. R.)		
Skinners Dress Suit	Reginald Denny	Universal		
Sky Rocket, The	Peggy Hopkins Joyce	Assoc. Exhib.		
Smith of Cornell	George Walsh	Chadwick		
Social Highwayman, The	Harlan-Miller	Warner Brothers		
Song and Dance Man, The	Tom Moore	Paramount		
So This is Mexico	Richard Talmadge	F. B. O.		
Span of Life	Betty Blythe	Banner Prod. (S. R.)		
Speed Limit, The		Gotham Prod. (S. R.)		
Splendid Crime	Daniels-Hamilton	Paramount		
Splendid Road, The	Anna Q. Nilsen	First National		
Stage Door Johnny	Raymond Griffith	Paramount		
Stella Dallas		United Artists		
Stella Maris	Mary Philbin	Universal		
Still Alarm, The	Chadwick-Russell	Universal		
Stop, Look and Listen	Larry Semon	Pathe		
Strange Bedfellows		Metro-Goldwyn		
Streets of Sin		Fox		
Sunshine of Paradise Alley	Special Cast	Chadwick Pict.		
Tale of a Vanishing People		Tiffany (S. R.)	6500 feet	
Tattooed Countess, The	Pola Negri	Paramount		
Tearing Loose	Wally Wales	Weiss Bros. (S. R.)	4900 feet	June 13
Ten to Midnight		Prod. Dist. Corp.		
That Man from Arizona	D.Revier-W.Fairbanks	F. B. O.		
That Royle Girl	Kirkwood-Dempster	Paramount		
This Woman	Special Cast	Fox		
Thoroughbred	George O'Brien	Fox		
Thoroughbred, The	Special Cast	Truart	5481 feet	Sept. 19
Three Bad Men	Special Cast	Fox		
Three Weeks in Paris		Warner Bros		
Too Much Money	Nilsson-Stone	First National		
Torrent, The		M-G-M		
Tough Guy, The	Fred Thomson	F. B. O.		
Trailing Shadows	Edmond Lowe	Fox Film		
Travelin' Fast	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Travis Coup, The		Tiffany (S. R.)	6500 feet	
Tumbleweeds	Wm. S. Hart	United Artists		
Twin Sister, The	Constance Talmadge	First National		
Two Blocks Away	Special Cast	Universal		
Two Soldiers, The	Mildred Davis	Paramount		
Unguarded Hour, The	Sills-Kenyon	First National		
Unknown Lover, The	Elsie Ferguson	Vitagraph		
Unwritten Law, The	Elaine Hammerstein	Columbia Pict. (S.R.)	5355 feet	Nov. 14
Up and At 'Em	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Vengeance of Durand, The	Irene Rich	Warner Brothers		
Viennese Medley	Special Cast	First National		
Volga Boatman, The		Prod. Dist. Corp		
Wanderer, The	William Collier, Jr.	Paramount	8173 feet	Sept. 12
Warrior Gap	Wilson-Gerber	Davis Dist.	4900 feet	Aug. 22
We Moderns	Colleen Moore	First National		
What Happened to Jones	Reginald Denny	Universal		
What Will People Say		Metro-Goldwyn		
When His Love Grew Cold		F. B. O.		
When Husbands Flirt	Dorothy Revier	Columbia		
Whispering Canyon		Ginsberg Dist. Corp. (S. R.)		
White Chief, The	Monte Blue	Warner Brothers		
White Mice	Jacqueline Logan	Associated Exhib		
Why Women Love		First National	6750 feet	Oct. 19
Wild Oats Lane	Dana-Agnew	Prod. Dist. Corp.		
Wild Ridin'	Buck Jones	Fox		
Wide Open	Dick Jones	Sunset Prod. (S. R.)		
Winning of Barbara Worth		Principal Pict. (S. R.)		
Wise Guy, The	Lefty Flynn	F. B. O.		
With Kit Carson Over the Great Divide	Special Cast	Sunset Prod. (S. R.)		
Wives for Rent		Universal		
Womanhandled	Richard Dix	Paramount		
Women		Banner Prod. (S. R.)		
Women and Wives		Metro-Goldwyn		
Woman of Mystery, The	Pola Negri	Paramount		
World's Illusion, The		Metro-Goldwyn		
Worst Woman, The	Special Cast	B. P. Schulberg (S. R.)		
Wreckage		Ginsberg Dist. Corp.		
Wrong Coat, The		Tiffany (S. R.)	6500 feet	
Wyoming Wild Cat, The	Tom Tyler	F. B. O.		
Yankee Senor, The	Tom Mix	Fox		
Yoke, The	Special Cast	Warner Brothers		
You Can't Live on Love	Reginald Denny	Universal		



Metro-Goldwyn-Mayer's "Trackless Train" completes its trans-continental tour from the Atlantic to the Pacific with a triumphal entry into Los Angeles. Photos above show highlights in a city-wide celebration marking the end of an exploitation journey both unique and successful—the company reports that the train greatly stimulated box-office receipts for theatres over the entire route. The pictures above show Eddie Carrier, "conductor" of the train, delivering the message from Mayor Hylan of New York to Mayor Cryer, to the latter; center photo shows the train going through the huge arched banner erected by the Chamber of Commerce of Los Angeles, with police escort; and at right, Irving Thalberg, Harry Rapf, M-G-M studio chiefs, and Kathleen Key, one of the company's stars, seated on the observation platform of the "Trackless Train."

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For brilliancy on the screen make sure you have Eastman Positive Film in the projector. It is identified by the words "Eastman" and "Kodak" in black letters in the film margin.

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First National Pictures, Inc. Presents ***Milton Sills*** in ***"The Unguarded Hour"*** by Margaretta Tuttle with ***Doris Kenyon.*** The Scenario by Joseph Poland. Titles By John W. Krafft. Art direction by Milton Menasco. Photographed by Roy Carpenter. Film editor, Arthur Tavares. All directed by Lambert Hillyer and produced under the Supervision of Mr. Earl Hudson. *A First National Picture.* ***Rothacker Prints and Service.***



Milton Sills
and
Doris Kenyon
in
"The Unguarded Hour"

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Founded 1910
by
Watterson R. Rothacker

December 5, 1925

Motion Picture News

Reg. U. S. Patent Office



Entered as second-class matter January 21, 1914, at the Post Office at Albany, New York, under the act of March 3, 1879

Vol. XXXII No. 23

Published Weekly—$2.00 a year

PRICE, 20 CENTS

Albany — Los Angeles — New York — Chicago

West Coast Theatres, Inc.

feature

ROBERT MORTON *UNIT ORGAN*

Recognition of the Robert Morton Organ as an outstanding unrivalled feature attraction is evidenced in its selection by the more progressive exhibitors everywhere. Our prices and terms are within reach of all

Four Robert Mortons for West Coast



Four West Coast theatres, the Royal, of Los Angeles; the New Capitol of Sacramento and two others, now in process of contruction, but yet un-named, have purchased Robert Morton organs and will feature special organ recitals and musical features as program attractions.

This appears to be in line with the modern tendency to utilize the desire of communities for good music to the advantage of box office receipts.

Among other houses which will pursue the same policy are the new Levine theatre of Portsmouth, Va., which is about to install a $20,000 Robert Morton and Hancock's new theatre, now building at Stuart, Florida, which has ordered one of the new Robert Morton pit organs.

Both of these houses will exploit their musical programs as special features, which is quite practicable, at a moderate expense, as their instruments will provide them with facilities equal to that of a pretentious orchestra but at greatly minimized expenditure.

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Write today for our new PURCHASE PLAN

In ONE Week!



D.W. GRIFFITH'S - "*That Royle Girl*" Smashed all records at Chicago Theatre, Chicago



GLORIA SWANSON in "*Stage Struck*" Absolute capacity all week at the Rivoli, New York



Joseph Conrad's "LORD JIM" Artistic and box-office triumph at the Rialto, New York

and COMING:



J.M. Barrie's "A KISS FOR CINDERELLA"



Cruze-Liberty Special "MANNEQUIN"



Beauty Special "THE AMERICAN VENUS"

SET DATES *now* ON THESE GREAT

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"Here, sir, is the best thing you have done in a number of seasons"!

– QUINN MARTIN IN NEW YORK WORLD.

"The luck of the Irish has descended upon Thomas Meighan. Thus we have his most likable picture in ever so long."
—Daily News

" 'Irish Luck' interested us more than anything we have seen Tom Meighan do in a very long time."
—Herald-Tribune

"Tom Meighan's best picture since 'The Miracle Man.' "
—Daily Mirror



ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

THOMAS MEIGHAN

in

"IRISH LUCK"

WITH LOIS WILSON

A VICTOR HEERMAN PRODUCTION

FROM "AN IMPERFECT IMPOSTOR" BY NORMAN VENNER. SCREEN PLAY BY THOMAS J. GERAGHTY. . . .

GREATER FORTY

Paramount Picture



"It is subjects such as these that are making a prominent place for the news reels."

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Broadway at 49th St.
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Broadway at 42nd St.
Criterion
Broadway at 44th St.

THE OFFICE OF
HUGO RIESENFELD
MANAGING DIRECTOR

NEW YORK CITY

November 18th

1 9 2 5

Kinograms Publishing Corp.,
120 West 41st Street,
City

Gentlemen:

Allow me to congratulate you on the subject in this week's news entitled "The Sunning of The Buddha". I have heard so many comments from my patrons that I felt you should have the satisfaction of knowing how this picture is being received.

It is subjects such as these, containing educational qualities as well as entertainment value, that are making a prominent place for the news reels in the exhibitor's program.

With best wishes for your continued success,

believe me,

Very sincerely,
Hugo Riesenfeld
Managing Director

This is the first of the weird and astounding pictures taken by Eugene Lamb in the "White Man's Land of Terror."

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FILM
EXCHANGES, Inc.

BOOK
KINOGRAMS
The NEWS REEL Built like a Newspaper

for these remarkable pictures — the strangest sights the world has ever seen!

Educational Pictures
"THE SPICE OF THE PROGRAM"

Member, Motion Picture Producers and Distributors of America, Inc.
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The National Guide to Motion Pictures

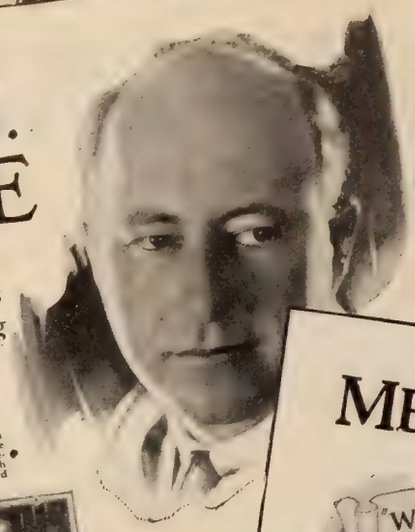
PHOTOPLAY

MOTION PICTU

SCREENLA

CECIL B. DE MILLE

Rising from one triumph to another, now plans a series of pictures to excel anything ever before offered—





1915: Geraldine Farrar in "Carmen", a De Mille "scoop" and a never-to-be-forgotten picture, which marked a big step forward in the film industry.



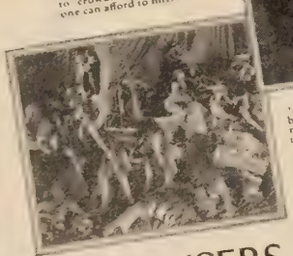
1916: Under DeMille's management, "Wally" Reid was the best loved of movie heroes.



1920: Gloria Swanson —Lila Lee—Thomas Meighan—headed for fame in "Male and Female".



1924: "The Ten Commandments"—a stupendous spectacle, still playing to crowded houses. No one can afford to miss it.



1923: "Manslaughter" brought to Meighan a new leading lady and to the public a new idol Leatrice Joy

And now "The Road to Yesterday"... great independent offering through Producers Distributing Corporation. Adapted by Beulah Marie Dix and F. G. Sutt... Macpherson and Beulah Marie Dix and F. G. Sut...

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PRODUCERS DISTRIBUTING CORPORATION

P. C. MUNROE President RAYMOND PAWLEY Vice President and Treasurer

ATTITLE over ten years ago, Cecil B. DeMille was putting in his second year in the moving picture field and he was working feverishly to prove that there was a place in the motion pictures for big and better films.

In between those first desperate days and the present time a record of achievement which has been equalled by no other producer.

With each succeeding year, each triumph, it has seemed as if the topmost pinnacle of Motion Picture perfection had been reached, and yet when it seemed as though there were no further heights to which he could climb there burst upon the world, years ago, that great spectacle of Mille-spectacles—"The Ten Commandments"—a production so awe-inspiring and so absorbing that audiences breathlessly declared them that DeMille had surely reached the very pinnacle of his career as a worker of motion pictures, that he had wrought so stupendously that never could he hope to equal that piece!

WHAT will he do next? Looking forward to greater glories, greater achievements in the future. He has signed with Associate Producers to have produced a series of pictures, each one

METROPOLITAN PICTURES

Presents

"WITHOUT MERCY"



Is Woman's Hate Deeper Than Man's?

COULD this stern woman really have been the pitiful girl he had hurt so cruelly—in body and soul—twenty years earlier? Now he was in her power. Relentlessly, she demanded payment.

Trembling in the balance was the fate of a lovely girl, a political situation and a fortune! An absorbing story of love—hate—and a woman's revenge. Don't miss it!



A GEORGE MELFORD PRODUCTION—Adapted by Monte Katterjohn from the novel by John Goodwin. With Vera Reynolds, Dorothy Phillips, Robert Ames and Rockliffe Fellowes.

There's a Thrill in—

—The fiery furnace of a big steel plant
—The primitive battle of two strong men
—Young love that fights against tremendous obstacles.

And when you get all these thrills in one magnificent picture, you get entertainment that can't be beaten. Every minute of "STEEL PREFERRED" is breathlessly absorbing.

A stirring drama adapted by Elliott J. Clawson, from The Saturday Evening Post stories, "The Adventures of Wally Gay", by Hershel S. Hall. With Vera Reynolds, William Boyd, Charlie Murray, Ben Turpin and a fine cast.

"STEEL PREFERRED"



"SIMON THE JESTER"



LOLA was a woman of the circus, yet so lovely, so irresistible, that three men loved her madly, each in his own way—one with the ardor of youth, one with the deep tenderness of maturity and one with the wild jealousy of a passionate nature. Somebody must lose—who?

A story of strange circus people, of high society, of a gay millionaire whose days were numbered. A whirlwind of tense and fascinating situations in ultra-fashionable settings, in a second rate hotel, in a gambling dive in Tangiers. A truly remarkable picture!



A FRANCES MARION PRODUCTION—Directed by George Melford. From the novel by William J. Locke. With Eugene O'Brien, Lillian Rich, Edmund Burns and Henry B. Walthall.

THESE three splendid productions are typical of the diversified entertainment offered you by Metropolitan Pictures Corporation, Inc. Stirring drama, absorbing mystery, and tender romance are brought to life before you. Skillful players, brilliantly directed, hold your unwavering interest right up to the final moment.

Ask for these pictures, and watch for the forthcoming Metropolitan pictures at your favorite theatre

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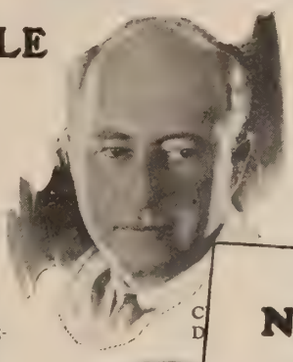
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HOW DOES CECIL B. DEMILLE MAKE HIS STARS?



The Great Producer who has made many of the Screen's Leading Artists famous, is constantly discovering and developing new personalities for your enjoyment.







Wallace Reid Thomas Meighan, Gloria Swanson — stars made by Cecil B. DeMille.

CECIL B. DEMILLE has a genius for bringing screen talent to its fullest flowering.

Wallace Reid — Thomas Meighan — Gloria Swanson — all of these great stars came into their own under DeMille's direction.

Today DeMille places before you the superb gifts of Leatrice Joy, Rod LaRocque, Vera Reynolds, Joseph Schildkraut, Jetta Goudal, William Boyd, Robert Ames, and dozens of others—some already famous, some rapidly mounting the ladder that leads to fame. In each one you will discover some irresistible quality of appeal — the endearing charm that makes public favorites.

Watch for Cecil B. DeMille's productions, if you are seeking perfect motion picture entertainment — the finest type of stories magnificently produced and supremely well acted! Ask at your favorite theatre when the next DeMille picture is coming.





Rod LaRocque's magnetic personality makes him a favorite. Do not miss seeing him in "The Coming of Amos", "Braveheart", "Red Dice" or "Bachelor's Brides".



Fresh and winsome—Vera Reynolds captures hearts everywhere as the lovely little heroine in "The Road to Yesterday".



The beauty and poise of Leatrice Joy are unusually effective in her new pictures, "The Wedding Song", "Hell's Highroad", "Made for Love" and "Eve's Leaves"

Above are scenes from "The Road to Yesterday"—Boyd, lovable [illegible] Center—Jetta Goudal as Ning Bottom—Jo[illegible] is as splendidly [illegible] screen as on the [illegible]

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F. C. MUNROE, President RAYMOND PAWLEY, Vice-President and Treasurer JOHN C. FLINN, Vice-President and General Manager

THE ONLY MOVIE W[illegible]

NEW WINNERS *from* Al Christie—*King of Laugh Makers*



The man who convulsed the nation with "Charley's Aunt" offers two more uproarious successes!

"Seven Days"

—from the farce by Mary Roberts Rinehart and Avery Hopwood. Directed by Scott Sidney with Lillian Rich, Creighton Hale, Lilyan Tashman, and a great cast. A spirited comedy centered about a smallpox quarantine in high society. Hilarious!

"Madam Behave"

—adapted from the French farce by Jean Arlette. Directed by Scott Sidney. With Ann Pennington, Broadway favorite, and Julian Eltinge, famous woman impersonator. Fast and furious fun with Julian Eltinge in the dual role of hero and "lady of mystery" and dainty Ann Pennington at her best.

LAUGHTER is a million-dollar tonic—and Al Christie has tapped an inexhaustible supply. With "Charley's Aunt" he set the world rocking and roaring. Now he presents a new series of laugh riots. If you want to be rejuvenated, re-invigorated, and have guaranteed entertainment, don't ever miss an Al Christie feature comedy. Soon these pictures will reach your local screen. Ask your theater man when the next Al Christie Laugh Special will be shown

Also Coming Soon
"The Champion Lover"
Another comedy triumph worthy of Al Christie's standard. Watch for future announcement

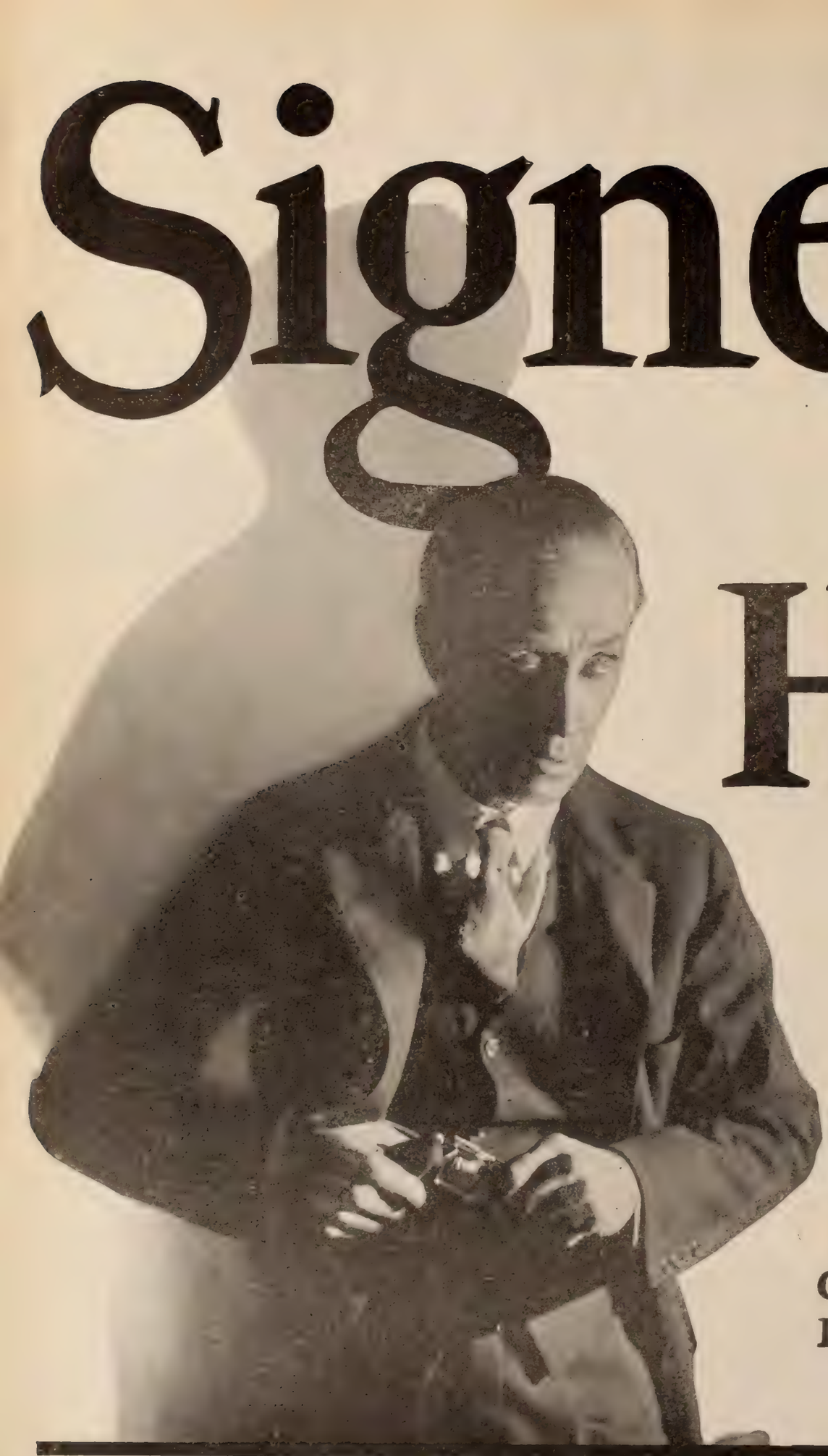
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Foreign Distributors
Producers International Corporation
130 West 46th Street
New York, N Y

Signed H.B.



presented by
CECIL B. DEMILLE

Foreign Distributors Producers International Corporation
130 West 46th Street
New York, N. Y.

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Member of Motion Picture Producers and Distributors of America, Inc. WILL H. HAYS, *President*

!

The signing of H.B. WARNER *by* CECIL B. DE MILLE to re-create for the screen his sensational stage role of "JIM WARREN" in "SILENCE" is a *guarantee* to the exhibitor that this great gentleman-crook character will be portrayed with the masterly realism that thrilled Broadway for a year . . . It marks the completion of one of the most brilliant casts ever assembled for any production . . .

WARNER

for "Silence"

The mighty drama that held New York audiences spell-bound during the past year, has come to the screen to duplicate its astounding success on the stage.

Here is the most amazing crook story of a decade. It plumbs the depths of the human heart, unfolding a drama of mystery, crime and burning love that has thrilled hundreds of thousands during its record-breaking run. It will thrill millions as a screen play.

Adapted by Beulah Marie Dix from the Broadway hit by Max Marcin, directed by Rupert Julian.

a RUPERT JULIAN *production*

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CECIL B. DEMILLE
presents

ROD LA ROCQUE

in

"Braveheart"

with

LILLIAN RICH - TYRONE POWER
ROBERT EDESON - JEAN ACKER

Adapted by MARY O'HARA from the play
"STRONGHEART"
by WILLIAM C. DEMILLE





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Foreign Distributors Producers International Corporation
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New York, N. Y.



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Are you in the show business to make MONEY?

Would you refuse a GOLD MINE if it were offered to you?

Well---here's a "Golconda"---a gold mine of entertainment.

Here's an "El Dorado" that will pour a torrent of dollars into your box office.

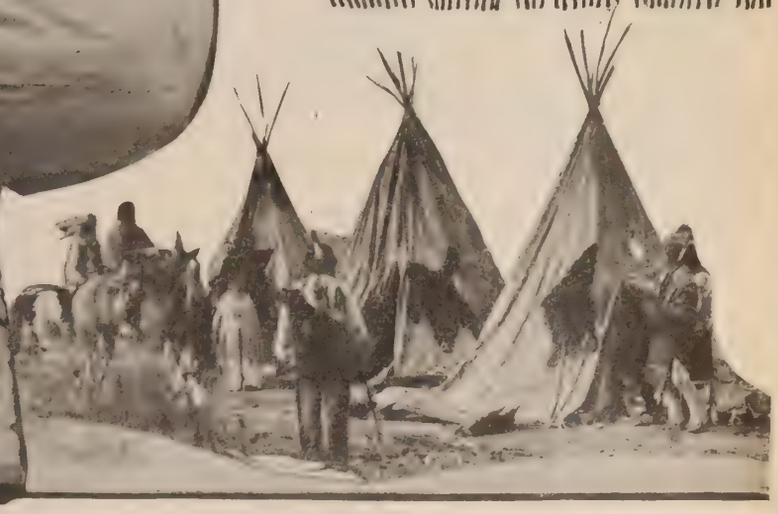
As a stage play, it made the producers rich.

As a picture, it will make two dollars grow where one was planted, for the exhibitor who books it.

MONEY?

HERE IT IS---

A GOLD MINE!



an ALAN HALE production

Will blaze a n

The dawn of a new day in SERIALS

"Should One of

The SCARLET

"A Live Wire Serial That Should Please Any Audience!" *Says M. P. News*

Here is the first serial to be produced, that is as fine as any feature you've ever seen! From story up—built on the scale of a special feature! A story that's timely, based on the most startling invention of the age, the death-ray; a big feature cast; direction unsurpassed; and finally production that has demanded the finest of everything that money can buy. Everything that audiences pay to see—Thrills! Suspense! Romance! Startling Surprises! It's New! It's Stupendous! It will blaze new high marks for profits. It's a mop-up any way you look at it!

One of Universal's "Lucky

ew high mark in Serial Profits!!

Certainly Prove a Ten Strike! the Very Best Serials That Universal Has Ever Made! A Whale of an Attraction!" *Says M. P. World*



Starring
Jack Daugherty
with Lola Todd, Al Smith and
Virginia Ainsworth
Directed by Henry McRae

THE FIRST GREAT FIRST RUN SERIAL!

Six "Adventure Serials!



Kathleen Norris is America's most popular woman novelist. "Rose of the World," first as a Cosmopolitan Magazine story and then as a best selling novel, has a tremendous ready-made audience as a photoplay.

"Rose of the World"

with~

PATSY RUTH MILLER

ALAN FORREST

PAULINE GARON

ROCKLIFFE FELLOWES

ALEC FRANCIS

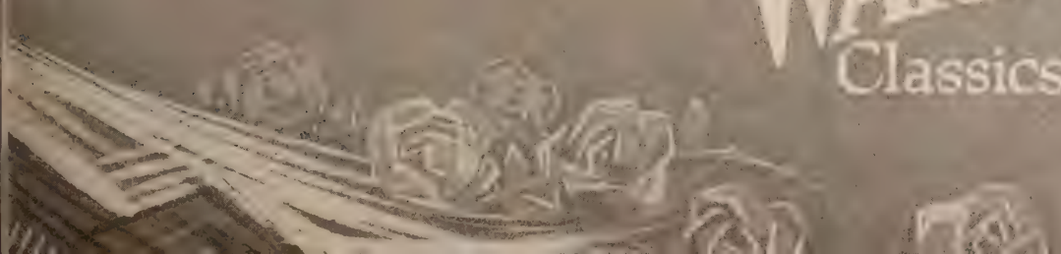
A great love drama, a blend of tingling romance and tender heart throbs—that's "Rose of the World," a story of a girl who married in haste. You know the box office value of a Kathleen Norris best-seller—here is one perfectly acted, gorgeously produced.

Directed by **Harry Beaumont**

Scenario by **Julien Josephson**

WARNER BROS.

Classics of the Screen



Marion D

Backed by intensive national promotion.



Miss Davies in "Little Old N. Y."

Lights of



San Francisco
—Great big week at Warfield

Los Angeles (3 weeks)
—S. R. O. business at State. Moved into Criterion for second capacity week. Following with third big week at Alhambra.

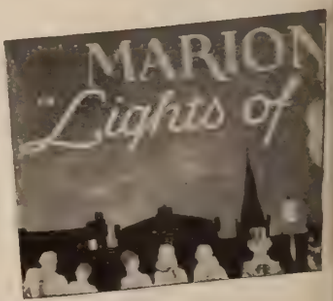
Milwaukee (2 weeks)
—Held over for second smashing week at Merrill Theatre.

Newark
—Exceptionally big week at State.

Washington
—Wonderful week's business at Palace Theatre.

Oakland
—T and D Theatre—fine week.

New York
—Smashing business all week at Capitol Theatre.



MONTA BELL'S

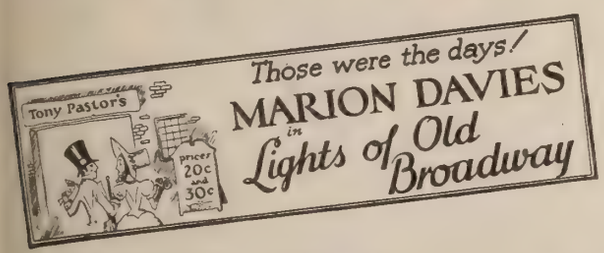
production of the play
"Merry Wives of Gotham" *by*
Laurence Eyre
with
Conrad Nagel
adapted by
Carey Wilson
directed by
Monta Bell

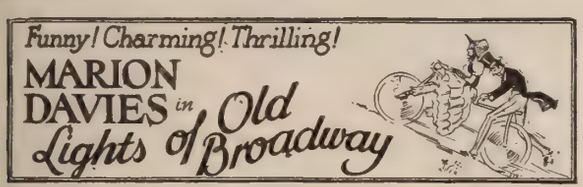
Metro-Gold

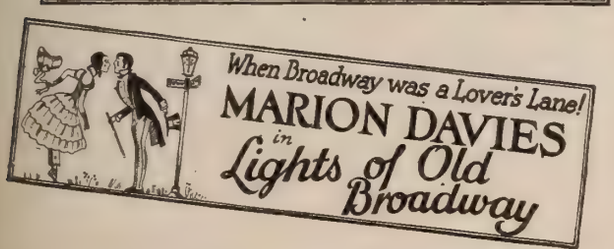
avies

in her second great story of "Little Old New York"

Old Broadway







A series of ad slugs from the big campaign book. Get this wonderful showman's promotion book and see how easy it is to get real money by easily handled promotion.

"Miss Davies gives a remarkable performance. Film is charming."
—*N. Y. Times*

"Star scores hit. Created merry sensation. You will adore Marion. Deliciously engaging comedy."
—*N. Y. Mirror*

"Dozens of novel touches. Atmospheric strength most enjoyable."—*Eve. World*

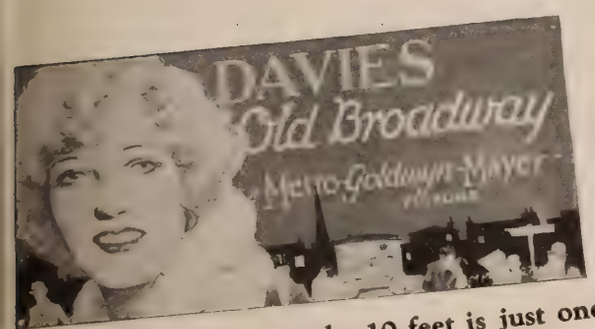
"No actress on the screen could have played this part better."
—*Herald-Tribune*

"Just as engaging and delightful as 'Little Old New York'."
—*N. Y. American*

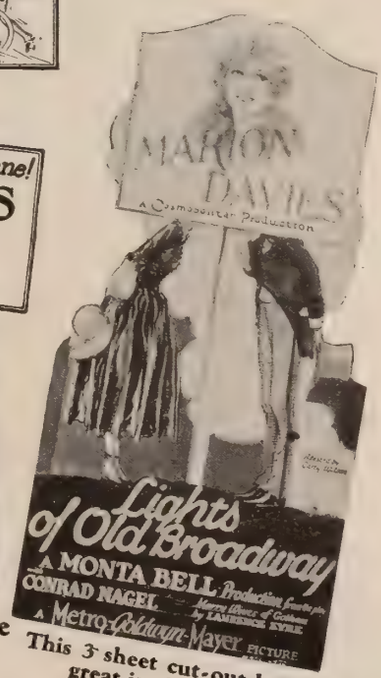
"A human interest story that provides excellent entertainment."
—*Eve. Telegram*

"Capacity audience liked it. Picturesque and beautiful settings."
—*Eve. Sun*

"Marion Davies scores a complete triumph. Screen's most delightful comedienne."—*Eve. Journal*



The cloth banner 3 feet by 10 feet is just one of the fine accessories.



This 3 sheet cut-out looks great in the lobby.

The Quality 52

wyn-Mayer's

Another sure-fire F.B.O. Box-office winner for you

TREMENDOUSLY POPULAR 'LEFTY' IN "Smilin



Every time an exhibitor announces a new Maurice (Lefty) Flynn picture there is a rush of business and crowds. Never has any Star attained such an overwhelming drawing power in such a short space of time as popular handsome Lefty Flynn. As an athlete he stands second to none. As a romantic figure, Lefty is truly prepossessing. The women and flappers are wild about him, and the men admire his powerful and persuasive personality.

Exclusive Foreign Distributors
R-C Export Corporation
723 Seventh Avenue
New York

AGENTS
FBO Pictures G.M.B.H.
235 Friedrichstrasse Berlin
Germany

R.C. Export Corp. 26 27 D'Arblay St. London.
England

Societe Anonyme des Films F.B.O.
60 Faubourg St.Honore Paris
France

This latest release "SMILING AT TROUBLE" is a dyed-in-the-wool Flynn high-powered romance surcharged with actions and big-time thrills. You can play it against ANY competition in the industry. Go look at it at your nearest F. B. O. exchange. That's the answer,—then you'll book ALL the Lefty Flynn productions.

CASH IN NOW

On the Growing Popularity of this Box-Office Star

Now going like a house afire

Film Booking

723 Seventh Ave., New York



FLYNN

g at rouble"



Have you played these sure-fire "Lefty" Flynn Hits?

"Speed Wild"
"High and Handsome"
"Heads Up"

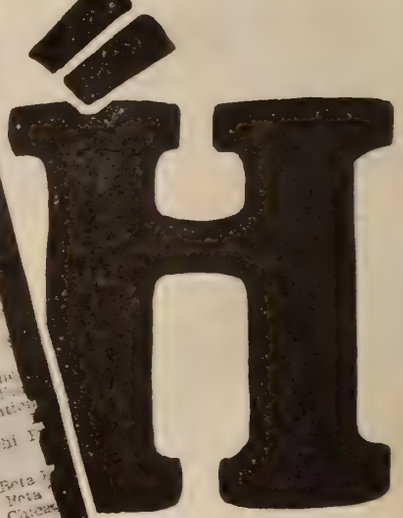
Offices of America, Inc.

Exchanges Everywhere

FOX!

FOX!

READ



READ

READ

what this big exhibitor said~

"Havoc at the Capitol Theatre, Chicago, has stirred our audiences as no picture yet unfolded there. Each day thousands bespeak its praises. You are to be complimented on this wonderful picture."

J.J. Cooney

There Are So Many Pictures: So Few Like This

'Havoc' Is One You Really Should See.

"HAVOC"

Produced by Fox.
Directed by Rowland V. Lee.
Presented at the Capitol theater.

THE CAST.

Dick Chappell.....George O'Brien
Roddy Dunton.....Walter McGrail
Violet Dering.....Margaret Livingston
Tessie Dunton.....Madge Bellamy
Smithy.....David Butler
Babe.....Leslie Fenton
Russian Prince.....Bertram Grassby
Mrs. Chappell.....Edythe Chapman

By Mac Tinée.

Good morning!

Armistice day—God bless it!

The world is full of pictures this week whose stories hinge on the World war. And there's never a finer one than "Havoc" being shown

I think that I have never seen greater acting than is done by the men in this production. Walter McGrail gives an impersonation that fairly cuts you away. He completely loses himself in his characterization and engulfs you in the storm of his emotions. George O'Brien goes to the mat with his part in gripping fashion. Leslie Fenton—whom we don't know well, but from now on will know better—has several scenes that tear at your heart. David Butler and Bertram Grassby are splendid and minor rôles acted by chaps not mentioned in the cast are of sincerely and beautifully presented.

First mention for the men, with a close second for the women. The brilliant and lovely Margaret Livingston is at her best. So are little Madge Bellamy, Eulalie Jensen and Edythe Chapman.

Then sets and scenery are so perfect. The action that takes place on the battlefields "over there" is so real—so terribly real.

The story, from the play by Henry Wall, is of two men, closer than brothers, who love the same women, as the faithless as she is beautiful—and she is very beautiful.

She jilts the officer to whom she is engaged for his friend, Dick. The latter, home on leave, after a struggle—to be loyal to the man he loves, succumbs to his infatuation. He goes back to the front and makes the truth known to Roddy.

Roddy is insane with jealousy—and Roddy is his superior officer. The stern business of war becomes a factor in a soul battle.

I shan't tell you another single thing about the story because this picture is one that for nine reels will hold you breathless if you haven't heard beforehand what the plot's all about.

All left for me to say is—SEE "HAVOC."

FOX! does it again

that glowing review of Mae Tinee's in the Chicago Tribune ~ of ~

"HAVOC"

what Martin Quigley said ~in~

Oh Boy! Oh Boy! There's no stopping the rush of those big FOX MONEY MAKERS!

Exhibitor's Herald

"Don't mention 'HAVOC' in the same breath with the next dozen pictures you talk about. Mention it when you're talking about 'The Iron Horse,' 'Scaramouche,' 'The Birth,' 'The Sea Hawk,' 'The Wagon,' and other real pictures."

Fox Film Corporation

FOX is after the best— and only the best!

That is why they signed for FOX PICTURES, America's greatest creator of thrilling fiction. The first will be—

PETER B. KYNE'S *The* GOLDEN STRAIN

And naturally it would have a big FOX showman's cast headed by ~ ~

MADGE BELLAMY
KENNETH HARLAN
Hobart Bosworth - Ann Pennington
Lawford Davidson - Frank McGlynn Jr.

Scenario by Eve Unsell
VICTOR SCHERTZINGER *Production*

And you can take it straight from headquarters that this, the first, will be a humdinger!

FOX has announced some mighty big ones, but watch for those to come.

They get bigger all the time.

Have you booked that big FOX Christmas Special
The Ancient Mariner
—they're all doing it!

Fox Film Corporation

No. 3

For Season 1926—27

WILLIAM FOX *announces*

A. S. M. HUTCHINSON'S

latest, greatest and most debatable novel

One Increasing Purpose

By the author of "IF WINTER COMES"

At the top of the best-sellers, the country over! This dynamic novel has had a quicker sale than even "IF WINTER COMES" or any novel of recent years

"ONE INCREASING PURPOSE"
will be talked about, written about, fought over—and bought and read—more than any novel now published

STILL ANOTHER GREAT MASTERPIECE TO BE PRODUCED AS A FOX PICTURE NEXT SEASON!

And now for No. 4

Fox Film Corporation

A CHRISTMAS clean up because FOX made it for that purpose !



The big ticket selling 24 sheet available for this picture

The Perfect Showman's Picture!

1st—Because of the story itself. "The Ancient Mariner," with its beautiful story of love and kindness for all living things, is perfectly adapted for the CHRISTMAS holidays.

2nd—Because of the tremendous public knowledge and admiration for this great classic.

3rd—Because the original version has been transported to the screen in all its glorious beauty.

4th—Because FOX has gone further and carried its marvelous story into the lives of modern characters.

5th—Because it has a big FOX ticket selling cast.

6th—Because it can boast of a ready made audience that reaches into every home in the country. *Millions* will want to see it.

BOOK IT *To-Day!*

Fox Film Corporation

BOOK IT *To-Day!*

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

"it's *there---*"

That is the opinion of circuit and individual theatre owners, who are booking and exploiting pictures with the assistance of

MOTION PICTURE NEWS BOOKING GUIDE

Here are a few opinions just received from hundreds of commendations from the purchasers of thousands of pictures yearly:

"I buy film for Northern Division West Coast Theatres. Information complete and invaluable."—*Chas M. Thall, West Coast Theatres, Inc., of Northern California, San Francisco, Cal.*

"It is a book no manager of a theatre should be without."—*Chas. A. Kuehle, Lisbon Circuit of Theatres, Cincinnati, Ohio.*

"It keeps the 'market information' under our finger-tips at all times."—*W. M. Smith, Orpheum Theatre Amusement Enterprises, Tulsa, Okla.*

"Appreciate it. Fine guide to pick just what our crowds want. Invaluable for reference."—*Enterprise Theatre, Glen Alum, W. Va.*

"I could hardly get along without it as a source of quick reference in advertising San Francisco neighborhood theatres. The tabloid data refreshes my memory on facts I wish to confirm at a glance and reference to review dates, etc., gives me added information when desired."—*W. Harold Wilson, Loew Bldg., San Francisco, Calif.*

"We use it continually. It is our dictionary."—*D. A. Hathaway, Broadway Amusement Co., Portland, Ore.*

"I appreciate this very much. Sometimes I find a good bet that I have overlooked."—*Colonial Theatre, Nashua, N. H.*

"I have all nine volumes on file for frequent reference and would be lost without them."—*E. O. Ellsworth, Metropolitan, Iowa Falls, Iowa.*

"The Booking Guide has been of utmost aid to me."—*G. Battaglia, Monroe Theatre, Troy, N. Y.*

"The best and most reliable ready reference published."—*Auditorium, Lincoln, Maine.*

"Handiest little volume on the desk."—*Lyric Theatre, Utica, N. Y.*

"It is the best little reference in our library and we would be lost without it."—*J. McWilliams, Madison Theatre, Madison, Wis.*

"Handy reference book. I also use the short subject index to see what is available in that line."—*Geo. F. Schuyler, Lyric Theatre, Ashland, Kentucky.*

THE ONLY BOOK OF ITS TYPE AND A REAL SERVICE TO THE INDUSTRY


9 times out of 10
when your box-office record is broken a First National star has done it ~
Norma Talmadge
Colleen Moore
Constance Talmadge
Milton Sills
Richard Barthelmess
Corinne Griffith
Johnny Hines
Harry Langdon
Leon Errol
~and the 10th time is when you get the chance to play such winner as ~

Frank Lloyd's *Presentation of* The SPLENDID



THE gambler moved her bet to a different card and winked to the dealer to let her win! But on the night when she staked everything on one big play he laughed: "I have given you a taste of winner's luck. Then I took it away. Maybe I look better to you now that you're broke."

ROAD

Around Cape Horn in clipper ships to Sacramento and the fields of gold and frenzies.

Anna Q. Nilsson, Lionel Barrymore, Robert Frazer

By Vingie E. Roe . . . Personally directed by Frank Lloyd



Truly Magnificent

WITH a picture that carries the full sweep of his genius, Frank Lloyd has answered the demand for a successor to "Winds of Chance."

It isn't the drama of men but of women who followed the golden trail. One was a daughter of wealth, one was a dance-hall girl; and one dressed as a man and gambled like men. She fought men and loved one man gloriously—but she would not fight for love! Words can't tell this story as Frank Lloyd and his cast of stars have pictured it.

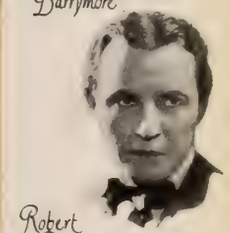
Spectacular, thrilling in action, beautiful in romance, keen in humor, "The Splendid Road" has still a greater magnetism. It has caught that spirit which makes for phenomenal success.



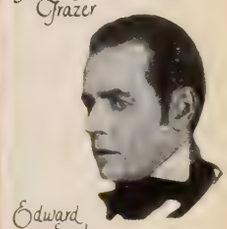
Anna Q. Nilsson



Lionel Barrymore



Robert Frazer



Edward Earle



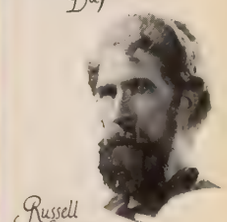
Gladys Brockwell



Pauline Garon



Marceline Day



Russell Simpson



First National Pictures

A First National Picture

Adaptation by ..... J. G. HAWKS Settings by ..... JOHN J. HUGHES



Nine years of unparalleled box-office performance carry First National into 1926 with the indisputable leadership of the industry ~The screen's greatest stars are First National's The producers and directors whose names are built on ability are First National's ~Real stage hits and best-sellers stud the production schedule --No wonder First National's line-up for 1926 will command every eye and dominate exhibitor attention when the big new list is announced during First National Month

Yours for a prosperous New Year!



A recent installation of five Simplex Projectors at the Metropolitan Theatre, Boston, Mass.

Something to be proud of - - -

A well-planned projection room, carefully fitted with the highest grade projection equipment is an unmistakable indication of a truly first-class theatre.

Thus, for many of the better houses, Simplex projectors have been selected from among the finest.

Distinctive design, exceptional economy of operation, outstanding durability, freedom from mechanical difficulties—unparalleled performance—have won for Simplex projectors a pride of ownership that is rarely, if ever, conferred on any other projector.

To any exhibitor desirous of improving his projection facilities, we will send free of charge complete recommendations covering necessary alterations or detailed specifications for an entirely new projection booth. No obligation.

The Precision Machine Co., Inc.
317 East 34th St. New York

Simplex

"Not a Dull Moment"

"Our own Mary triumphs in 'Little Annie Rooney'. Here's Mary Pickford as you love her—human, natural, hoydenish, generous and loving. The story is cramful of heart interest and comedy. There isn't a dull moment." —Graphic.

"'Little Annie Rooney' will entertain nearly every one. Trade magazines will call it a 'wow'." N. Y. Sun.

"'Annie Rooney' will be popular on Broadway and even more popular as the film gets into the neighborhood theatres where Mary's friends are legion." —Eve World.

MARY PICKFORD IN "LITTLE ANNIE ROONEY"

DIRECTED BY WILLIAM BEAUDINE

"Definitely In"

"A big box-office bet. Will delight them everywhere. Is definitely in. Will no doubt clean up for the fans are going to have a whale of a good time." —Film Daily.



NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford
Douglas Fairbanks
Joseph M. Schenck, Chairman, Board of Directors

Charles Chaplin
D. W. Griffith
Hiram Abrams, President



JOHN W. CONSIDINE, JR.
presents

RUDOLPH VALENTINO

in

"THE EAGLE"

Supported by **VILMA BANKY** *and* **LOUISE DRESSER**

Screen Story by **HANS KRALY**

A CLARENCE BROWN Production

"The Screen Idol"

"'The Eagle' is a picture that will probably overrun its schedule. The man who put the word 'sheik' in the language of a whole nation is still the popular screen idol par excellence."
— Daily Graphic.

"A colorful, sumptuous production that obviously pleased the crowd at the Mark Strand in pursuit of romantic heart thrills. Valentino is picturesque as usual."
—N. Y. Sun.

"Never before has Valentino given so generously and so cheerfully of his talents and natural graces. He is ideally cast."
—N. Y. World.

"A whale of a picture that has everything for the box-office."
—M. P. World.

NOW BOOKING
UNITED ARTISTS CORPORATION
Mary Pickford
Douglas Fairbanks
Charles Chaplin
D. W. Griffith

The STANLEY THEATRE

OF PHILADELPHIA, PA.

The Finest of the Entire Group of Stanley Theatres

and

The METROPOLITAN THEATRE

OF ATLANTA, GA.

The Finest Theatre in the South

have booked

Gene Stratton-Porter's

"THE KEEPER OF THE BEES"

under the direction of James Leo Meehan

Distributed by

FILM BOOKING OFFICES OF AMERICA

723 Seventh Ave.—New York—Exchanges Everywhere

F.B.O.

Motion Picture News

Volume XXXII ALBANY, N. Y., AND NEW YORK CITY, December 5, 1925 No. 23

An Editorial for Exhibitors

WE are inaugurating this week a service to exhibitors of more than passing importance.

On pages 2667 to 2674 of this issue will be found a complete service section on a forthcoming picture.

The reader will be amazed to find here an advertisement that makes no effort to sell the picture to him. On the contrary, the entire space and all the material in it is wholly designed to help him sell the picture to his public.

The material is brief, simple, practical. It points out the box-office values of the picture and outlines ways and means to utilize them —catch lines, newspaper advertisement layouts, lobby displays, suggestions in general.

It isn't overdone or underdone. It is practical showman stuff. The largest or smallest theatre in any locality in the country will find something here, maybe a little, but some bit of exploitation service he can use to advantage.

Furthermore, with this copy of the "News" in his file, whether he is abreast of release date or plays the picture one or two years hence, he may *know* that when the picture does come along he has easily and assuredly at hand just the box-office help he so certainly needs, and at the moment he needs it.

We have tried for years to get this sort of advertising copy into MOTION PICTURE NEWS. The trade paper good enough to be filed was the place, we asserted—the logical, economical place—for the campaign book and press sheet.

There are coming to our desk right now over a hundred postcards a day, testifying strongly to the service value of the recent issue of "The Booking Guide."

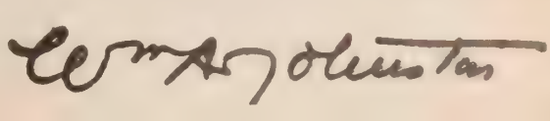
And, easily, every other card says about as follows: the press sheet didn't arrive—or it was mislaid. But I had "The Booking Guide" handy. Maybe its brief information sufficed. But, otherwise, it was a quick reference to the pages of the "News," and here was some more exploitation help, etc.

Another thing: campaign books and press sheets are better these days, but in the past they have been designed to sell the picture to the exhibitor, not to help him sell it. They have been bulky, ornate, extravagant in material. Today they are generally better; some are good and usable. But we have seen none more practical, useful and conclusive than the six pages included in this issue and aptly styled "A Showman's Manual."

So we hail this as real service, and a long step forward in service, and also a logical practical use of a trade paper.

It is our hope that once every month an issue of MOTION PICTURE NEWS will be devoted to just this sort of exploitation material —not on one picture from one company, but on all those pictures from any company that deserve exploitation by the exhibitor.

And we might remark in conclusion that more than ninety-nine per cent of all the exhibitors in the country are more interested in this sort of material than all the trade news that New York alone considers big and all the editorials I could write about its bigness.



AN EDITOR

The Week in Review

A YOUNG man named King Vidor burst upon the New York film world last week like a comet in the sky. The occasion was the metropolitan opening of "The Big Parade," Metro-Goldwyn-Mayer's picture of war as it is—vivid, compelling, a document not so much of realism as of reality and altogether one of the few really great films of all time.

At one bound Vidor the director, leaps to a place beside Griffith, DeMille, Cruze and Ingram. If there are others who should be named in the Valhalla of triumphant directors, Vidor would stand beside them all, and yield in importance to none.

"The Big Parade" is incomparably the finest war picture ever screened, and we forget none of them in making the assertion. It has everything, as they say in theatrical parlance. But there is something about it which makes it stand out for its own great, new, burning individuality. It has the imperishable humor of the doughboy, the moonlight and roses of romance against a background of gunfire and mud and pitiful death, and a tremendous indictment of war that never once becomes a sermon but is more powerful than spoken word or written document.

* * *

THE strategy—the composition—of this film was a stroke of genius. The first part is almost wholly comedy and romance. The young aristocrat, the ex-bartender, and the steel riveter become buddies in the cosmic disturbance known as the Great War. They are thrown into the maelstrom in France; but they are not immediately engaged in the struggle to keep alive in the midst of death.

There is the girl Melisande—not a movie heroine but the veritable incarnation of womanhood in the wake of the storm of war; self-possessed and kindly and charming. A living human being, not a marionette moving across the screen. Well, the three buddies meet her; and, of course, the young aristocrat emerges as the chosen one. He plays fair with her. They fall in love; but always across the path of their romance is the shadow of the moment when he must go up to the mud-pits of the trenches.

Thus the romance. Woven into it, in happy measure, is the comedy by-play. The spotlight is turned full upon the lowly doughboy—his miseries and his love affairs; his gifts from home and his inventive genius in improvising a shower-bath; wretchedness and laughter, incident piled upon incident in wonderfully effective contrast.

THE first part of the film builds steadily and ends upon a sequence which ranks with the Return of the Little Colonel in "The Birth of A Nation" for poignant appeal and stirring dramatic force. The moment comes for The Big Parade up to the front. The army trucks get under way, hundreds of them; scores of airplanes and artillery caissons; movement everywhere; utmost confusion in the little French village. And—Melisande, the heroine, separated from Jim, the young aristocrat, and running about wildly to find him. Just when the spectator has decided it will never happen, she discovers him on the army truck; there is a "clinch" from which he is torn away. She strives to hold back the truck; is finally left sitting in the road. And Vidor and Stallings give this scene its last touch of the pathos of realism by having the hero throw a hob-nailed army shoe to her.

This inadequate description by no means does justice to what is to us the finest single thing in the picture—more impressive even than the shellhole incident where a cigarette becomes the symbol of the brotherhood of man, or the sequence of the advance of the Americans through the woods—an amazing triumph of camera and direction.

The second part of the film, incorporating the battle stuff, stands alone among achievements of its kind. It is magnificently done. As to the players, Renee Adoree, in our estimation, wins the chief honors. John Gilbert gives a splendid performance and Tom O'Brien and Karl Dane, as his buddies, are types and players long to be remembered.

"The Big Parade" will be the talk of the industry and the talk of the public for a long, long time.

* * *

KING VIDOR will be given a lot of credit for "The Big Parade," and justly so. But let us not overlook the author, Laurence Stallings, who, we understand, worked hard and painstakingly on this picture. Authors do count enormously, you know. Stallings lived the World War and this picture is his brain-child. Moreover, as we say, he did more than create the structure: he worked on the details. And let us not by any means overlook the supervisor of the picture, Irving Thalberg; or shall we call him—the producer of it?

ON BROADWAY

By William A. Johnston

In the past of this business we had directors and few producers. Certain directors were really producers. So we gave all production credit to directors —even after prominent authors came into the picture.

Today we have producers, authors, directors, technical directors, camera men; all are important. Here and there one, decidedly, is of the most importance. But always, it seems to us, the most important is the man who hatched the idea of the picture.

* * *

ABOUT the most enjoyable, certainly the most novel film luncheon to date was the one given on Tuesday last by Will H. Hays to Mrs. Ruth Griffith Burnett, winner of the first prize in the Greater Movie Season essay contest.

In her charming little speech Mrs. Burnett said that she had often been asked what, of all motion pictures, had impressed her most. There was no one picture, she said. Her enduring impressions of pictures were those of certain characterizations and scenes.

Here is your true appeal of the pictures; and here, simply, is the reason for stars.

The fiction editor of a magazine of large circulation once told me that over ninety percent of his women readers told him that they lived, as they read, the lives of the characters in the story, that this was their supreme test of a story; authors' names, titles, illustrations and so forth were minor considerations. Did their characters live, did they enter the lives of the readers? Here was the story interest.

And so it is with pictures—the world over.

* * *

THOUGH of comparatively recent origin the Short Feature Advertising Association is making tangible progress in promoting the interests of the one and two reel productions. And what promises to be one of the most important national movements connected with the industry, National Laugh Month which will be celebrated during January, is making rapid strides under the intelligent and energetic direction of the organization.

Once more within the ranks of the industry we have a striking illustration of what can be accomplished when a group of men with common interests adopt the cooperative spirit and present a united front in advancing their cause.

The standard of production and the box office names which the producers of short features are employing at present has resulted in a supply of pictures, the quality of which entitles them to the special distinction which Laugh Month is bound to accomplish in their behalf.

It is to be hoped, earnestly hoped, that the movement will receive the support that will carry it to a great success. On their merits the short features have earned their right to a place in the sun of popularity and prestige.

* * *

IT strikes us that Carl Laemmle's deal with Ufa is one of the greatest and wisest ever made in an industry whose history is filled with spectacular business moves. We are compelled to fall back upon newspaper parlance and call it a scoop. A historical one.

While we have been discussing International film relations the fact has been accomplished. That is the broadest aspect of the matter. We may now expect an interchange of pictures and picture stars between this country and not merely Germany, but a large part of Continental Europe, for the distribution power of Ufa is a very broad one.

But also: Universal leaps with one jump right over the wall of a Kontingent, securing the release in Germany of as many feature pictures as Ufa sees fit to produce for its own broad market; Universal secures the valuable outlet for American pictures in a chain of approximately one hundred and fifty theatres including the choicest in Germany; and, knowing as we do in this country just what a theatre chain of such magnitude means to a producer-distributor, the word "exclusive" carries a world of meaning. Yes, indeed.

Universal has always been a leading concern in the foreign field. Today the foreign field means a great deal to any American concern, and in the future it will mean much more. So, by all rules of simple arithmetic, one is compelled to conclude that this one stroke of business puts Universal in a position of power throughout the film trade world today that any company can well be envious of, and undoubtedly is.

At the same time, the assured release of a certain number of its productions in America will mean a great deal to Ufa. Its recent pictures have been produced with a lavish hand and such pictures must have a world wide market to show a profit. At the same time, through the co-operation which it will have from Universal on future productions, Ufa should be able to hit the mark squarely in producing for this field.

MOTION PICTURE NEWS

DECEMBER 5 1925 — Vol. XXXII No. 23

Founded in September 1913

Publication Office: Lyon Block, Albany, N. Y.

Editorial and General Offices: 729 7th Ave., New York City

Branch Offices: 845 S. Wabash Ave., Chicago, Ill. Room 616 Security Bldg., Hollywood, Calif.

Speaking Editorially

ANNOUNCEMENT by Jesse L. Lasky of the new production regime East and West carries great interest. Plainly, it is a program of adjustment and expansion to meet changing conditions in the trade; and it bids fair to individualize production activities to a greater extent than was possible heretofore. It is interesting to note also the accession of new directorial talent, as exemplified by the contract with Von Stroheim.

Famous Players has been noted, throughout its career, for its progressiveness; and it is obviously the company's intention to make still further history along this line. The supervisors and associate producers represent an array of talent to be reckoned with; and we shall confidently look forward to some very interesting and important developments as a result of this significant move.

JULES MASTBAUM, in a wire to MOTION PICTURE NEWS, emphatically denies that there is any truth in the reported deal with Fox, which would seem to be very conclusive on that score. Meanwhile, Fox is quietly expanding its theatre holdings in other localities, notably in Washington and Baltimore.



The consummation of a $25,000,000 deal in Yonkers between Marcus Loew and John E. Andrus, world's fourth richest man; seated: Mr. Andrus, Mr. Loew; standing: C. W. Tetche, Dr. A. M. Benedict, William D. Tucker, Stewart M. Seymour, Isidor Fry, Francis B. Upham, Jr., William H. Taylor, David V. Picker, Leopold Friedman.

JOE SEIDER and H. M. Richey exchange personal letters of good-will and mutual helpfulness; and, in the larger aspect, it looks as if the way may be opened to concrete harmony throughout the ranks of the organized exhibitors. We know of no event that would be fraught with more meaning to the welfare of the whole industry.

* * *

THE Federal Trade Commission and Famous Players are engaged in the final stage of their battle at Washington; and some acrimonious remarks are being passed between counsel—all of which adds to the interest of the case which has been in progress so long now that it is becoming a classic of the business, like "The Birth of A Nation," "The Four Horsemen," "Way Down East," "The Covered Wagon," "The Ten Commandments," and—may we add—"The Big Parade."

* * *

W. RAY JOHNSTON takes exception, in a letter printed elsewhere in this issue, to Jesse Goldburg's statement to MOTION PICTURE NEWS that "the state rights market has collapsed." We are glad to give space to Mr. Johnston's views, and to all others prominent in the state rights field.

* * *

BEGINNING next week, MOTION PICTURE NEWS will inaugurate its Theatre Management Department, announced several issues ago. This departure in trade paper journalsim will be of genuine service to our readers, we believe. Watch for it.

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PICTURES AND PEOPLE



Here are Sally, Irene and Mary in the Metro-Goldwyn-Mayer picture of that name—Constance Bennett, Joan Crawford and Sally O'Neill.

MEDNIKOW GIVEN DINNER

TWO hundred exchange men and exhibitor friends of Johnnie Mednikow filled the Gold Room of the Congress Hotel, Chicago, at the Testimonial dinner Monday night held to celebrate Mednikows appointment as manager of Associated Exhibitors Chicago Exchange. Mednikow recently assumed his new duties, having resigned as short subject manager of Universal, where he had made a splendid record, to accept the position with Associated.

Joe Hopp presided as toastmaster and among the distinguished guests at the dinner were Pat Powers, vice-president of Associated Exhibitors, and Dan Lederman, western district manager, both of whom came to Chicago especially for the good will dinner. Among the speakers who praised Mednikow and wished him great success in his new position were Joe Friedman, Pat Powers, Clyde Elliott, James Gillick, James Plodna, Dan Lederman, Si Grevier, Earl Johnson and William Brumberg.

Ten acts of vaudeville were presented for the entertainment of the diners and Morrie Greenwald put on his plantation show. A feature which interested the crowd was the taking of movies of the party by the International News which were developed and thrown on the screen before the gathering brok up. The guests joined in presenting Mednikow with a handsome desk set as a permanent testimonial of their regard.



Alice Joyce, one of our "first ladies of the screen," is lending her rare poise and beauty to the Fannie Hurst prize story, "Mannequin," Paramount.



When in search of beauty, try the Christie lot. Here, for instance, is Marian Andre, appearing in Educational-Christie comedies, and not at all hard to look at.

WHAT'S IN A NAME? LOTS!

A VERY possible advantage is being given the students of the Paramount Picture School in their quest of stardom, and since nothing is more important in that respect than a player's name that matter received earnest consideration last week. As a result, out of the 16 students, two names were changed.

Marian Ivy Harris, of Atlanta, Ga., has had her name shortened to Ivy Harris, the former being considered too long. Harriet Krauth, of Medford Hillside, Mass., has been re-christened Jeanne Morgan, in the interests of euphony.



When William de Mille discarded his famous hat, after years of service, Bebe Daniels, playing in one of his Paramount pictures, immediately adopted it.



Josie Sedgwick, Universal's feminine "cowboy" star, goes out and lassoes her own Thanksgiving turkey. None of your unreliable axes for Josie.



What chance has a flock of turkeys when Thanksgiving comes around against "Fat" Karr, "Fatty" Alexander, Alice Ardell, and "Kewpie" Ross, Joe Rock's funmakers in Standard and Blue Ribbon comedies for F. B. O.?

HELPING OLD SOL

HENRIK SARTOV, formerly cameraman for D. W. Griffith and now photographing "La Boheme" at Metro-Goldwyn-Mayer, has always been of an experimental turn of mind and has contributed many interesting developments to the field of optics and lighting. Now, in connection with "La Boheme," he is trying a scheme which he calls Augmented Sunlight, which is, in effect, the use of lights in the taking of daylight scenes.

Sunlight, coming from one source only, creates hard shadows of inky blackness. This led, at an early day, to the use of white or silvered reflectors to throw a little light into the shadows. Sartov aims to improve on this by using a bank of lights to soften the effect of sunlight and take the place of reflectors. Auxiliary ray screens over the lights give just the right photographic quality to the light so that it blends properly with the daylight. The effect, it is declared, is one of unusual softness and artistic quality, and makes possible the same beautiful lighting effects in outdoor shots as have heretofore been achieved in studio scenes.

FROZEN FILMS

EARL ROSSMAN, producer of "Kivalina of the Ice Lands," which Pathe is now releasing, is credited with being the first man to show a motion picture inside the Arctic circle. An explorer and photographic hunter since the World war, Rossman has had a full quota of thrilling and hazardous adventures.



Proving that the camera never, never, deceives, here is Sally O'Neill, dainty Metro-Goldwyn-Mayer player, astride an enormous Thanksgiving bird. Sally's latest is the role of Mary in "Sally, Irene and Mary."

Came the day, as the subtitlers say, when he decided to explore the Arctic and film the life of the Eskimos atop the globe. So he established headquarters in the cabin of Captain Roald Amundsen at Wainwright, Alaska, only 18 degrees from the pole.

From there he explored the surrounding country, and at the very tip of the North American continent, 90 miles north of Wainwright, he put on his first showing within the Arctic circle. With a bed sheet for a screen and special lighting effects by Mr. Aurora Borealis, he projected pictures of native African folk dances that he had filmed in the Congo. Though the Eskimos had never seen an African, and probably never heard of one, the underlying rhythm of the dances made a great appeal to them, Rossman says, and at the end they registered applause in their own characteristic way.

DIRECTORS HONOR VIDOR

AS a tribute to his remarkable direction of "The Big Parade," King Vidor was tendered a testimonial reception and buffet supper at the Motion Picture Directors Association clubhouse in Hollywood last Monday night. William Beaudine, president, made the presentation of a handsome silver-mounted military rifle to the director. Compliments were paid to him by Louis B. Mayer, Edwards Davis and Beaudine. An elaborate vaudeville program was interspersed between speeches.



If you hear that production on the Buster Brown comedies was held up by illness of the principals the day after thanksgiving, you'll know why. Here is Buster Brown, assisted by Mary Jane and Tige, after capturing a ten pound turk.

FIFTY HAPPY ORPHANS

WHEN the filming of "Just Suppose," the new Richard Barthelmess picture, called for a scene in which Dick visits an orphanage, J. Boyce Smith, general manager of Inspiration, saw an opportunity to bring a good time to some real orphans and obtain the desired scenes at the same time. So fifty children from the orphanage of the Church of the Resurrection, New York City, were given a merry day as movie extras which they will long remember and talk about.

FRAENKEL WITH F. N.

HEINRICH FRAENKEL, the German correspondent of Motion Picture News and connected with various German film and daily publications, is now in charge of publicity for First National in Germany and will also supervise it in some of the small countries connected with that market. In addition he is cutting and titling some of the First National pictures imported into Germany.

A STAR FOR "STELLA"

ONLY one asterisk denoting merit was voted by the National Board of Review this week, but that one was well deserved and there should be no dissenting voices. It goes to Samuel Goldwyn and Director Henry King for "Stella Dallas," this producer's first release through United Artists.



Just by way of promoting the spirit of Thanksgiving, Dorothy Dwan carves a little decoration for the festal board. Miss Dwan is leading lady for Larry Semon in "Stop, Look and Listen," his first Pathe feature comedy.

Trade Commission Hears Final Arguments in Famous Case

Fuller Repeats Monoply Charge in Reply Brief

THE full membership of the Federal Trade Commission began the hearing of final arguments in the case against Famous Players-Lasky and others on chargesof attempts to create a monopoly in the picture industry and other unfair methods of competition, last Tuesday.

The arguments were opened by William H. Fuller, chief counsel for the commission, who reviewed the activities of Zukor, Famous Players, Southern Enterprises and other respondents from 1912 to the present time. He paid a great deal of attention to the alleged activities of Zukor in carrying out his plan, which he declared Zukor had admitted, of securing control of the industry.

The commission's counsel also recited the activities of Southern Enterprises in gaining control of the Southwest—the alleged "wrecking squad" which was sent through that part of the country, whose activities resulted in the purchase and erection of a number of the theatres which made up the chain. He dwelt upon the tactics pursued by Southern Enterprises, as alleged by witnesses during the hearings, for gaining control of towns and cities.

Mr. Fuller quoted from the testimony, citing Messrs. Hodkinson, Goldwyn and Fairbanks, Miss Pickford and others, to show the danger of "closed" markets and the need for "free and open competition" in the distribution and exhibition of pictures, and also went into the question of block booking.

At this point, Commissioner Thompson asked whether all companies had adopted block booking, and after the query had been thrown back and forth a few moments, Robert T. Swaine, counsel for Famous Players, stated that it had been adopted in some form by all companies except United Artists.

The New England situation was also covered in Mr. Fuller's opening argument, the acquisition of Black's New England Theatres and of other houses being detailed.

In closing, Mr. Fuller again attacked the changes which appeared to have been made by the respondent's counsel in their brief, citing the differences between the proof of the brief as filed on November 2 and the brief itself, as filed November 10.

"They point out sixteen points made against your examiner and counsel (in the proof), the closing paragraph of which is as follows:

"'The foregoing instances of perversion in the report and brief have been cited not for the purpose of concealing the issue by the throwing of mud, but for the purpose of demonstrating that both the report and brief of the commission's counsel are untrustworthy.'"

He declared that the statements in the actual brief were radically different from the above, and added that if the charges are true, the commission's counsel should be disbarred; if untrue, similar treatment should be meted out to the counsel for the respondents who had made them.

The first arguments for the respondents were made by Charles E. Rosen, representing the Saenger Amusement Company, J. H. Saenger and E. V. Richards. He asked the commission to dismiss the charges against his principals, declaring that nothing had been brought into the case to show either that the Saenger company was party to the alleged conspiracy or to show that it exercised a monopoly in its territory.

"We were brought into the case through misapprehension on the part of the examiner," Mr. Rosen said. He detailed how the holder of 40 per cent of the company's stock was negotiating with the Saengers for the sale of it; how he had been offered $300,000 for the stock by Saengers, but sold to Southern Enterprises for $350,000. The stock was then turned over by Southern to Georgia Enterprises, and the purchase was taken as evidence that Saenger was party to the alleged Famous Players conspiracy.

"The facts are that, so far from being a collusive proceeding, the Saenger people resented the fact that the people from whom they were buying pictures bought an interest in their company." Mr. Rosen declared, and told how the Saengers had refused to give Georgia Enterprises the representation on their baord which had been exercised by the former stockholder. He said that the Saengers were never satisfied until they were able to buy the stock back in 1923, for the purchase prices plus interest, making a cost of about $375,000.

Discussing the charges of monopoly, he pointed out that the commission had previously investigated and dismissed such a charge. He admitted that the Saengers booked Paramount pictures 100 per cent "because they are good pictures" and held a franchise in First National, but pointed out that they also bought from independents. He admitted that competitors could not get Paramount pictures, but pointed out that the Saengers were unable to get pictures which were booked by competitors; he admitted that they booked for other exhibitors, but declared the affiliation was voluntary on the part of the exhibitors. But, he pointed out, it cannot be said that the Saengers buy more pictures than they need or get any pictures to shut out a competitor.

"Not only has there been shown no unfair method of competition," he concluded, "but I undertake to say that never have you examined a record in which men have come through cleaner, with a more honorable record. Through their industry and effort, risking their personal fortunes, the two Saengers, Ashe and Richards, starting from nothing, have built up a motion picture industry to a point of service never before known in the territory where they operate."

Declaring that Mr. Fuller's opening argument had been a "philippic," Robert T. Swaine, counsel for Famous Players, challenged the commission to show that his organization has ever held a monopoly on the motion picture industry.

Taking up the ownership of theatres by Famous Players, he declared that the records of his company, covering 17,156 houses, indicated that there were probably 20,000 motion picture houses in the country. The examiner found, he declared, that on September 1, 1924, Famous Players owned interests in 179 theatres, of which 157 were motion picture houses, and in 98 of these theatres the interests amounted to control.

In other words, he asserted, Famous Players had interests in less than one per cent of the motion picture theatres of the United States; "it had so obtained a monopolistic position that it actually controlled one-half of one per cent of the motion picture thetres of the United States.

"This would not even constitute a violation of the Volstead act, let alone the Sherman act," he declared.

Changes alleged to have been made in the brief of the Famous Players-Lasky Corporation between its initial service on November 2 and the filing of the completed brief on November 10 are assailed in the reply brief counsel for the commission, in answer to the charges made by Famous Players.

The brief at the outset declares that counsel for the film corporations in the controversy to be heard by the Federal Trade Commission on Tuesday had lost their tempers and that it would be necessary for government counsel to "dissipate the huge banks of fog which respondents have stirred up."

"The attitude of the respondents toward all who have opposed their wishes in this case," says the brief, "has been more like the unreasoning anger of a spoiled child over a broken toy than the mental control to be expected of lawyers engaged in complicated litigation."

Fuller maintains that the so-called Zukor brief filed by the accused film companies did not respond to the issue and is insufficient in its defense "of the right of the American manufacturer to sell his product directly to the consumer without the interposition of either wholesale or retail middlemen." That right, Fuller states, is not disputed.

Important Changes in German Field

News Correspondent Writes of Formation of Exhibitor-Owned Distributing Company; Ufa Expansion Predicted

THERE are rather important developments on this market at the present moment; first of all in the theatrical field. I am not speaking, in this connection, of the remarkable change and upward trend as far as exploitation methods are concerned. This had to come as naturally the standard had to be adapted to the increasing standard of production along with the increasing demands of the public. In Berlin there are about a dozen houses of good international standard (or even above it) ready or in the course of construction just now; incidentally it is a matter of course that the smaller houses which could not keep pace with the development of this business are, one by one, closing down.

This development is so natural that it hardly needs any comment. What I was driving at in speaking about important developments in the theatrical field is the fact that there seems to be a remarkable trend for "trust" formations in the ranks of the independent exhibitors. Two important formations of this kind have lately sprung into existence, one of which, called "Das Syndikat" comprising 170 exhibitors, each of whom has paid Mks. 3000.—($750) into the general fund and has declared readiness to pay up to Mks. 15.000.—($3,750) in case necessity should arise. The idea is that these "trusts" of exhibitors are hiring each film en bloc, distributing it among their members according to their own wishes. The "Syndikat" even intends to open a small renting organization of their own handling five German and five foreign films each year, and they even want to go to the length of having part of those films produced by an organization of their own. Naturally, it is rather unlikely that these ideas will be realized, and it can't be denied that the renters who are up against these developments are in a far stronger position.

Apart of these developments on this market as outlined above there is one which seems to be many degrees more important as it may have far reaching international complication as far as this trade of ours is concerned and as it certainly shall be bound to seriously affect the international trend of the film industry. Nothing definite may (and as a matter of fact can) be said at the moment as all these things are just now developing. One thing is certain, however, never in the history of this trade has there been so much "in the air" as just now. And although I am sorry not to be able to give any definite clue to the matter this week, it certainly does not require many divinatory gifts to prophesy that before long the example set by Fox in this country will be followed by other American companies, viz: production either on the unambitious lines (considering continental distributing only) of the above mentioned company, or on bigger lines or perhaps partly so. It goes without saying that also a more definite shape in the development of the import situations will be the direct outcome of those other developments hinted at above, which may be expected in the very near future.

Further Light on Latest German Developments

THE accompanying article by Heinrich Fraenkel, leading German tradepaper man and correspondent for Motion Picture News, is of particular interest this week in view of the announcement of Universal's affiliation with UFA. That deal is strongly hinted at in this article which was written nearly three weeks ago.

An interesting development along the lines of a possible German "First National," that is, an exhibitor-owned producing and distributing firm, is also dealt with.

Theatre Developments Increasing

Many Important Announcements Made During Past Week With Regard to Transfer of Holdings

THAT Los Angeles is following the lead of Chicago, Philadelphia and New York into a new era of the entertainment business seems evidenced by recent theatre building developments within the city.

The Forum, West Coast Boulevard, Figueroa and Carthay Center Theatres—all new and huge residential district playhouses—are direct evidences that Los Angeles has arrived within the sacred circle of great cities with palatial outlying theatres.

To the eyes of a close observer it would seem that a very special success awaits Los Angeles when the idea of the big suburban house is given a thorough try-out. No city in the world has quite such a congested down-town district and no city in the world, of equal size, has the homes of its people scattered over such a truly immense area.

It is significant that the men who are investing the great capital required in these big outside houses are theatre owners who have scored big previous successes in down-town theatres. John Goring, Manager of the Forum Theatre came to that house after splendid successes with the Rivoli and Rialto Theatres in New York.

The policy of the West Coast theatres to extend their activities into every corner of the city is well known. Fred A. Miller, builder and operator of the new Figueroa theatre needs no introduction. He has taken over this new residential property after a long experience with some of the biggest downtown playhouses.

Working drawings are being prepared by Architect Leonard F. Starks of Sacramento, for four re-inforced concrete and steel theatre buildings for the Paramount Theatre Corporation. These moving picture theatres will be erected at Chico, Marysville, Placerville and Oroville, California. Each building will have a seating capacity of about 1500. Construction will start about the first of the year.

Plans for the early construction of a $3,000,000 theatre and office building on Market street at 9th, by A. F. Giannini, San Francisco banker and associated interests, were revealed with the arrival from New York of Thomas W. Lamb, architect of that city for a preliminary discussion of the plans. The theatre will be leased to William Fox, movie magnate, for 30 years, the aggregate rental to be $5,000,000.

News of the purchase by the Comerford Amusement Company of Scranton, of a three-story business building in the central part of Carbondale, from the Miners' & Mechanics' Bank, has given rise to reports that the company will build a new theatre there.

One of the biggest Nebraska theatrical deals of recent years was the purchase just announced by the Hostettler Amusement company of nine theatres, seven of them in Nebraska and two in Iowa. The price was not given out but it is known to run into a big figure.

Hostettler's bought out the entire Blaine and Cook circuit, consisting of the Platte in North Platte, Nebr., the Gilbert and Rialto at Beatrice, Nebr., the Sun and Dean at York, Nebr., and the Elite and Royal at Le Mars, Iowa. The other two theatres involved in the deal were the Keith and the Sun, formerly owned by Hawley and Neville.

Six new neighborhood theatres are to be erected in Omaha by next summer. The string of theatres is to be erected by Louis and Sam Epstein, real estate dealers of South Omaha. The contract has been signed for the first of these theatres, to be built at Corby and Sixteenth streets. Each of the houses will cost about $50,000 and will have a seating capacity of 750.

A. H. Blank, head of the Blank chain of motion picture houses in Iowa and Nebraska, will erect a $1,200,000 cinema theatre on the site owned by him at the northeast corner of 9th and Locust street, Des Moines. The plans call for a structure which will be the last word in modern playhouse construction with a seating capacity of 3,600—more than twice as large as the largest picture theatre in Des Moines, and one of the largest west of Chicago.

Joseph Stern has purchased ground in Bound Brook, N. J., for the erection of a building containing a theatre seating 1500, and stores and offices.

The New Maltz theatre in Alpena, Mich., damaged by fire about a year ago, will be opened again next week by Fitzpatrick & McElroy, according to reports.

(*Continued on page* 2645)

Universal-UFA in Affiliation; 15,000,000 Mark Loan Made

Laemmle to go to Berlin to Close International Deal

ANOTHER important step in the internationalization of the motion picture industry became known this week with the official announcement that Universal Pictures Corporation, through a loan of 15,000,000 gold marks (about three and one-half million dollars) to the Universum Film A.-G., better known as the UFA, of Germany, is to become affiliated with that company in production, distribution and exhibition. Universal will distributee some of the UFA productions in America and the German company will handle the pick of the output of Universal in its theatres and exchanges. Carl Laemmle left Universal City on Tuesday, enroute for Berlin to close the final arrangaments.

This marks the third important deal in the German-American situation brought about by the Kontingent system. The first was that between United Artists and the IFA which gave the American company an interest in production and distribution in Germany by IFA. The second deal was that between Fox Film Corporation and DEFA, announced exclusively in *The Motion Picture News* some time ago, under which Fox is producing several pictures in Germany for German distribution only, thus giving that company several Kontingent permits to import its own productions into Germany.

The Universal-UFA deal is much the most important, however, since it is the first definitely calling for an interchange of product and cooperation in production. Added importance is given by the fact that UFA will have some 150 theatres, when those now building are finished, in which Universal pictures will naturally be well represented.

Newspaper reports to the effect that the entire Universal output is to be distributed in Germany by UFA, and that Universal pictures will be the only American films shown in the UFA theatres, were strongly denied by the German company. It was pointed out that this company's investment in theatres is enormous and that it could not jeopardize that investment by discontinuing the showing of the pictures of certain other very popular American stars who have done much to build up the popularity of the motion picture in German.

It seems obvious, however, that other things being equal Universal will enjoy a strong preference in the line-up of the UFA releasing schedule and the books of the UFA theatres, giving that company a heavy advantage in the international situation.

There has been a great flurry of late in the German trade and daily press over the financial condition of UFA. Reports were published and denied to the effect that it would pass the current dividend. The company has gone into theatre construction on a large scale, at the same time expending mony on lavish film productions designed to reach the American market. With the exception of "The Last Laugh," these pictures had not yet found a place on the American market, and this is believed to have placed UFA in a situation where additional capital was badly needed to continue production and complete theatres under construction.

Once these pictures are released, it is expected, and the money tied up in them is returned, the company will once more be in a healthy operating condition. The Universal loan of 15,000,000 gold marks, running for 10 years at eight and one-quarter per cent., will relieve this stringency and enable UFA to continue its expansion policy.

It is known that other American companies have been angling for this same sort of deal, including two of the "Big Three" companies, but in each case the offer of the loan was conditional upon UFA distributing and exhibiting the entire output of that company in Germany, which UFA was unwilling to do.

A similar deal very nearly went through some time ago at the time of Joseph M. Schenck's visit to Germany in the interests of United Artists. The terms of the arrangement were practically identical, but the deal fell through because of certain demands by United Artists in regard to control of the UFA theatres, it is understood.

Just what relation the Universal deal will have to the other UFA affiliations on the Continent is not known. UFA has had a working agreement in France with Louis Aubert, who operates an extensive chain of theatres and produces for the European market. In addition, UFA recently took over the Italian branch of the late Westi organization.

The Universal-UFA deal recalls that of some time ago between Metro-Goldwyn and Gaumont in France, leading to the formation of Gaumont-Metro-Goldwyn and giving Metro-Goldwyn access to the Gaumont theatres in France. This did not call for the distribution of any French product in America, however, a fact which led to considerable dissatisfaction on the part of French producers.

Last summer Carl Laemmle, president of Universal, laid the groundwork for the plan of associting the two companies in international accord. The plan called for the ten-year loan and the distribution of each other's productions by the two firms.

It was furthermore agreed upon that the productions which UFA is to make should have the same advantages for international distribution as Universal pictures have. That is, that they should have American stars and be made with American advisors in the production department. These stars will be sent to Germany from Universal City, though several American stars may be placed under contract specifically for these pictures.

The great advantage that Universal derives from the association with UFA is the splendid releasing opportunity it will acquire in Germany. Through the German import laws it is impossible to release in Germany a foreign made picture unless the releasing company releases a German made picture. If a company releases thirty German made pictures it can release thirty foreign made pictures as well. In view of the fact that there are less than one hundred pictures made in Germany during a year's time it can readily be seen that the six hundred or more features made in America, the hundred or so made in England and the Italian, French and Scandinavian pictures all together stand a very small chance of adequate release in Germany. By the new arrangement, Universal will be able to release as many American-made pictures in Germany as UFA makes though they may not all be Universals.

The arrangement which Laemmle proposed to the UFA was undecided when it became necessary for him to return to this country, and the negotiations were left in the hands of Max Schach, Laemmle's German representative.

The remarkable UFA studios and some of its new theatres were described in a series of articles in MOTION PICTURE NEWS following the visit to Europe this summer of a staff member. The Neu Babelsberg studio, particularly, was described in great detail.

Some of the productions then in the making, and which are likely to figure importantly in the Universal line-up, are: "Variety," with Emil Jannings and Lya de Putti; "Faust," under the direction of F. W. Murnau, in which Emil Jannings, Gosta Ekman and, it is hoped, Mary Philbin, will play; "Tartuffe," from Moliere's immortal play, with Emil Jannings in the leading role and Lil Dagover, Germany's favorite, opposite; Fritz Lang's "Metropolis"; "The Waltz Dream," with Xenia Desni and Willy Fritsche: and an elaborate production of "Manon" with Lya de Putti.

F. Wynne-Jones, American representative of UFA, this week received cables from Berlin confirming acceptance of Universal's offer.

St. Louis Amusement Company Dividend Shows Increased Value of Stock

THE Board of Directors of the St. Louis Amusement Company on November 19 announced that a dividend of $1.12½ per share on the class A capital stock of the company had been declared. This places the stock on a $4.50 annual basis. When it was offered for sale to the public it was stated that the stock would pay $3 annually and it was subscribed for $37.50 a share after a banking syndicate had underwritten the issue at $30 per share.

Almost immediately the stock jumped to $50 a share and from that point moved forward until the $60 mark was exceeded. Last week the stock suffered a slight relapse, slumping off to $55 per share, but this week showed a decided recovery and was at $62 on the close Wednesday, November 18.

The $1.12½ dividend is payable on January 2, 1926, to stockholders of record at the close of business on December 19. The books of the company kept by the Mississippi Valley Trust Company and the Mercantile Trust Company, a Transfer Agent and Registrar respectively will be closed on December 19 and be re-opened for transfer on January 2, 1926.

The increased dividend on this stock has been anticipated in inner financial circles as the earnings of the various neighborhood theatres operated by the company have greatly exceeded the expectations of the company officials when the $3 annual dividend was first decided on.

It is expected that Skouras Enterprises will also be placed on a higher dividend basis as the company has a substantial interest in the St. Louis Amusement Company. The latter company is controlled by Skouras Brothers and Harry Koplar. It is operating twenty-one theatres in St. Louis and St. Louis County and has plans for two more big theatres, one of which is already under construction.

Kansas City In Building Boom

Many Plans Launched for New Theatres Throughout Missouri Territory

MANY plans for new theatres in Kansas City and surrounding territory give promise of one of the most marked building booms in many years in the Western Missouri city.

An office building, housing the largest motion picture theatre in Kansas City, now is under consideration for a site at Thirteenth and Main streets. The largest house at present is the Main street, with seating capacity of 3,500. The completion of the deal depends upon the exercising of an option held by the Midland Theatres Company. The Midland Company, which controls the site, 177 x 109 feet at the northeast corner of Thirteenth and Baltimore, would join this property with the northwest corner of Thirteenth and Main streets, 121 x 130 feet, owned by H. M. Wolff, who is interested in the Midland Company. Mr. Wolff now is in New York, but consummation of the deal is expected in a few days.

Then, in Manhattan, Kas., the Miller Construction Company is building a new 800-seat house, which will be completed soon. The manager of the theatre has not yet been named.

At Thirty-eighth and Main streets, Kansas City, the city's finest suburban house is progressing rapidly. November 17 saw the completion of the prize contest in naming the theatre, which will be known as the Madrid. The prize winner, Miss Alma Bates of Kansas City, received a season pass and $15 in gold. The theatre, which will be under the management of Jack Roth, will be completed some time in January.

But construction is not being confined to theatres alone. Dr. N. Zoglin of Kansas City has announced that he will erect a 2-story building with a 50-foot frontage at Eighteen and Wyandotte streets—the heart of Kansas City's movie row—to house film exchanges. F. B. O. and the Exhibitors' Poster Exchange already have leased space.

New Support Backs Exchange

Atlanta Board for Fulfillment of Contracts With Sale of Theatres

THE Atlanta Film Board of Trade has fallen in line with the St. Louis Board and others throughout the country, and adopted a resolution pledging support to exchanges in demanding that exhibitor contracts for film be carried out regardless of the sale or transfer of houses.

The many theatre sales or transfers in recent months in the Atlanta territory have made a ruling of this kind imperative. There have been many instances where contracts entered into by former owners were not fulfilled nor assumed as an obligation by the new owners. It is said that in some of these cases mere transfers were made of a house from one member of a family to another in order to avoid the carrying out of a contract or contracts for pictures. The exchanges are considered entitled to more consideration in this matter and it was for the fairness of this protection the Atlanta resolution was passed.

This ruling is by no means intended as a hardship upon future buyers. In fact if an exhibitor can show he is overstocked on pictures he has recourse to the Board of Arbitration, which will reduce unplayed pictures by cancellation.

Exchanges have asked this support as a protective measure and not with the idea of interfering with the legitimate rights of an exhibitor to sell his theatre. They only intend to protect their own interests by insisting that contracts be carried out.

Charnas Interests Acquire Toledo House

Nat Charnas of Toledo, in Cleveland the other day, stopped only long enough to say that he and his associates have just bought the property of the Diamond theatre, Broadway, Toledo. They will operate the Diamond as it stands for a while, but it is intended that they will build a fine new theatre on the site within a few years.

Charnas further stated that he is negotiating for another site in Toledo—a neighborhood site this time. Charnas is interested in the Strand, Superior, Lyric and Diamond theatres, all of Toledo. The Rivoli and the New Palace, just opened and managed by Howard Feigley, is included in a booking combine which also includes the other Charnas houses. On top of all this announcement of improvements and acquisitions, Charnas says that the picture business in Toledo is great.

Margaret Livingston Signs New Fox Contract

Margaret Livingston has signed a new contract with Fox, an optional agreement having been taken advantage of by the producing company two months before the expiration of the old agreement. Miss Livingston is now working in the Fox screen version of John Golden's stage success, "The First Year," which is being directed by Frank Borzage. She will next have the feature role in "A Trip to Chinatown."

Ray Ordered to Pay First National $20,000

Charles Ray has been ordered to pay First National $20,000 by Federal Judge P. J. McCormick as the outcome of a suit brought against the star by the producing company for two debts with interest. Suit was started in July, 1924.

Rothschild Re-enters Exhibition Field

HERBERT L. ROTHSCHILD, long associated with San Francisco theatricals, has re-entered the exhibition field. Announcement was made that he had purchased an interest in both the Alexandria theatre at Geary & 18th avenue, and of the Coliseum at 9th & Clement. Both houses will henceforth be under his direction and he will maintain a presentation standard at the two district houses on a level with that of downtown houses.

A complete renovation of these two theatres is planned; among the alterations included are immediate installation of modern stage and projection facilities. It will be necessary to equip both the Alexandria and Coliseum stages with up-to-date machinery to make possible the standardization of presentations at these houses. San Francisco will be the first city in the United States to elevate neighborhood theatre operation.

Harry L. David, who has been manager of the Grand Theatre, has become associated with Herbert L. Rothschild Entertainment as general manager, in complete charge of future operation of the first two houses acquired.

Lasky Reorganizes Production Forces on Unit System

Paramount Junior Stars Commence First Picture

FOLLOWING the conference of the production department heads at the recent Paramount convention in Chicago, Jesse L. Lasky, first vice-president, this week announced a new line-up of the Paramount producing forces, under which three associate producers will have charge of the various units. The following appointments have been made by Mr. Lasky:

Hector Turnbull, William Le Baron and B. P. Schulberg will be associate producers and will be in charge of actual studio production, Mr. Turnbull and Mr. Schulberg will be the producing heads of the Lasky studio in Hollywood, and Mr. Le Baron will be in charge of production in the Long Island studio.

Charles Eyton, as already announced, has been appointed general foreign representative of the production department and will leave for Europe to make arrangements for production there.

Walter Wanger continues as general manager of the Production Department and Edwin C. King as general manager of the Long Island studio. Victor H. Clarke has been appointed general manager of the Lasky studio. Ralph Block, managing editor of the editorial department, has been appointed supervising editor at the Long Island studio as a member of Mr. Le Baron's staff. Lloyd Sheldon will be senior supervising director at the Long Island studio and other supervising directors, besides Mr. Block, will be Tom J. Geraghty, Julian Johnson, Townsend Martin and Luther Reed. On the West Coast Lucien Hubbard will be senior supervising editor and his associates will be Garnet Weston and Kenneth Hawks.

Henry Salsbury continues as manager of exhibition and distribution relations in the Home Office and John W. Butler as manager of the production department's Home Office.

"For the last several months," said Mr. Lasky, "We have been working out plans for our coming group of productions. We have evolved an organization of the producing department which gives us the producing brains of some of the ablest showmen in the picture business, and our reorganization makes it possible to give even greater individual attention to ach production."

Hector Turnbull, associate producer of the Lasky studio, comes to his new position following ten years of successful work in the producing end of motion pictures. Leaving the New York Tribune, of which he was dramatic critic, he joined the Jesse L. Lasky Feature Play Company in 1915 and almost immediately won recognition as the author of original screen stories, among them "The Cheat," which was the first original photoplay to secure a world-wide success. When Adolph Zukor and Jesse L. Lasky merged their producing forces in the Famous Players-Lasky Corporation, Turnbull went with the new organization and has remained with it ever since, except for a period of two years when he was serving his country during the war. He enlisted early as a private, saw plenty of active service overseas with the Twenty-seventh Division and was discharged a captain. For the last two years he has supervised production at Paramount's West Coast studio.

B. P. Schulberg, associate producer at the Lasky studio, was with the original Famous Players from its inception. After seven years with the organization, first as head of the publicity, advertising and scenario departments, and then as general manager of Paramount, he resigned in 1918 to become an independent producer. He produced close to 100 pictures, and, despite limited resources, won recognition for the large number of box office success to his credit, including such pictures as "Rich Men's Wives," "Shadows" and "The Virginian." His last production before returning to Paramount was "The Girl Who Wouldn't Work." During his career as a producer he was the discoverer of much brilliant directorial and player talent. He brought out two directors who were instantaneous successes, William A. Wellman and Marcel de Sano, and developed such screen personalities as Clara Bow, Donald Keith, Alyce Mills and Gilbert Rowland. Throughout the industry he is recognized as the new type of showman-producer and is credited with having an unusual box-office mind.

In the Eastern studio, which has made an enviable record for artistic and box-office successes, Mr. Le Baron's production abilties will have full scope. Editor, damatist and showman, Mr. Le Baron quickly established himself in the motion picture business as a production expert of brilliant ideas and showmanship, and a series of extremely successful productions has resulted from his work.

Victor H. Clarke, general manager of the Lasky studio, has been with the Famous Players-Lasky Corporation in important capacities for the last five years. Before coming to the corporation in 1920, he had wide experience as an executive. Following his graduation from the University of Illinois in engineering, he entered into general construction engineering work, which culminuated at the beginning of the war in his being placed in charge of the construction of one of the larger of the army cantonments. Following the armistice he went with Stone & Webster in an executive capacity. Shortly after joining Famous Players in 1920 he was made general manager of the Long Island studio and a year later was transferred to the Pacific Coast as assistant to Mr. Lasky. Since the organization of the Producers Association in 1922, he has been the representative of Famous Players in that body and in 1924 served as vice-president.

On Monday of this week the Paramount Junior Stars of the Paramount Picture School started work on their first production, tentatively titled "Glorious Youth," being directed by Sam Wood from a story by Byron Morgan—the combination which made many of Wallace Reid's outstanding pictures.

A reception and tea was held for the press on Monday afternoon at the Paramount Long Island studio at which the Junior Stars were introduced to the writers.

Prior to commencement of production, options were taken on the 16 students under which those whose work in this first picture is satisfactory will be given five year contracts calling for a total remuneration of $76,050, on a sliding scale starting at $75 a week and mounting for $500, with a yearly option clause.

Mastbaum Denies Reports Stanley Co. is to Sell to Fox; Fox Buys Whitehurst Chain

JULES E. MASTBAUM, head of the Stanley Co. of America, this week denied that that corporation was to pass into the control of William Fox, as reported earlier in the week. In response to a query from Motion Picture News, Mr. Mastbaum wired: "Reported deal with Fox absolutely without foundation."

This sets at rest reports that Fox was seeking to obtain control of the Stanley Co. for a consideration said to be $7,000,000.

In sixty days, however, the Whitehurst theatres in Baltimore will pass to the Fox Theatre Corporation. This includes the Century, the New, the Parkway and the Garden. Strong competitive bidders for the group are understood to have been the Stanley Co. of America, Loew's, Inc., and Famous Players.

Both the Loew circuit and the Stanley-Crandall interests have intended building in Baltimore for some time, but these plans have been held in abeyance pending possible acquisition of the Whitehurst chain. Now, presumably, they will go forward with new construction.

Fox will build in St. Louis, it is understood. Meanwhile, Goldman and Skouras Brothers are seeking additional neighborhood houses in that city.

Henry McRae Named General Manager of Universal's Studio Plant

HENRY McRAE, a veteran Universal director has just been made general manager of Universal City by Carl Laemmle, according to word received at the Universal Home Office. McRae succeeds Raymond L. Schrock, who recently resigned. He will have jurisdiction over the vast plant located in the San Fernando Valley, sixteen miles out of Los Angeles.

McRae has been with Universal off and on since the early days of the Laemmle organization. He was with the old Imp company when Mary Pickford was under the Laemmle banner. He started in the picture industry with Selig.

During the past few months McRae has been with Universal in the role of director. He recently completed a super serial, "The Scarlet Streak," with Jack Daugherty as the featured player.

Canada Considering Quota Plan

Peck Suggests Idea Now Contemplated by British Imperial Government

A HINT that Canada would follow the example of the British Imperial Government in considering a quota plan providing for a percentage of British moving pictures on the programs of all cinemas was given by Raymond S. Peck, a Canadian Government official, in an address before the Rotary Club of Hull, Quebec, on November 19, during which he reviewed the present situation in the motion picture industry in various countries. Mr. Peck has been the director of the Canadian Government Motion Picture Studios at Ottawa, Ontario, for the past five years, and is also an executive member of the Society of Motion Picture Engineers.

This was the first official public utterance in Canada regarding the British quota plan for motion pictures, although the subject has been referred to in Canadian newspapers and has been unofficially discussed in exchange and theatre circles.

In his address, Mr. Peck admitted that pictures produced in the United States were supreme on the screen and that even in the British Empire 95 per cent of the pictures shown were produced in the United States.

"It is a matter of concern to the British Government that so much of the pictures shown in different parts of the Empire are of foreign manufacture," declared Mr. Peck. "All Governments realize the importance of the film for publicity and propaganda purposes. Legislation will soon provide that there must be a certain percentage of British film shown in any of the Old Country theatres." Mr. Peck thought that this would be an excellent example for Canada to follow.

Mr. Peck recently asserted that he was of the opinion that the British quota proposal would result in quite a number of the American film companies broadening their activities by the establishment of producing units on Canadian soil so that certain pictures could qualify as British films under the proposed plan in Great Britain.

Well-known throughout Canada, Mr. Peck is a member of International Rotary, is president of the Ottawa Community Orchestra, an officer of the Ottawa Y.M.C.A., and was formerly a film exchange official in Montreal and Toronto.

Howells Returns From Orient

Made Survey for Producers Distributing; Discusses Film Situation in Far East

EDMUND HOWELLS, far eastern representative of Producers International Corporation, the foreign distributing agency of Producers Distributing Corporation, recently returned from a tour of the Orient, declares that the limited number of theatres plus the fact that in most countries they are part of chains, makes selling competition in the Far East very keen.

He visited Japan, China, Dutch East Indies, Straits Settlements, Indo China, Siam, India, Burma and Ceylon. In surveying this vast field Mr. Howells says: "It would be supposed that enormous possibilities existed in the tremendous territory of the Orient but although the population approximates a billion people, there are but two thousand motion picture theatres in all the Orient.

"Japan, the most prosperous of the Oriental countries, with a population of over seventy-five million people; living within a prescribed area of 275,000 square miles has less than one thousand theatres. This means that on an average there is but one theatre in every 275 miles of territory with an average of over 75,000 people to each theatre.

"China, whose area approximates 3,850,000 square miles embracing a population of about 400,000,000 has only sixty motion picture theatres, and of these, about twenty-five might be considered first-run houses.

"There are approximately 250 houses in the Philippine Islands. Of these, there are not over 12 first run houses. The general price of admission is about 40 centavos or 20c U. S. currency.

"The Dutch East Indies, Straits Settlements, Indo China, and Siam are generally considered the territory. The chief theatres in this territory are located in the cities of Batavia, Bandoeng, Spurabaya, Singapore and Bangkok in which there are 12 first run houses.

"India, Burma and Ceylon constitute the remaining territory of the Orient. In this territory there are about 250 houses. The important ones of which are located in the cities of Calcutta, Bombay and Rangoon.

Trend Toward Combination Houses in Ohio

Cleveland is to have a new motion picture theatre. It will be located at the intersection of Euclid and Superior avenues, and will be the largest picture house outside the down town district. It will have 2,500 seats, and will cost $400,000. Construction will be started immediately. The new theatre is to be erected by the Eucor Realty Company, in the rear of its commercial building. Entrance will be on Euclid avenue. Fred S. Stone is president of the Eucor Realty Company. Plans for the new theatre call for both motion picture and vaudeville facilities. This has been a big year in motion picture theatre building in Cleveland. And an interesting feature of this development is the fact that all of the theatres built this year are very large and almost all of them are so constructed as to permit a combination picture and vaudeville program. The demand for big picture houses seems to spring from the idea that fans prefer fewer houses in a neighborhood and having those few strictly modern, elaborate and large, to the old-time idea of having the small picture house right around the corner.

$10,000 Disappears From Detroit House

A ten thousand dollar robbery of the Grand Riviera Theatre, Joy Road and Grand River Ave., Detroit, was reported to the police last week by Bert Williams, manager. Williams said the money disappeared about the same time two employees of the theatre did. Warrants have been issued for their arrest and one thousand dollars offered for their capture by Munz Theatrical Enterprises, operators of the Theatre.

Hall And Connolly Move To Larger Quarters

Hall and Connolly, manufacturers of "H. C." motion picture apparatus, have announced the removal of their plant to 129 Grand St., New York City, where, on account of increased facilities, they will be able to serve their customers with a greater degree of satisfaction.

Parent-Teachers to Organize Censor Body

THE Parent-Teachers' Association of Minnesota is preparing to organize a committee in each of its 250 units which will act as unofficial censors mainly, according to Mrs. Foster, chairman of the Better Films Committee, to convince producers of the scarcity of good pictures for children.

The movement, says Mrs. Foster, is part of a national campaign to censor pictures. Local committees will report on all films appearing in their vicinities which reports will be forwarded to the national chairman.

"We are not going to work against but with the theatre managers in this movement," said Mrs. Foster. "They need our counsel. Our local chairmen will assure the managers of their intentions to support good pictures and will submit a list of approved films, but they will stay away when objectionable pictures are shown."

Seider Congratulated by H. M. Richey

Significant Exchange of Letters Between Important Allied Official and M. P. T. O. A. Business Manager

THERE has been a significant exchange of letters, it was learned this week, between H. M. Richey, General Manager of the Michigan M.P.T.O. and Joseph M. Seider, Business Manager of the M.P.T.O.A.

Mr. Richey wrote to offer Mr. Seider his personal congratulations and good wishes on the latter's appointment to the M. P. T. post. While he makes it very clear that he cannot pledge the Michigan organization to "a policy that I know they are not sold on now," Mr. Richey offers to give Mr. Seider his personal aid based on his experience in a similar position with the Michigan organization.

Mr. Seider's reply, summed up, is a reiteration of his platform of "strict business and no politics" and the hope that definite accomplishments under his regime will lead to the full co-operation of the Michigan organization.

This is the first definite expression from an important official of the Allied group toward the Seider appointment and is regarded by observers as being an expression of good-will which may lead eventually to complete harmony in the ranks of the organized exhibitors.

Mr. Richey's letter to Mr. Seider follows:

"Dear Mr. Seider:

"I want to take this opportunity of offering my hearty congratulations to you on your selection as Business Manager of the Motion Picture Theatre Owners of America.

"I wish you every success. Placed in the position you are I know many times you will be discouraged and I hope you will carry on, that the time may come when the exhibitors of the United States may have that which they unfortunately do not have at the present time, a real exhibitor organization.

"I believe you can do it; I hope so. We need it.

"No one hopes more than Michigan that petty politics has finally been eliminated and that constructive definite work will be the aim from now on. It is probable that many will stand off and watch with interest the progress, not yet convinced that the organization is not dominated by one personality. With the order of events that has been the diet in the past this is natural. Only real accomplishments will change that situation, for which, of course, you are not to blame.

"It will be your job to undo that which has been done, to take up the straggling ends that have been started and left uncompleted, to blaze new trails.

"If there is any time that I can personally assist you without pledging the Motion Picture Theatre Owners of Michigan to a policy that I know they are not sold on now, and which I frankly am not either and will not be until I do see some real accomplishment, I shall be happy to give you the benefit of what little experience I have had in the business.

"Sincerely yours,

"M.P.T.O. of Michigan, Inc.,

(Signed) "H. M. RICHEY,

"Manager."

To which Mr. Seider replied:

"Dear Mr. Richey:

"I am greatly encouraged indeed by your letter of November 11th. I keenly appreciate your congratulations, good wishes and personal offer of assistance.

"Politics and personalities are not conducive to good business and if we will only be permitted to 'carry on' along business lines, devoid of these obstructions, there is no doubt that ultimately we will be successful in this undertaking and that we will function for the rendering of protection and practical service to our members.

"I hope the day is not far off when our sincere endeavors will have taken tangible form and that through our activities, all doubts will have been dispersed and that we will have the full cooperation of your splendid organization and yourself.

"Again thanking you, I am,

"Sincerely and Fraternally yours,

"JOSEPH M. SEIDER."

Rayart President Denies S. R. Collapse

Jesse Goldburg's Statements Regarding End of Independent Market Strongly Denied by W. Ray Johnston in Letter to News

IN a letter to Wm. A. Johnston, editor of Motion Picture News, W. Ray Johnston, president of Rayart Pictures Corporation, strongly contradicts some of the statements made in a letter from Jesse J. Goldburg, president of Independent Pictures Corporation, and published in the News of November 21, in which Goldburg asserted that the state right market had collapsed and assigned several reasons for this.

W. Ray Johnston asserts that the state right market is far from being in a state of collapse, from his own experience with it the past year. His letter follows:

My dear Mr. Johnston:

The letter to you from Jesse J. Goldburg which appeared in your issue of November 21st is so far from the situation concerning the present status of the State Right market as a whole that I am surprised you would publish same without a thorough investigation to ascertain the actual conditions as they exist.

The Independent market may have collapsed so far as Mr. Goldburg may view it by the amount of support given to his particular product, but when you publish his letter as a statement of the situation in general a great injustice is done to hundreds of men who have large investments in the Independent Field from various angles.

We find the Independent market far from being an "Actual Collapse," as your article would lead one to believe. Our sales from November 1st last year to November 1st this year, inclusive of sales of lithographs, prints and accessories, will run in excess of the million dollar mark,—and this for a company which you might say is just starting in business. Is this a sign of collapse of the market? If we are doing that amount of business, the exchanges handling our product certainly must be doubling that amount in bookings to break even, so that this would indicate a total of at least $2,000,000 in gross theatre rentals on our product alone, and we are but one small factor in the Independent Field. I imagine any of the old line companies would be glad to add the $2,000,000 additional booking on their product.

I must again disagree with Mr. Goldburg's list of reasons for the so called "collapse" when he quotes:

1st. "Lack of ethical business methods on the part of the Independent Exchangemen."

We do not find this so to any greater extent than in any other commercial line.

2nd. "The failure of exchangemen to meet their obligations when due."

We find upon checking up on this total, only $500 in overdue paper in our files—a very small proportion for the volume of business done.

3rd. "The failure of Independent Exchange men to properly exploit their productions."

In answer to this I can only add that no national organization leaves it up to their branch managers to exploint the picture; therefore, the same theory should hold good in the Independent field,— i.e., that the New York Office should build up the picture by exploitation at its own expense, the same as a national company would do.

We supply all of our exchanges with various types of novelty mailing pieces, pamphlets, books, paintings, etc., to create interest in our productions and we feel, if we can judge by the fast growing list of customers, that these campaigns must be putting the product over or else the buyers would not come back for more of our product.

A careful estimate leads me to believe that the total business done on this so-called "collapsed market" will amount to $20,000,000 yearly in film rentals—a pretty healthy collapse.

We are sorry if Jesse feels that the market has "collapsed" so far as he is concerned, for we all like him and wanted him to remain with us in our field, but if he thinks that he will do better in the National field, then we can only wish him the best of luck.

Yours very truly,

RAYART PICTURES CORPORATION,

(Signed) W. RAY JOHNSTON,

President.

Seider Report Pleases Jersey

Important Activities Consummated Are Heard at Meeting of Exhibitors

JOSEPH M. SEIDER, president of the Motion Picture Owners of New Jersey made an inspiring report to the board of directors of that body at a meeting held at the Alexander Hamilton Hotel in Paterson November 19th. He reported much progress in negotiations with the Hays office which he hoped would materialize into protection for the independent exhibitor from what he termed "oppressive encroachments," which he termed one of the direct causes for over-seating and impoverishment of box offices.

Seider's definition of the menace to theatre interests, which he declared hidden in clauses of the proposed amendments to the copyright law prompted the directors to realize the immediate need of individual communication with their respective legislators before the Federal law makers leave their homes for Washington.

The directors were jubilant over the report on power rates, which indicate the bringing to a successful close of one of the hardest fights ever conducted by a state organization. Greatly reduced power rates were reported by Seider and others.

Vigorous opposition was recorded at the meeting against the action of Famous Players-Lasky in arranging non-theatrical showings for "The Ten Commandments," particularly in Southern New Jersey.

National President R. F. Woodhull amplified Seider's observations about the Hays M.P.T.O.A. negotiations, in that he urged all members of the New Jersey organization to be always fair and upright in their dealings with distributors.

Among those in attendance at the meeting were Peter Adams, Louis Rosenthal, Joseph Bernstein, Leon Rosenblatt, William Keegan, Pete Woodhull, Joseph Seider, Sam Bullock, Sidney Samuelson, Benjamin Schindler, Leo Kuskowitz, W. C. Hunt, A. Roth, Jacob Fox, Jacob Unger and E. Thornton Kelly.

Plan Exhibit In Philadelphia

Motion Picture Industry Will Be Well Represented at Sesqui-Centennial

THE motion picture industry will be well represented with an interesting and informative exhibit at the Sesqui-Centennial in Philadelphia next year, if plans of Louis E. Mastbaum, President of the Stanley Company of America, and others prominent in the industry are carried out.

Mastbaum has visioned to the Centennial directors a wonderful presentation that tentatively may be given the title of "In Hollywood." There will be a suggestion of the California studios and at the same time the exhibit will be concerned with giving accurate and comprehensive ideas of the entire industry's activities. This will include the exhibition of films as well as their actual creation. Every attribute of the studio will be on hand and visitors to the exhibition will have the experience of seeing directors, actors and cameramen at work.

Stages such as are in actual use in leading studios will be erected and there will be every facility to make pictures, no matter of what type. The various film companies will have opportunity from time to time to prepare pictures on indoor stages or in the open. It is suggested by Mr. Mastbaum that an incidental feature would be lectures by noted men and women in the picture field on subjects pertaining to the cinema in its every aspect.

New Associated Appointments

Smith Names Three District Directors and Three Territorial Managers

THREE new district sales directors and an equal number of territorial managers were named this week by E. J. Smith, general sales manager of Associated Exhibitors. The most prominent of these is Dan B. Lederman, veteran of the Universal staff, who has been named district director covering the following Associated offices: Minneapolis, Omaha, Des Moines, Oklahoma City, Kansas City, Denver and Winnipeg.

Lester Theuerkauf, formerly general manager of the Universal West coast theatres has been appointed director covering the far west offices in Los Angeles, Salt Lake City, Butte, Portland, Seattle, San Francisco and Vancouver.

Lew Thompson, well known to theatre managers around the Middle West, has been named director of the district covering the offices in Cleveland, Pittsburgh, Cincinnati and Detroit.

J. S. Mednikow, also formerly of the Universal organization is the new Chicago manager. He has had wide experience in many branches of the industry. A. Blofson is Smith's appointee to the Philadelphia office, and Raleigh T. Good has been named to succeed Phelps Sasseen as manager of the Charlotte branch. Good started in the film business seven years ago with the old Mutual and since then has seen service with Fox, F. B. O. and Universal.

New Paramount Director for Story Department

Miss Maude Kirk Miller has been appointed by Jesse L. Lasky as manager of the story department of Paramount. She has already assumed her new duties. Miss Miller for several years has served in the editorial department of the company.

Decision Reversed on Excess Profits Tax

A decision affecting invested capital, as computed for the purposes of the excess profits tax, which may vitally affect theatrical corporations which were subject to that tax following the war, has been rendered by the United States Board of Tax Appeals.

In ruling on this question the board reversed the stand of the Commissioner of Internal Revenue that subsequent deficiency assessments should be reflected in the invested capital for the year to which they referred, and held that a deficiency assessed following the year to which the tax applied should be treated by the taxpayer as a current expense and should have no effect upon the invested capital.

The importance of this ruling lies in the fact that in assessing the e cess profits tax a taxpayer was allowed an exemption of ten per cent of the invested capital, and anything which reduced that capital correspondingly reduced the exemption, resulting in an increase in tax. A theatre, for instance, with an invested capital of $1,000,000 and earning $100,000, would pay no excess profits tax for the years during which that tax was levied; if a subsequent assessment, however, reduced the invested capital to $900,000 for that year, the exemption would be but $90,000 and the taxpayer would be liable to tax on the remaining $10,000.

Missouri Town Stirred by Sunday Enforcement

The people of Montgomery City, Mo., are greatly stirred up because the fanatics and reformists of that community have been insisting that Prosecuting Attorney Glover E. Dowell enforce the Blue Laws. He has intimated that he will do so in the very near future.

The county has very rigid Sunday closing regulations and if Dowell goes through with his threat it will mean that even Sunday newspapers cannot be delivered in the county except through the mails, while gasoline filling stations will be permitted to sell only to doctors and ministers of the Gospel.



Dan B. Lederman, district sale director for Associated Exhibitors.

Theatre Expansion Goes On Throughout Country

(*Continued from page* 2638)

Henry S. Koppin of the Woodward Theatre Company will take over the Norwood theatre at Woodward and Grand boulevard, Detroit, on December first, which makes the fifteenth theatre they have acquired in one year's time. This house formerly belonged to Frank Mellon who has retired. From Hillsdale, Mich., comes word that Jim Pappas has sold his Dawn theatre to the Butterfield circuit, and he has turned right around and purchased Tiffetts Opera House at Cold Water, Mich.

A theatre deal of more than usual importance was the taking over by the Butterfield Circuit of the Wuerth theatres in Ann Arbor and Ypsilanti.

General Manager, Mr. E. C. Beatty, announces that the deal was consummated the past week, and that a long term lease was taken by the Bijou Theatrical Enterprises Company on the Orpheum and Wuerth in Ann Arbor, and the Wuerth theatre in Ypsilanti. Possession of same was taken on November 22nd.

O'Reilly Looking Over Chicago Houses

Charles L. O'Reilly, president of the Theatre Owners' Chamber of Commerce, New York, was in Chicago, last week, looking over some of the new theatres in that city and conferring with R. Levine & Company, on the new theatre he will erect in New York City. While there O'Reilly was the guest of Eddie Grossman, former film man, who is now special representative for R. Levine & Company.

Grossman states that last week, three large theatres, designed by R. Levine & Company, were opened. They are Fischer's Fondulac Theatre, Fondulac, Wisconsin, with a seating capacity of 2,100; the Midwest Theatre, Archer Avenue and Leavitt Street, seating 2,200; and the Milo Theatre, 18th Place and Loomis Street, Chicago, with a capacity of 1,200 seats.

Alvin Neitz Will Direct Aileen Sedgwick

H. T. Henderson has engaged Alvin J. Neitz to direct Aileen Sedgwick in four pictures to be released through Chesterfield Motion Pictures Corporation.

Hodes Made President of Short Films

HAL HODES, identified with the motion picture industry since 1904, has been elected to the presidency of Short Films Syndicate, whose program for the current season offers 26 Mutt and Jeff comedies, 26 Colored Wonderbooks, 26 Colored Comics, 26 Adventures and 26 Novelties. In addition there will be available within the next month a series of single reel dramas. The company confines its efforts exclusively to the State right market.

Hodes, the new president has had wide experience in many branches of the industry. His first connection was with the old Vitagraph Company in 1904 as operator. Since then he has held executive posts with the Kalem Company, Universal and Cosmopolitan.

Anita Stewart Cast for Sebastian Production

A. H. SEBASTIAN has signed Anita Stewart to appear in a production of the "Prince of Pilsen" to be made at Metropolitan Studios for release through Producers Distributing Corporation. According to the terms of the contract she is to appear in a minimum of two pictures, with an optional contract for two additional productions.



Anita Stewart.

Miss Stewart is said to have been given the new contract largely upon the strength of her work in "Never the Twain Shall Meet." Just who will play the leading male role in "The Prince of Pilsen" has not yet been determined, but Sebastian says the picture will be lavishly produced with an exceptionally strong cast. Many of the exteriors are to be filmed in Cincinnati.

Film Industry Contributed $33,808 to Walker Drive

ALBANY, Nov. 24.—A statement filed by the motion picture division of the James J. Walker Mayoralty Committee with the secretary of state's office at Albany, reveals that the film industry contributed the sum of $33,808.18 toward bringing about Mr. Walker's victory on November 3. This statement shows many large contributions at various times, including one of $800 from New York State M. P. T. O., of which William Dillon, of Ithaca, is president; one of $3,000 from R. Cohen; one for $2,000 from W. Small; and one of $1,000 from H. Rachmil and one of an equal amount from B. Rubin, while H. A. Warner contributed $2,000. The statement shows a contribution of $100 from Thomas Meighan; one of $200 from H. Brandt; one of $500 from Sam Zierler; a $600 contribution from L. and W. Brecher, while Harold Franklin, $100; Sidney Kent, $100; W. A. Johnson, $250; Leo Feist, $100; Harry Buxbaum, $100; Jules Brulatour, $200; W. Shallenberger, $150; Leo Ochs, $100; James Grainger, $100 and P. A. Powers, $250. The entire amount was turned over to the campaign manager for Mr. Walker.

Strict Picture Censorship for The Hague

A bill, states Philip E. McKenney, Assistant Trade Commissioner at the Hague, has recently been passed by the Second Chamber of the Dutch Parliament providing that henceforth no picture shows will be permitted in the Netherlands unless the films have previously been approved by a Central Commission to be instituted by the Government.

The municipal authorities, moreover, may prohibit the showing of any film within their jurisdiction even if such film has been approved by the Government Commission. The expense connected with the examination of the films will be covered by a tax on motion-picture theatres.

Fitzpatrick, McElroy Get Additional Houses

Fitzpatrick & McElroy, who entered the Indiana theatre field a few months ago with the purchase of four theatres in Michigan City, have recently acquired the Columbia, Star and Lyric Theatres in Muncie, Indiana, which were purchased outright from C. Ray Andrews and Forest E. Andrews.

The Andrews brothers are leaving the motion picture field to devote all their time to their Florida interests. W. C. Wodjesky, who has been managing Fitzpatrick & McElroy's Benton Harbor theatres, has been transferred to Muncie, to look after the new houses. It is understood that there are several other important Indiana deals pending whereby Fitzpatrick & McElroy will acquire several more houses in the Hoosier State.

Seattle Arbitration Board Is Completed

Election of the three exhibitor members of the Seattle Film Board of Arbitration was held in Seattle last week by the Motion Picture Theatre Owners of Washington. The newly-chosen members are Joe Bradt, owner of several neighborhood theatres in Seattle; L. A. Drinkwine, Tacoma exhibitor and president of the M. P. T. O. W., elected two weeks ago; and F. W. Graham, exhibitor of Shelton, Washington.

These new members will act with a committee of three, representing the film exchanges of the Northwest, in the settlement of differences between exhibitors and distributing companies that are brought up at the regular monthly meetings of the Arbitration Board.

Veteran Exhibitor Dead In Cincinnati

Friends of John J. Huss, and members of the film business in general will regret to hear of his death on Friday, November 6th, after a short illness. He is survived by his widow and one son. John J. Huss was one of the pioneers in the picture game in Cincinnati. His was one of the three first picture theatres to be built in this city and when the Royal on Vine Street was built with a seating capacity of about two hundred it was considered the largest picture house in town and also the prettiest. At the time of his death he was interested in several downtown Cincinnati second run houses.

Bruce Gallup Joins Fox Advertising Staff

VIVIAN M. MOSES, director of publicity and advertising of Fox Film Corporation, announces that Bruce Gallup has taken charge of trade paper advertising and will assist in carrying out plans for merchandising the big Fox production program for the new season.

Mr. Gallup has had many years of advertising experience, entering the motion picture business about six years ago through the W. W. Hodkinson Corporation. He left there in 1923 to take charge of trade paper advertising for First National, where he remained until the present time. The addition of Mr. Gallup further strengthens the Fox Films exploitation staff.

Film Boards Adopt New System

Will Select Honor Men in Cities for Service Rendered in Fire Prevention

IN the interests of further conservation, safety and fire prevention activities in e changes, the Film Boards of Trade throughout the United States have adopted a system of selecting Honor Men. Their first list, named by the Fire Prevention Committees of the Film Boards of Trade, gives the outstanding Fire Preventionists in the Film Boards of Trade of the United States.

A new vote will be taken each month. At the end of twelve months the man who has been on the monthly lists the greatest number of times will be named as the branch manager who leads all others in the United States in Fire Prevention Work. He will be awarded an appropriate prize by the Department of Conservation of the Hays Organization, which supervises the Safety-Fire Prevention work of the industry.

The following are the Branch Managers who enjoy the distinction of having been selected the best fire preventionists for October in their respective cities:

Abe Blumstein, Commonwealth Film, New York; Oscar Nuefeld, DeLuxe, Philadelphia, Pa.; Francis L. McNamee, F. B. O., Washington, D. C.; E. H. Brauer, Famous Players-Lasky, Cleveland, Ohio; R. F. Crawford, Famous Players-Lasky, Des Moines, Iowa; J. B. Dugger, Famous Players-Lasky, Dallas, Texas; A. G. Pickett, Famous Players-Lasky, Salt Lake City, Utah; H. F. Wilkes, Famous Players-Lasky, New Orleans, La.; Roy E. Heffner, Famous Players-Lasky, Oklahoma City, Okla.; L. E. Davis, First National, Minneapolis, Minn.; H. F. Fitzgerald, First National, Milwaukee, Wis.; G. W. Koerner, First National, Portland, Ore.; Charles H. Muehlman, First National, San Francisco, Calif.; Fred E. North, First National, Detroit, Mich.; H. S. Wehrle, First National, Pittsburgh, Pa.; George E. Allison, Fox, Atlanta, Ga.; George F. Dembrow, Fox, Chicago, Ill.; R. Knoepfle, Fox, Cincinnati, Ohio; M. A. Levy, Fox, Kansas City, Mo.; Walter J. Price, Fox, Charlotte, N. C.; George A. Hickey, Metro-Goldwyn-Mayer, Boston, Mass.; Henry W. Kahn, Metro-Goldwyn-Mayer, Buffalo, N. Y.; C. T. Lynch, Metro-Goldwyn-Mayer, Omaha, Nebr.; A. B. Lamb, Metro-Goldwyn-Mayer, Los Angeles, Calif.; Patrick O'Shea, Metro-Goldwyn-Mayer, Albany, N. Y.; Charles Werner, Metro-Goldwyn-Mayer, St. Louis, Mo.; A. J. Cary, Pathe, Memphis, Tenn.; William Esch, Universal, Indianapolis, Ind.; Eugene Gerbase, Universal, Denver, Colo.; W. J. Heineman, Universal, Butte, Mont.

8 Hour Film Day Advocated

California Hearing Urges Overtime Pay for Extras in Studios

AT a hearing before the California State Industrial Welfare Commission held last week in Los Angeles, Fred W. Beetson, secretary of the coast organization of the Motion Picture Producers and Distributors of America told the commission the Hays organization was willing to recognize eight hours as a day's work in the films. He pointed out however that if the employment of women extras was limited to eight hours a day it would work a material hardship on the industry. He suggested the payment of overtime would be a solution fair to both extras and producers.

Many men and women extras testified at the hearing that for the most part the day's work could not be limited to eight hours, but that it should be limited to twelve, with overtime for anything over eight. Cases were cited where women extras had worked as much as twenty hours a day.

Louis B. Mayer pointed out that many times extras are obliged to work only two hours a day and receive pay for a full day. It was suggested by one extra that tea parties and unnecessarily frequent conferences between directors, assistants and stars could be blamed for many of the abnormally long working days.

Estelle Taylor Plays Opposite Barrymore

JACK DEMPSEY, world's heavyweight champion pugilist, has expressed himself as well satisfied with the signing of his wife, Estelle Taylor, by the Warner Brothers to play a role in "Don Juan," John Barrymore's next big starring special. For several months following their marriage it was said the champion had objections to his wife appearing on the screen or otherwise professionally.



Estelle Taylor.

Under the present arrangement Mrs. Dempsey will be working at the Warner West Coast studio and Jack will be busy with his newly acquired Barbara Inn, which will keep them close enough together so that they may spend their evenings at home.

New St. Louis Companies Are Chartered

Articles of incorporation were issued in St. Louis the past week to the Ivanhoe Theatre Company, $18,000 capital. The incorporators are: S. S. Yeckel, Fred Hof, Charles Hof. The company owns the Ivanhoe Theatre building in Southwest St. Louis. Another charter issued was to The Gravois Business Block and Theatre Building Corporation, Delaware, $300,000 capital. President Reuben Levine; secretary Frank J. Carroll. Principal agent R. S. Baker, 1404 Federal Reserve Bldg.

Aschers Start Program of Expansion

THE opening of the Midwest Theatre at Archer Avenue and 35th Street, Chicago, is the start of the big expansion program which Ascher Brothers have under way. The next of the seven projected new theatres to be opened, is the Terminal Theatre at Lawrence and Spaulding Avenues, which is scheduled to give its premiere performance on December 25th.

In January, the Parthenon at Berwyn, will be added to Ascher's string, and then will follow the Colony at 59th and Kedzie; the Drake at Montrose and Drake; the Highland at 79th and Ashland, and the Sheridan at Sheridan Road and Irving Park Boulevard. This will give Ascher Brothers twenty-one important Chicago houses.

In keeping with the policy of expanding their theatre circuit, Ascher Brothers are strengthening their staff, the most recent addition being Ralph Thomas Kettering, who was, for fifteen years, associated with Jones, Linick & Schaefer, as general representative, and who as a publicity and advertising man had much to do with the building up of that successful firm.

$1,470,000 Tax Collected For Ontario

The revenue derived by the Province of Ontario from the Amusement Tax Act of Ontario for the fiscal year ending October 31, 1925, has an approximate total of $1,470,000, with some few returns yet to be tabulated. This is practically the same as the year before, in addition to which there is the revenue to the Province from theatre inspection and licensing which amounted to $209,379. The tax on theatre tickets and other amusement admissions averages about 10 per cent of the face value of the theatre prices.

Reopens Rialto, San Diego, With New Policy

The Rialto theatre, a motion picture house which has been dark for some months, has been reopened with W. H. Crawford as manager. In addition to a feature film and a comedy the programs will include a musical revue. The prices have been fixed at 25 cents for adults at the evening shows and 15 cents at the matinees, with a rate of 10 cents for children.

The house seats about 700, and has been completely renovated, changes have been made to provide for ample stage facilities, and new lightning effects have been installed.

Sunday Opening Blocked at St. Petersburg

J. J. Gillooly, owner and manager of the Capitol Theatre at St. Petersburg, Florida, and two employees, Francis L. Hill and Alvin Ames, were arrested Sunday night when they attempted to run a picture show before a capacity audience. Sheriff Roy Booth had warned the house against opening, but a crowd stormed the doors for admission at 6.30. A bond was posted by the proprietor at police headquarters, and though the audience waited the return of Manager Gillooly, he announced there would be no show.

Customs Officials to Give Entertainment

The New York branch of the National Customs Service will hold an entertainment and reception the evening of December 8th in the Grand Ball Room of the Hotel Commodore. The affair is to be given in honor of Philip Elting, Collector of Customs of the port. Arthur F. Foran, Comptroller; Thomas J. Whittle, Surveyor, and Fred J. H. Kracks, Appraiser.

A number of well known stage performers have volunteered their services to the entertainment program, and Vincent Lopez has been engaged to furnish the music.

Pat O'Malley Plays Opposite Virginia Valli

Pat O'Malley will play opposite Virginia Valli and the two will be co-starred in the Universal Jewel production, "Wives for Rent." Svend Gade will direct. The story is from the novel by Goesta Segercrantz and was Americanized and adapted to the screen by Charles Whittaker and Gade. The picture has just gone into production.

Arlen Added To "Behind the Front" Cast

Director Edward Sutherland has added Richard Arlen to the cast making the Paramount feature, "Behind the Front." The story is a comedy of the A. E. F. and features Wallace Beery, Raymond Hatton and Mary Brian.



Scenes from the Paramount feature comedy, "Hands Up."



Group of scenes from the picture version of George M. Cohan's stage play "The Song and Dance Man" which was produced by Paramount.

M-G-M Production At Height

Busy Winter is Contemplated When Final Quota for Season are Filmed

ONE of the busiest seasons of production activity in the history of the Metro-Goldwyn-Mayer organization is contemplated this Winter when the final quota of pictures for the season are to be filmed. Among the most important of these will be the Marion Davies starring vehicle, "Beverly of Graustark," a Cosmopolitan production in which Antonio Moreno will have the leading male role. Production is scheduled to start within the next two weeks. Sidney Franklin will direct.

"The Light Eternal" will be another of the big features. This will mark Benjamin Christianson's American debut as a director. He has won an enviable reputation in Denmark, Sweden and Germany as author, director and actor. The picture is scheduled to start within two weeks with Norma Shearer as the star.

King Vidor will produce one of the biggest pictures on the schedule in "Bardelys the Magnificent." It is to be done almost entirely in technicolor and John Gilbert will be starred. Dorothy Farnum has scenarized this Sabitini story.

Jack Conway is to direct "Brown of Harvard," which is to be filmed at Harvard University. It is a story of American college life, based on the stageplay by Rida Johnson Young.

"Paris," an original story by Carey Wilson, is to be directed by Paul Bern as his initial M. G. M. directorial effort. The cast will include Charles Ray as the hero and Eleanor Boardman in the featured feminine role.

Among the Metro-Goldwyn-Mayer pictures now nearing completion are "Dance Madness," "The Reason Why," "His Secretary," "The Barrier," "Sally, Irene and Mary," and "Mare Nostrum," which is now being cut and titled. "Ben Hur," biggest of the Metro-Goldwyn-Mayer productions is scheduled to have its world premiere in New York on Christmas Eve.

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Neilan Signs Oil Man's Son for Role

Marshall Neilan, who is responsible for the "discovery" of many of our well known stars, claims to have another find in the person of Jerry Miley, son of G. Miley, international oil baronet, whom he has signed for a role in "Wild Oats Lane" the screen adaptation for which was furnished by Benjamin Glazer from a Gerald Beaumont story "The Gambling Chaplain." The production will be released through Producers Distributing Corporation.

Don Ryan Joins Universal Title Writers

Don Ryan, magazine and newspaper writer has joined Universal's staff of title writers, which includes Walter Anthony, Robert Hopkins and other well known experts. Ryan's first assignment was on Edgar W. Sedgewick's Universal-Jewel, "The Indians are Coming," an historical production based on the last stand of the redmen against the white invasion.

Arnold Daly Signed for "Borrowed Plumes"

Arnold Daly has been signed by Victor Hugo Halperin to appear in "Borrowed Plumes," a Leroy Scott story which is being filmed by Welcome Productions as one of the twenty-four Golden Arrow first run features for 1925-26. Daly is one of the best known actors on the legitimate stage today.

Noble Johnson in "Golden Journey" Cast

Noble Johnson has been added to the cast of "The Golden Journey," which Raoul Walsh is directing for Paramount. The picture is described as a spectacle of ancient Persia.

Censor Ruling Illegal, Says Police Chief

CHIEF OF POLICE CAVANDER of Des Moines declares that the ordinance recently passed by the city council providing for a committee to censor all screen and stage productions shown in Des Moines is not possible under the laws of the state. The state laws limit what rulings the city can make, he says, and do not allow the city to make such laws limiting the liberty of the people. The committee may make suggestions and may express their disapproval but they may not use police power for the enforcement of their disapproval.

The passing of the ordinance providing for the censorship committee was made following the furore caused by the arrest of a burlesque company by the indictment of the manager of the house showing the entertainment of alleged questionable nature.

Wray Completes "Gilded Butterfly"

John Griffith Wray has completed production for Fox on "The Gilded Butterfly." The story is by Evelyn Campbell and the scenario by Bradley King. Alma Rubens has the feminine lead and Bert Lytell plays opposite her. Herbert Rawlinson, Frank Keenan and Huntley Gordon are also prominent in the cast. The picture is scheduled for release January 3rd.

Follies Girl Playing Leads in Educational Comedies

Anita Garvin, former Follies girl and member of the "Sally" company for three seasons, has been signed by Educational to play leading roles in comedies. She will soon be seen opposite Lupino Lane in comedies under the direction of William Goodrich.

Football Stars to Appear in "Brave Heart"

Steve Lane, captain and halfback of the undefeated Cornell Eleven of 1911, Dan Tomlinson of Yale and Jack Starnes, halfback of the Florida University team last Fall will be seen in "Braveheart," a melodramatic story of the college life of an educated American Indian, adapted from the stage play "Strongheart," which Rod La Roeque is making for Producers Distributing Corporation under the direction of Alan Hale.

Major Campbell To Start "Self Defense"

Major Maurice Campbell will start production on "Self Defense" within the next week at the Glendale Studios. It will be released by Arrow Pictures Corporation as a Golden Arrow on the 1925-1926 program. The story, purchased by Major Campbell, ran as a serial in Munsey's Magazine and was written by Elizabeth York Miller.

Kathryn Hill Signed for F. B. O. Production

Kathryn Hill has been signed for the vamp role in "Do Clothes Make the Woman" by Daniel Carson Goodman, in which Mrs. Rudolph Valentino is starred. This production will be released as an F. B. O. Gold Bond special. The present title is temporary.

Universal Loans Juvenile to Century

Matty Kemp, 19 year old youngster, has been loaned by Universal to Century Comedies for a series of pictures in which he will play the male lead. He will appear opposite Wanda Wiley and Edna Marian. Kemp has been playing bits for Universal, to whom he is under a five-year contract.



Scenes from the Warner Brothers' production titled "Lady Windemere's Fan." Made by Ernst Lubtisch with Irene Rich, May McAvoy and Bert Lytell in the leading roles.

First National Signs Two to Long Contracts

Edwin Carewe, First National producer-director has signed Dolores de Rio and his daughter, Yvonne Carewe on three-year contracts with a two-year option clause as a result of their work in "Joanna," which Carewe produced. Miss del Rio was discovered by the director during a tour of Mexico.

Anna May Wong Joins "Trip to Chinatown" Cast

Fox has engaged Anna May Wong, best known Chinese actress, for an important role in "A Trip to Chinatown," first of the Charles Hoyt stage successes to go into production on the Fox lot. Production has just been started under the direction of Robert P. Kerr. In the cast are, Margaret Livingston, Earle Foxe, J. Farrell MacDonald, Harry Woods, Marie Astaire, Gladys McConnell, Charles Farrell, Hazel Howell and Wilson Benge.

Western Print Received by Weiss Brothers

Weiss Brothers Artclass Pictures Corporation have received the negative and first print of "Tangled Herds," sixth of a new series of eight five-reel westerns featuring Buddy Roosevelt. The supporting cast includes Hazel Keener, Charles Colby, Bob Fleming, Jay Morley, Wilbur McGaugh, Fred Burns, J. P. Lockney, George Marion and W. J. Willet. William Bertram directed.

Marion Davies Starts On New Production

Director Sydney Franklin will start work this week on "Beverly of Graustark," Marion Davies' next Cosmopolitan production for Metro-Goldwyn-Mayer release. Antonio Moreno will be seen in the leading male role opposite Miss Davies. Others in the cast are Roy D'Arcy, George K. Arthur, Albert Gran and Max Barwyn.

Two New Vehicles for Priscilla Dean

Metropolitan Pictures has selected two additional starring vehicles for Priscilla Dean. The first of these will be a screen version of "Forbidden Waters," written by Percy Heath, and the second will be "The Dice Woman," by Walford Beaton.

"Kid From Montana" Next For Barthelmess

"THE KID FROM MONTANA" will be Richard Barthelmess' next Inspiration picture for First National distribution. It was adapted from the Katharine Newlin Bur novel, "Q," which was published by Houghton, Mifflin & Co. The adaptation is being made by Mrs. Violet E. Powell and C. Graham Baker. Don Bartlett will prepare the scenario.



Scenes from "Morals for Men," a Tiffany production.

Talmadges to Start New Productions

Norma and Constance Talmadge are to return to Hollywood in the near future to start work on new pictures for First National release. Norma's vehicle will be an adaptation of the well known Belasco success, "Kiki," but the title has not yet been determined for Constance's picture.

Hans Kraly is making the adaptation for "Kiki," the direction of which will be in the hands of Clarence Brown, who recently completed "The Eagle," with Rudolph Valentino.

"Checkered Flag" Started for Ginsberg

Director John G. Adolfi started shooting last week on "The Checkered Flag," fourth of the Banner Productions for release through Henry Ginsberg Distributing Corporation. Lionel Belmore and Peggy O'Neil are late additions to the cast, which is headed by Elaine Hammerstein, who is featured, and Wallace MacDonald as leading man. "The Checkered Flag" is a racing story.

Boardman and Ray Leads in "The Auction Block"

Charles Ray and Eleanor Boardman have been chosen to enact the leading roles in "The Auction Block," the Rex Beach novel for which Frederick and Fanny Hatton wrote the script. Hobart Henley is now directing the opening sequences of this production which has been reinforced with modern sequences, thus bringing it up to date.

John Lowell Returns From Miller Ranch

John Lowell has returned to New York after having spent several weeks on the Miller Brothers 101 Ranch in Marland, Oklahoma, making "On With the Show," in which he is co-starred with Evangeline Russell. George Terwilliger directed. The supporting cast included Jane Thomas, F. Serrano Keating and Colonel Joseph C. Miller. L. Case Russell wrote the story and scenario. Evangeline Russell and Jane Thomas departed for Hollywood following the completion of the picture.

Janet Gaynor Signed for "Johnstown Flood"

Janet Gaynor has been signed by Fox for the sympathetic feminine role in "The Johnstown Flood," one of the biggest pictures on next year's schedule. Miss Gaynor has been in pictures less than a year. Director Irving Cummings has left with the company for Santa Cruz, California, for some of the location scenes, and will later journey to Sonora. George O'Brien is cast for the male lead with Florence Gilbert playing opposite him.

Gray Again Leading Man for Gloria Swanson

Lawrence Gray is the first actor to play opposite Gloria Swanson in two successive pictures. This comparative youngster, who only recently signed a long term contract with Famous Players, had the leading male role with Miss Swanson in "Stage Struck" and is to be seen again opposite the star in "Untamed," her new picture from the Fanny Hurst story to be directed by Frank Tuttle.

First National's "Far Cry" Cast Complete

With the signing of Julia Swayne Gordon, William Austin, Dorothy Revier and Mathilde Comont the cast for "The Far Cry," a First National production being made by Sylvana Balboni under the supervision of June Mathis, is complete. This is Balboni's initial effort for First National. John Boyle is doing the camera work and Jimmy Dunn is assisting the director. The members of the cast also include Hobart Bosworth, Leo White, Myrtle Stedman and John Sainpolis.

Zelma O'Neill Playing Opposite Al. St. John

Zelma O'Neill is appearing opposite Al St. John in his new Mermaid comedy for release through Educational. Stephen Roberts is handling the megaphone.

Blackton To Make Four a Year for Warners

FINAL arrangements have been completed whereby J. Stuart Blackton will make four pictures a year for Warner Brothers. "The Bride of the Storm," adapted from James Francis Dwyer's "Maryland, My Maryland," will be the first to make its appearance on the current schedule about the first of the year. Dolores Costello and John Harron have the featured roles. In the supportng cast are Otto Mattieson, Sheldon Lewis, Tyrone Power and Julia Swayne Gordon.



Scenes from the F. B. O. production "Flaming Waters."

Many December Fox Releases

"Ancient Mariner," Christmas Special and Four Features Are on Schedule

FOUR feature pictures in addition to the big Christmas special, "The Ancient Mariner," and a number of short subjects are on the Fox release schedule for the month of December. The features are "The Golden Strain," first of four Peter B. Kyne stories for the season; "When the Door Opened," based on James Oliver Curwood's story of the North woods, and "Chicken Feed," the John Golden stage play by Guy Bolton.

The big event of the month for Fox will be the showing of "The Ancient Mariner," based on Samuel Taylor Coleridge's well known poem. Paul Panzer plays the title role in the fantasy sequence directed by Henry Otto, with Gladys Brockwell and Vivian Oakland in support. In the modern sequence Clara Bow is the heroine, with Earle Williams, Leslie Fenton and Nigel de Brullier in support. The picture is scheduled for release December 20th.

"When the Door Opened" is fixed for release on December 6th. Jacqueline Logan has the heroine role, with Walter McGrail, Frank Keenan, Margeret Livingston and Robert Cain in support.

Two pictures are scheduled for December 13th release. They are "Wages for Wives" and Buck Jones in "The Desert's Price." The former is the screen version of "Chicken Feed." Jacqueline Logan plays the role of the bride and Creighton Hale is the bridegroom..

Florence Gilbert plays the feminine lead opposite Buck Jones in "The Desert's Price." Others in the supporting cast are Edna Marion, Montague Love, and Arthur Houseman. W. S. Van Dyke directed.

"The Golden Strain," the Peter B. Kyne story is scheduled for release December 27th. Victor Schertzinger directed. Madge Bellamy, Kenneth Harlan, Ann Pennington, Hobart Bosworth, Frank Beal, Lawford Davidson and Frank McGlynn are in the supporting cast.

Two short subjects are due December 13th. They are Earle Foxe in "A Parisian Knight" and "Heavy Swells," an Imperial two-reeler. "The Flying Fool," another Imperial, with Syd Smith and Marion Harlan will be released December 27th.

Mitchell Lewis Signed for "Wild Oats Lane"

Marshall Neilan has signed Mitchell Lewis for a part in his production of "Wild Oats Lane," which is being produced from an adaptation by Benjamin Glazer of Gerald Beaumont's "The Gambling Chaplain." It will be released by Producers Distributing Corporation. Others in the cast include Robert Agnew and Viola Dana, who play the leads and Scott Welch, Margaret Seddon, Robert Brower, John P. MacSwinney, George Barnum, and Jerry Miley, the last three named making the first screen appearance, though they have played on the legitimate stage.

Donald Keith in Cast of "Dancing Mothers"

Donald Keith will appear in his first Paramount picture as the juvenile lead opposite Clara Bow in "Dancing Mothers." It is a Herbert Brenon production featuring Conway Tearle, Alice Joyce and Dorothy Cumming and was adapted by Forrest Halsey from the Selwyn-Goulding stage play of the same name. Keith's long term contract with B. P. Schulberg has been taken over by Paramount.

Chadwick Prod. Schedule Progressing

Eleven of the fifteen productions scheduled for release on the Chadwick 1925-26 program have already been completed and the remaining four are expected to go into production soon. The Larry Semon comedy, "The Perfect Clown" will be released December 15. George Walsh has completed two of the six productions which he is to make; "Blue Blood" the second of the series, will be a December 15 release. "Sweet Adeline," the Charles Ray production, will be released on January 15 and "The Unchastened Woman," a special production starring Teda Bara, is a November release.

Child Selected for "Sea Horses" Cast

Allan Dwan has selected Mary Elizabeth Dow, 5 years old, to play the role of Florence Vidor's daughter in "Sea Horses," the production he is now making for Paramount. Little Miss Dow has never before appeared in pictures. The production is an adaptation from Francis Brett Young's sea story. In the cast, in addition to Miss Vidor and the child are Jack Holt, George Bancroft and William Powell.

"Hidden Cabin" Third for Pete Morrison

The third of the Pete Morrison series of Westerns for Universal will be "The Hidden Cabin." The story was written by Frank C. Robertson and ran as a magazine serial. The supporting cast has not been announced.



Comedy scenes from "The Beautiful Cheat," a Universal production.

Warner Premiere Fixed for Casa Lopez

WARNER BROTHERS have definitely set Tuesday evening, December 1st, as the date for the World preview of "Lady Windermere's Fan" at the Casa Lopez in New York, with Irene Rich as guest of honor of the occasion. Vincent Lopez will be host at an elaborate dinner dance which will precede the showing of the picture.

The affair will be a notable one with more than two hundred persons present who are prominent in the picture industry, artistic, professional or social life, During the dinner an elaborate revue will be given, to be followed in turn by dancing and the presentation of the screen production. The Lopez orchestra will furnish the music for the entire evening and the event will be broadcast.

Miss Rich, who has the role of Mrs. Erlynne in "Lady Windermere's Fan," the Oscar Wilde classic, cut her vacation in Europe short for the coming event and arrived back in New York during the week on the Aquitania.

Hopp Hadley Production Chief for Tennek

Hopp Hadley is back in the production end of the film industry as Production Manager of the Kenneth J. Bishop and Tennek Film Corporation. The concern is specializing in the production of short subjects for the independent market. The Fatty Laymon and Charles Dorety comedies are making their first series in the east for Tennek. Other short subject units will continue to produce in Hollywood, but under the exclusive distributing contracts with the Kenneth J. Bishop organization.

Since his activities with William Randolph Hearst units, Hadley has spent much of his time in the launching and building with Harry P. Diggs of the new 1,200 seat Bellburton Theatre at Bayside, Long Island.

Fox Signs May McAvoy for "Chariot of Gods"

Fox Films has signed May McAvoy to play the feminine lead in "The Chariot of the Gods," which is scheduled for release February 28th. The picture is based on an original story by Howard Hawks, who will also direct. Leslie Fenton has been cast as the hero, and Ben Bard has the villain role.

Universal Signs Nat Carr to Long Contract

Universal has signed Nat Carr to a long term contract and he has been assigned a prominent role in "Wives for Rent," which has just gone into production under the direction of Svend Gade. Pat O'Malley and Virginia Valli are co-starred.

"Cowboy Musketeer" Next for Tom Tyler

Tom Tyler's third western feature for F. B. O. will be released under the title of "The Cowboy Musketeer." The picture is now in production under the direction of Bob De Lacy. It was originally titled "Up and At 'Em."



Quartett of action highlights from the Warner Bros. production "Compromised."

Sales Cabinet Starts On Tour

First National Executives Will Visit Exchanges Throughout Country

THE new sales cabinet of First National has started on its first whirlwind tour of the exchanges of the organization. Samuel Spring, chairman, Ned Martin, A. W. Smith, Jr., and Ned Depinet were all scheduled to leave New York November 22nd, but Marin, sales manager of the Western territory got under way several days earlier.

The trip will keep the sales executives on the jump from city to city for the next three weeks, during which it is the plan of the cabinet to confer with all of the important exhibitors in the localities visited, in addition to holding meetings at the exchanges.

Following is the itinerary for the trip: Albany, Buffalo, Cleveland, Pittsburgh, Cincinnati, Louisville, Indianapolis, St. Louis, Kansas City, Omaha, Des Moines, Minneapolis, Milwaukee, Chicago, Detroit, and Toronto. In addition, Marin will visit at Seattle, Portland, San Francisco, Los Angeles, Salt Lake City and Denver.

In every city the executives will address the sales forces connected with First National exchanges, discuss problems peculiar to the locality and meet First National franchise holders and other important exhibitors. It is the policy of the sales cabinet to establish close personal relationships with the men in the field and wherever possible to deal with exhibitors in person instead of by correspondence.

We repeat — "THE GREATEST FIRE PICTURE EVER MADE"



Distributed by

LUMAS FILM CORPORATION

1650 Broadway *SAM SAX, President* New York City



Quartet of action stills from "Flaming Waters," an F. B. O. release.

F. B. O. Busy With Production

Four Gold Bonds and Fifteen Star Series Features Still to be Completed

J. I. SCHNITZER, vice-president of F. B. O. announces that his company will produce at least four Gold Bond specials in addition to at least fifteen star series features before the current program is completed.

The first of the remaining big features to go into production at the coast studios is "King of the Turf," a racing melodrama by Joseph Louis Vance and John C. Brownell. James Hogan has been engaged to direct and has casting started.

Emory Johnson will shortly start production on a film dealing with aviation and dramatizing the recent non-stop flight from San Francisco to Hawaii. Laura Jean Libbey's "A Poor Girl's Romance" also has a place on the schedule. It will go into production shortly after the first of the year.

The fourth of the new features will be "The Isle of Retribution," from the novel by Edeson Marshall. It is described as an outdoor story with a strong melodramatic flavor.

The star feature series are those which are being made by Fred Thomson, Evelyn Brent, Dick Talmadge, Lefty Flynn, Tom Tyler and Bob Custer. These will keep the big F. B. O. plant functioning at full speed for some time to come.

Recent Gold Bond specials completed and shortly to be released include "The Midnight Flyer," directed by Tom Forman and co-starring Dorothy Devore and Cullen Landis, and "Flaming Waters," featuring Mary Carr, Pauline Garon and Malcolm McGregor.

"Hearts and Fists" to be Associated Release

"HEARTS AND FISTS," a drama of the lumber camps adapted from a story of the same name which appeared in the American Magazine, will be released by Associated Exhibitors in the near future. It was produced by H. C. Weaver Productions under the direction of Lloyd Ingraham and features Marguerite de la Motte and John Bowers. Through the courtesy of the Nubugan Lumber Company the lumber camp scenes were pictured in one of the best and most up-to-date lumber camps in the Northwest.

The supporting cast includes, Alan Hale, Charles Hill Mailes, Kent Meade, Jack Curtis, Howard Russel and Lois Ingraham, daughter of the director.

Columbia Releases Nearing Completion

Negatives for coming releases of the Columbia 1926 season are at present undergoing the finishing process and prints will go to the exhibitors on scheduled time. Among the pictures now nearing completion are "The Handsome Brute," "Lure of the Wild," "Ladies of Leisure," "Fate of a Flirt" and "The Thrill Hunter."

Hal Roach is Supervising "The Devil Horse"

Hal Roach is in daily conference with Fred Wood Jackman on "The Devil Horse," in which Rex, the equine star, is being featured, as filming nears completion. The Lady and the Killer are the two horses who support Rex and the human cast comprises Yakima Canutt, Gladys McConnell and Robert Kortman.

Gotham to Start Four New Productions Soon

Production will be started on the last four productions to be made by Gotham for release this year immediately after Thanksgiving as a result of a flying trip to the coast made by Sam Sax of Gotham productions and Lumas Film Corporation who has just returned to New York. Filming will be started on "The Speed Limit" the day after Thanksgiving and the rest will follow in the order named: "Hearts and Spangles," "Racing Blood" and "The Sign of the Claw."

Three Promoted in F. B. O. Sales Department

Three promotions have been made in the sales department of F. B. O. during the past week. Miss M. C. Cantor who has been with the company for the past eight years in a secretarial capacity has been appointed chief clerk. Max Fader, who has served for an equally long period was placed in charge of the contract department, and Ed McGuire succeeds Fader in charge of the contract record department.

Two Added to "Behind the Front" Cast

Director Edward Sutherland has added Chester Conklin and Hayden Stevenson to the cast of "Behind the Front," the comedy of the A. E. F. he is now making for Paramount. Mary Brian is featured with Wallace Beery and Raymond Hatton.



Highlights from "The Ridin' Streak," an F. B. O. production.

Jail Moberly Exhibitor For Sixth Time

THE chief Sunday sport in Moberly, Mo., apparently has dwindled down to the arresting of J. W. Cotter, manager of the Fourth Street theatre. Six times recently has Mr. Cotter been arrested on a charge of violating the Sunday closing law. Recently he was fined $50 in the city police court, the fine later being sustained in the State supreme court, but Mr. Cotter has taken an appeal on that case. In recent weeks he has given the proceeds of his Sunday shows to Moberly charities.

Coal Strike Affects Pennsylvania Houses

Due to the coal miners strike, which is now in its tenth week, business has fallen off about a third in the smaller houses in the coal regions, but first run houses in Wilkes-Barre, Scranton, Hazelton, Shenandoah and Pottsville are the exception according to reports received by "The Exhibitor" a regional trade paper published in Philadelphia. The larger houses playing to the better class admissions and the first run houses haven't been affected to any great extent.

Columbia Pictures Signs Canine Star

Columbia Pictures has signed a contract with the owner of Lightning, the new canine star, following the completion of "Lure of the Wild," in which the dog starred. Lightning is unique as a canine actor in that he has been trained not only to obey the human voice, but also to obey a series of signs which have a definite meaning to him.

Norman Trevor Signed for "Dancing Mothers"

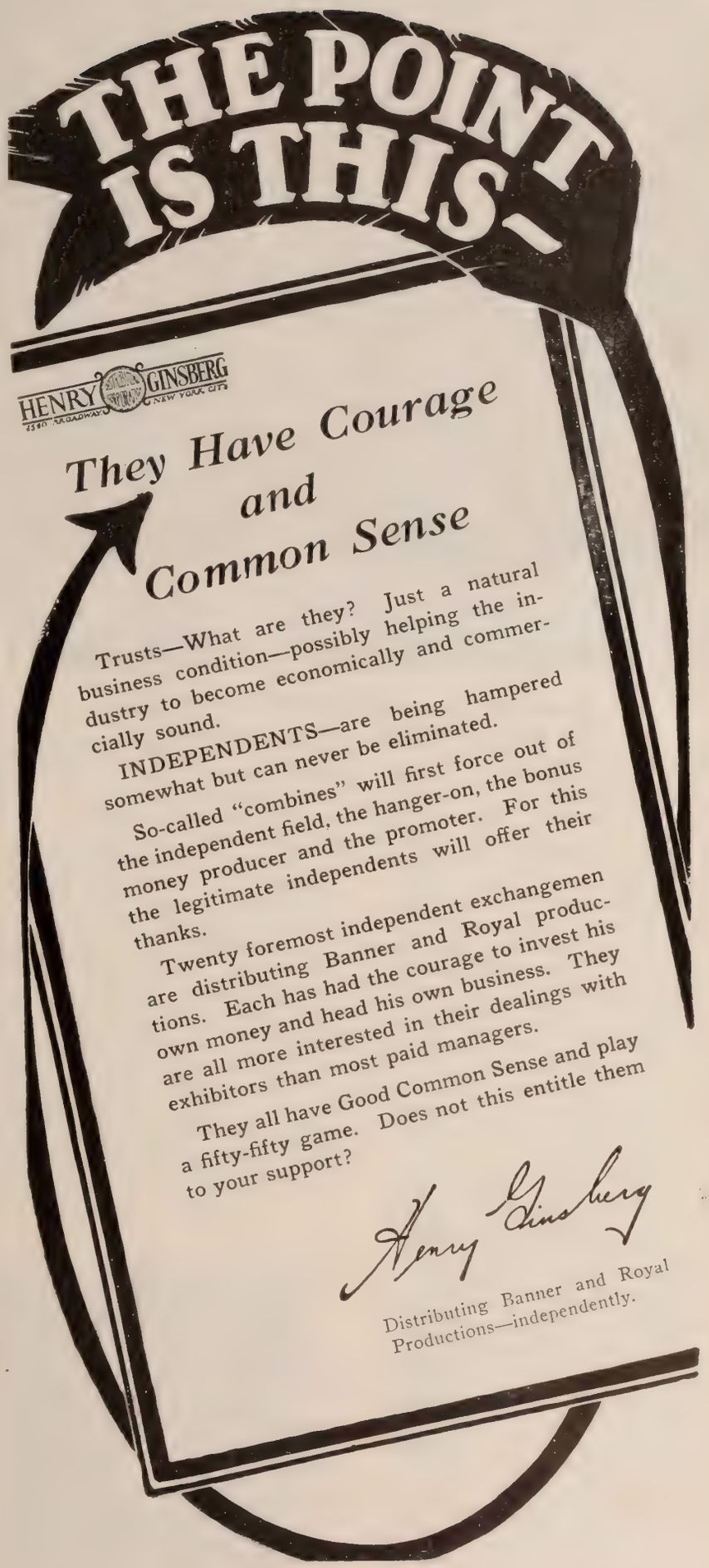
Norman Trevor, at present playing on the New York stage in "Young Blood," has been added to the cast of "Dancing Mothers," the Herbert Brenon production being made at the Paramount Long Island studios. The cast also includes Alice Joyce, Conway Tearle, Clara Bow, Donald Keith, Dorothy Cumming and Elsie Lawson.

Kansas House to Try All Comedy Bill

An experiment in the small town house is to be tried at the Best theatre, Parsons, Kas., the latter part of this month. It will be an all-comedy bill and is being watched with much interest by Kansas City exhibitors. Three 2-reel comedies have been set in for the experiment, although the date has not yet been announced.

Julian to Direct Warner in "Silence"

Rupert Julian will shortly begin the direction of "Silence" the Max Marcin stage play which has been adapted for the screen by Beaulah Marie Dix. H. B. Warner, who played the leading role in the stage version will also play the lead in the picture version of this mystery melodrama. It will be a Cecil B. De Mille production.





Humorous moments from "Where Was I," a Universal production starring Reginald Denny.

"U" Sales Department Active

New Directors Swing Over Territories; Several New Appointments Made

THINGS are humming around the Universal sales department, with the three newly appointed directors making hurried swings around the territories and a number of changes in the personnel of the sales department.

Lou B. Metzger, director for the Western division, has just completed a trip to Chicago, Milwaukee, Minneapolis, Des Moines and Omaha. Earl Kramer, Eastern division director, left during the week for Philadelphia and Washington, immediately after having completed a trip to Detroit, Cleveland, Toronto, Buffalo and Pittsburgh. Ralph B. Williams, sales manager for the Southern division, has started on a three weeks' trip to Charlotte, Atlanta, Jacksonville, New Orleans, Memphis, Dallas, Oklahoma City, Kansas City, St. Louis, Cincinnati, Charleston and Indianapolis.

LeRoy Alexander, for the past year general manager of Universal's Chicago territory, has been appointed assistant sales director of the Western division. His jurisdiction will include the following exchange territories: Chicago, Milwaukee, Minneapolis, Des Moines, Sioux Falls and Omaha. W. W. Brumberg will replace Alexander as general manager of the Chicago exchange.

W. E. Troug has been appointed assistant sales director for that section of the Southern division that includes Indianapolis, Cincinnati, St. Louis, and Kansas City. Earl Kramer, the newly appointed director for the Eastern division, including Canada, has no assistant sales director other than Clair Hague, who has general sales supervision over the Canadian exchange.

"Abraham Lincoln" Wins Photoplay Award

THE annual vote of the readers of Photoplay Magazine gives the prize for the best motion picture of 1924 to Al and Ray Rockett for their production of "Abraham Lincoln." The picture was made after many difficulties and was first shown at the Gaiety Theatre in New York on January 27th, 1924. It was generally acclaimed by the critics but failed to make money until taken over by First National for distribution.

Both of the Rocketts are now associated with First National, Al as manager of the company's eastern studios, and Ray as assistant to Richard Rowland, general manager of production. Frances Marion was responsible for the script for "Abraham Lincoln" and George Billings played the title role.

New Company Producing in San Diego

West Coast Producers Corporation has started production in San Diego on four special productions to be made there during the coming year. This is a new organization with Ben S. Berry as president and Bryan S. Walters as secretary and treasurer.

Shooting is now under way on "Shackled Youth," adapted from "Latin Love" by John Francis Nattleford, with Harry Revier directing. The cast is headed by David Butler and Mildred Harris, while in the supporting roles are Alec B. Francis, Claire MacDowell, John Miljan, Bewan Lamont and Sam Allen.

Cummings Starts Shooting "Johnstown Flood"

Irving Cummings has started direction of "The Johnstown Flood" for Fox. It is described as a dramatic production of the spectacular happenings of that great disaster. The story was written by Edfrid Bingham and the scenario by Robert Lord. The cast is headed by George O'Brien and Florence Gilbert. In supporting roles are Janet Gaynor, Anders Randolf, Paul Nicholson, Paul Panzer, Walter Perry, Georgie Harris, Sid Jordan and Max Davidson. The picture will be released in January.

Two Are Completed For F. B. O. Release

"The Midnight Flyer" and "Flaming Waters" have been completed for early Winter release by F. B. O. The former was directed by Tom Forman from a story by Arthur Guy Empey and features Dorothy Devore and Cullen Landis. "Flaming Waters" is an Associated Arts production featuring Mary Carr, Pauline Garon and Malcolm McGregor. Harmon Weight directed.

Gotham's "Speed Limit" to be Photographed by June

Ray June has been signed by supervising director Renaud Hoffman to do the camera work on "The Speed Limit," a story of the automobile track, the script for which was prepared by James J. Tynan. Production of this Gotham picture will be begun immediately after the Thanksgiving holiday.



Scenes from the Fox production "When the Door Opened."

Stella Doyle to Appear in Two German Films

Stella Doyle, English musical comedy leading lady, and picture actress, who played in Christie comedies while in Hollywood, is sailing for Europe this week where she will take part in two pictures to be made by a German concern. Miss Doyle was one of the International Christie quartet which consisted of Yola D'Avril of Paris, Marion Andre of Russia and Jean Lorraine, who is of American descent.

Miss Doyle will visit relatives while in London during the Christmas season, and will return to Hollywood later in the winter.

Boasberg Resigns From F. B. O. to Join Keaton

Al Boasberg, for several years connected with the Home Office of Film Booking Offices, has resigned, and left for Hollywood to assist in the production of Buster Keaton comedies.

Boasberg has written many vaudeville acts and has contributed several sketches for the musical comedy stage, which were presented by the Music Box Revue and other musical productions in New York.

Badger Will Direct Bebe Daniels' Next

Clarence Badger has been assigned to the direction of "Miss Brewster's Millions," Bebe Daniels' next Paramount starring vehicle. The picture will be adapted from George Barr McCutcheon's novel, "Brewster's Millions."



Highlights from Universal's "The Aces of Spades."

Columbia Plan Is Successful

Claim Made That National Exchange System is Now Handling Product

THE plan of organizing a national chain of exchanges for the distribution of Columbia pictures is pronounced a success by Joe Brandt, Jack and Harry Cohn, president, vice-president and treasurer respectively. Some weeks ago these executives announced they were negotiating with the exchange owners and the managers distributing Columbia productions with the idea of organizing them into a national chain for the exclusive distribution of their product.

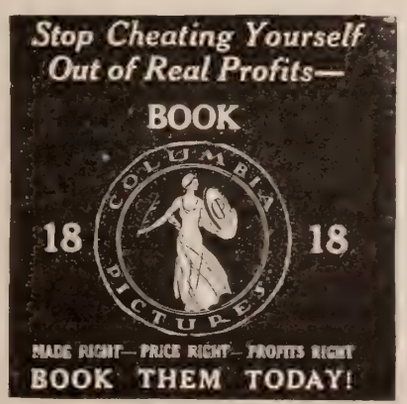
This move to lift independent productions from the state right rut has brought many independent exchanges rallying to the Columbia banner, it is claimed and it is also contended it will have the general effect of stabilizing both independent producers and exchanges.

In closing a statement to independent exchange men, Columbia officials said: "With the state right stigma lifted from independent productions and the independent means of obtaining fair competition now in the hands of independent producers, they will become an important factor with tremendous influence for good which will react to the benefit of the entire industry. Fair competition is the life of all industry."

In all, Columbia has released thirteen pictures up to the present time of the eighteen scheduled for the year. Negatives of the five still to come are in the laboratory and will go to the exhibitors on scheduled time.



Scenes from "The Scarlet Saint," a First National production.



"Mummy Love" Next Blue Ribbon for F. B. O.

Joe Rock is producing a new comedy for F. B. O. under the title of "Mummy Love" with Neely Edwards and Alice Ardell in the featured roles. It is a Blue Ribbon comedy directed by Marcell Perez, better known perhaps, as "Tweedy."

"Tuneful Tornado" Next for Hoxie

Jack Hoxie's new picture for Universal has been titled "The Tuneful Tornado." It was written by Harrison Jacobs who also adapted it for the screen. Albert Rogell will supervise the making of the production.



Tense moments from "The Unguarded Hour," a First National Picture in which Milton Sills is supported by Doris Kenyon.

Independent Territorial Sales

New Contracts Closed by Arrow, Weiss and Other Distributors Cover Features and Shorts

NEW sales contracts recently reported by independent distributors include several important deals involving large territories.

Among the reports is an announcement from Arrow that the franchise for the twenty-four "Golden Arrow Features" for the Eastern Missouri territory has been granted to Progress Pictures Corporation of St. Louis.

In order to introduce the Golden Arrow product to the exhibitors in this section, Mr. Lou Rogers, the general traveling salesman for the Arrow Company arranged for a previous showing of "Tessie," a Sewell Ford Saturday Evening Post story, directed by Dallas Fitzgerald, starring May McAvoy, and "The Primrose Path," an Arthur Beck production, with Clara Bow, to be shown at the Elks' Club Ballroom on Tuesday afternoon, November 17, following a luncheon given by Dr. Shallenberger to the Missouri exhibitors at the Elks' Club Grille.

Louis Weiss, managing director of Weiss Brothers' Artclass Pictures Corporation, has announced the sale of the six single reel novelty features "Guess Who" to the Federated Film Exchange Co., of Pittsburgh for Western Pennsylvania and West Virginia; and to the Oxford Film Exchange for the greater New York and Northern New Jersey districts.

Sales announced by Chesterfield Motion Pictures Corporation include the following: to Ludwig Film Co., Milwaukee, six Eileen Sedgwick and six Bill Patton productions; to Progress Pictures Corp., St. Louis, six Eileen Sedgwick and six Bill Patton productions; to Jack Weil Pictures, St. Louis, "Eyes of Hollywood"; to Grevier Productions, Chicago, "Eyes of Hollywood."

To Reelcraft Film Exchanges, Chicago, six two-reel Jungle Pictures; to Western Film Corporation, Seattle, six Eileen Sedgwick and six Bill Patton productions and "Eyes of Hollywood"; to E. L. C. Film Exchange, San Francisco, six Bill Patton productions; to Co-Operative Film Exchange, San Francisco, six Eileen Sedgwick productions; to Supreme Film Co. of California, Los Angeles, six Bill Patton productions; to Kerman Films, Inc., New York City, six Eileen Sedgwick and six Bill Patton productions.

Two Enter Production For Henry Ginsberg

With the launching of two additional features, the Henry Ginsberg Distributing Corporation now has but four pictures still to be made. Work started last week on the fourth of the Royal series, "A Desperate Moment" and the fourth of the Banner productions, "The Checkered Flag."

Wanda Hawley and Theodore Von Eltz have the leading roles in "A Desperate Moment," with Sheldon Lewis as the heavy and Leo White in an important comedy part. "The Checkered Flag" features Elaine Hammerstein.

The four pictures still to be completed are the Banner productions, "Brooding Eyes" and "Whispering Canyon," and the Royal pictures, "The Taxi Mystery" and "The Millionaire Policeman."

Murnau to Direct "Down to Earth"

WHEN F. W. Murnau arrives on the Fox lot in December he will be assigned to the direction of "Down to Earth," an adaptation from a novel by Lulius Perutz, a Viennese author. Rights to the story were purchased by Winfield R. Sheehan on his recent trip to Europe.

Herman Bing, Murnau's assistant, has been on the Fox lot for the past month studying American methods of production and organization. He has taken a keen interest in Rowland V. Lee's production of "Daybreak," and has been useful in details of staging "The Palace of Pleasure."

Vital Exchanges Move to New Offices

David R. Hochreich, President of Vital Exchanges, Inc., has leased spacious quarters on the 17th floor of the Gotham National Bank building, 1819 Broadway, New York City. More room was needed than that in use at 218 W. 42nd street where Vital is located at present.

Hillyer to Direct First National's "Second Chance"

Lambert Hillyer has been selected by John McCormick, general manager of West Coast production for First National, to direct "Second Chance," production of which will be started at an early date.



Scenes from the Jaffe production "Broken Hearts."

Exhibitors Service Bureau



Here's a lobby display in which the circus atmosphere was obtain ed without sacrifice of good taste and the dignity becoming to the picture theatre. The display was used at the Strand Theatre, Pas adena, Cal., and was designed by Manager McManus of that house.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

Edward L. Hyman, Mark Strand theatre, Brooklyn.

Leo A. Landau, Lyceum theatre, Minneapolis.

C. C. Perry, Managing Director, Garrick theatre, Minneapolis.

E. R. Rogers, Managing Director, Tivoli theatre, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Metropolitan theatre, Atlanta.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Managing Director, Famous Players-Lasky theatres Los Angeles.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

W. C. Quimby, Managing Director, Strand Palace and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Sidney Grauman, Grauman's theatres, Los Angeles.

: : THE CHECK-UP : :

Weekly Edition of Exhibitors' Box Office Reports

Productions listed are new pictures on which reports were not available previously.

For ratings on current and older releases see MOTION PICTURE NEWS—first issue of each month.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

TITLE	Poor	Fair	Good	Big	Value	Length
Regular Fellow, A	—	2	8	2	70	5,027 ft.
FILM BOOKING						
If Marriage Fails	1	6	3	—	47	6,006 ft.
Parisian Nights	1	—	7	2	71	6,278 ft.
UNITED ARTISTS						
Sally of the Sawdust	—	5	4	2	62	9,500 ft.
UNIVERSAL						
Phantom of the Opera	—	1	4	5	82	8,464 ft.
Siege	1	2	5	2	65	6,424 ft.

George E. Brown, Managing Director, Loew's Palace theatre, Memphis, Tenn.

Louis K. Sidney, Division Manager, Lowe's theatres, Pittsburgh, Pa.

Geo. Rotsky, Managing Director, Palace theatre, Montreal, Can.

Eddie Zorn, Managing Director, Broadway-Strand theatre, Detroit.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, Ohio.

Joseph Plunkett, Managing Director, Mark-Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, T. D. & L. theatre, Glendale, Calif.

Claire Menchime, Grand theatre, Westfield, N. Y.

Ace Berry, Managing Director, Circle theatre, Indianapolis.

See the Complete Check-Up December 12

States 3 Points In Favor Of Advance Ticket Sales

Manager Charles Campbell of the Victoria theatre, Harrisburg, Pa., who recently tried the experiment of advertising advance sales of tickets says he favors the plan in connection with big pictures for three reasons. "First," he says "it eliminates much of the congestion at the box office on the nights when big pictures are being shown; secondly, it proves a big convenience to patrons particularly in arranging theatre parties; and thirdly, it serves as an additional source of advertisement for the film play." Campbell used the advance sale for the first time as an exploitation stunt for "The Phantom of the Opera."

Stereoptican Slides Sell "Fool" In Ferry House

By placing a stereoptican in the ferry house at Oakland, the management of the Franklin Theatre in that city reached a large number of prospective patrons who commute to Frisco daily. The stunt was used in connection with "The Fool." Slides with pictures and type matter were automatically projected on the wall of the waiting room, where they furnished a few moments' entertainment and some valuable sales messages to the commuters waiting for their boats.

Suspends Banner In Form Of Balloon For Denny

A banner made in the form of a free balloon, which was cut out from beaver board and suspended from a cable stretched across the street, was one of the outside attractors which Paul Ellis, house manager of the Liberty Theatre in Youngstown, O., used for his presentation of "I'll Show You the Town."

The balloon was about six feet across, painted white and with red letters for the title. Ropes were used to suspend the basket from the bag, in which cutouts of Reginald Denny and three of the girls represented in the stock six-sheet were placed.



Miniature scene reproduction displayed in the lobby of Keith's theatre, New York City, as advance announcement of Pathe's "Our Gang" in "Better Movies."

"Fine Clothes" Movement Staged In Portland

A "Fine Clothes Club" was organized in Portland, Ore., as exploitation for the showing at the Peoples' Theatre there of "Fine Clothes." The organization received the endorsement of the Mayor and several prominent civic and social clubs.

The movement gained considerable newspaper space and as members of the club posed as fashion models at style shows, the organization's activities were directly tied up with the presentation of the picture at the Peoples.

The nominal purpose of the members of the organization was to develop a taste for the coming wearing apparel and to teach women to dress attractively at a moderate expense. Through the efforts of the president of the club a discussion was started in the Portland papers relative to matters of good taste and style. The members of the organization voted that they should be known as "fashion delineators" rather than models or mannequins.

Tie Up Exploits Ballyhoo For "Iron Horse"

By means of a tie-up with a railroad company, the Mozart Theatre at Canton, Ohio, exploited its ballyhoo, consisting of a replica of a railroad engine mounted on a motor truck, for "The Iron Horse." Great interest was stirred up by having a race staged between a passenger train and the theatre's street demonstrator.

By an arrangement with the Wheeling and Lake Erie Ry., the ballyhoo's entrance into Canton was so impressively advertised, that long before the time set for its arrival, a huge crowd was gathered about the station.

One-sheets were posted about the station and around town, announcing that "The Iron Horse" would arrive at the Wheeling station at 5.20 P. M. Thursday afternoon.

To make the ballyhoo's entry into town as spectacular as possible, it was planned to have the little ballyhoo picked up by an incoming Express train just outside of town, with a pseudo race between the two engines as they entered town.

Prizes Are Awarded In "Charley's Aunt" Contest

Prizes in the contest for the best exploitation done by the various theatre managers on "Charley's Aunt," inaugurated last Spring by the theatre department of Famous Players-Lasky Corporation, have been awarded.

Frank Miller of Augusta, Ga., won the first prize, a $100 cigarette case awarded the Producers Distributing Corporation.

C. W. Irvin of the Imperial Theatre, Charlotte, N. C., took second prize, a good embossed leather case, brought over from Italy by Pat Dowling, publicity director of the Christie Film Company.

Third Prize, a hundred initialed cigarettes, went to C. B. Stiff, manager of the Imperial Theatre, Columbia, S. C.

Decisions were made in the contest by Harold B. Franklin and L. L. Stewart of F. P.'s theatre department.



The "free shoes for baby" stunt used by the America theatre in Denver, for Univrsal's "The Goose Woman," recently related in an article in these columns, was aided by the ballyhoo shown above. The stunt, in which a local shoe merchant co-operated, was tied up with Denver's "500,000 in 1930" campaign, and netted a large amount of free publicity for the theatre.

'Pony Express' An Exploitation Film

Campaigns in Many Parts of Country Cited as Evidence That Cruze Picture Lends Itself to Big Co-operative Drives

PARAMOUNT officials believe that "The Pony Express" is one of the greatest exploitation pictures ever produced. This opinion they point out is based upon concrete evidence of what has been achieved.

Revival of the pony express has been perhaps the best thing yet done in these campaigns. The reason for assigning it to the lead position is its national appeal, and the unlimited advertising and publicity which it has been accorded.

Two old trail drivers revived the pony express in Texas. For the run from St. Joseph, Mo., to Kansas City a modern pony express—an automobile—was used. A rider reenacted this historical episode in a run from Salem, Ore., to Portland, where the picture played at the Liberty theatre. One run was from Fruits, Palisades, Whitewater and Redlands into Grand Junction, Colo., where the attraction was booked into the Avalon. Four riders rode from surrounding territory into Durango, Colo., for presentation of the picture at the American. Another revival was for the benefit of the Strand at Middleton, O., and the Palace at Hamilton. One rider in Ohio visited more than two dozen towns in a period of a few weeks.

Newspapers Cooperated

Newspaper cooperation has been an outstanding feature of these revivals. State and city officials and editors have cooperated in the success of these undertakings. Schools have treated the stunt with consideration owing to the historical merits of it.

In advance of the run of the picture at the Apollo theatre, Indianapolis, an essay contest among school girls and boys was conducted through cooperation of the *Indianapolis Times*. For the best compositions on the historical significance of the pony express awards of $20, $10, $5 and free tickets were made.

A comprehensive campaign preceded the Portland, Ore., showing at the Liberty theatre. The revival of the pony express in its run from Salem to Portland had the approval and backing of the governor of the State. In addition paper replicas of the colorful Indian headgear were distributed to children. Indications of the governor's interest in the picture was his address from the stage.



Some of the "big time" exploitation for Paramount's "The Pony Express.". Upper photo shows display in the Liberty theatre, Portland, Ore., loaned by the Oregon Historical Society. Lower left, a window display by the Canadian Pacific Telegraph Co., in Toronto for the showing at Pantages; and lower right, the strand at the entrance of the Milwaukee public library up with the showing at the Merrill.

Arrows Mark Trail

An effective placard used in the Cataract theatre campaign in Niagara Falls was cut in the shape of an arrow. These placards, sniped throughout the city and in rural districts, bore the message, "The Trail of 'The Pony Express' leads to the Cataract theatre.

In Kansas City, where the picture showed at the Royal, the campaign was furthered by the Women's City Club, the motion picture committee of which sent cards to its 2,700 members urging them to see the attraction. An old pony express coach owned by Buffalo Bill was used as a street ballyhoo.

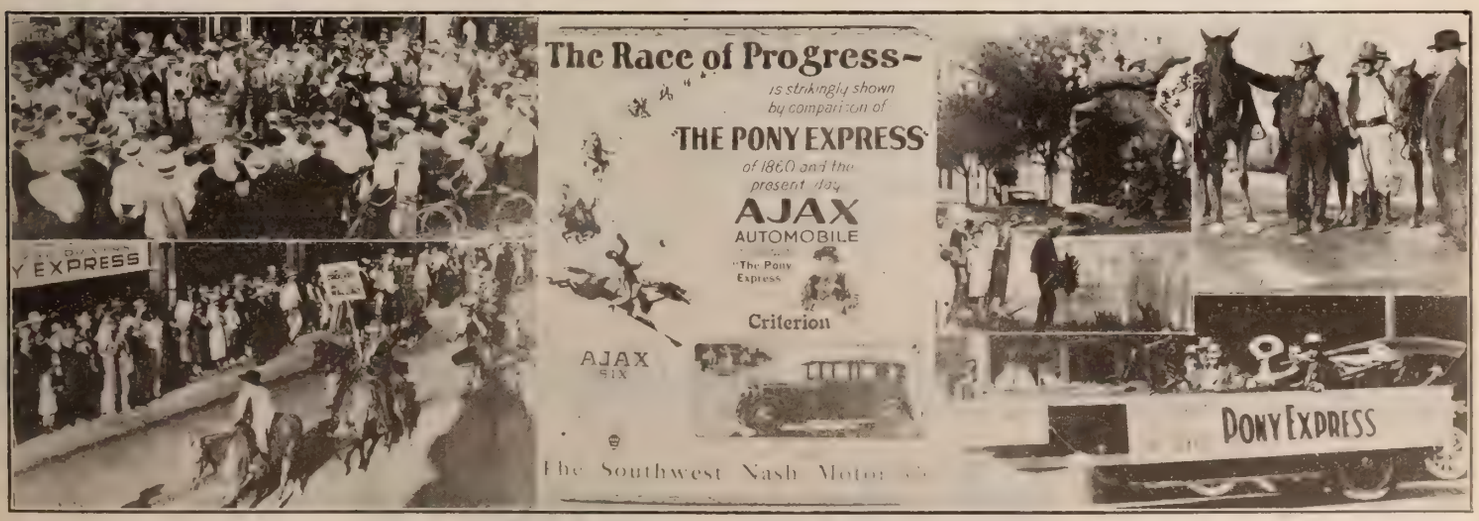
Local Interest Story

An unusual story was developed for the picture's showing at the Strand in Middleton, O., and the Palace in Hamilton. In Middleton, the fact that City Manager Waldner was christened by a minister who travelled with the pony express in the early days, was widely publicized by papers.

In Milwaukee, where the picture held the screen at the Merrill, special heralds were distributed by the main library and its fourteen branches. Fifteen thousand Postal telegrams and rotos also were distributed. Boy Scouts paraded to theatre to see picture. Fifty 24-sheets were posted. Cuto t of pony express rider was displayed in Gimbel window. Stills were displayed in silver frames in jewelry store window. Sixty piece high school band and Postal telegraph messengers paraded. Sixty banners were placed on wagons of American Express Company. Street cars carried specially designed cards. Eighteen grocery stores tied up on Monarch brand product. In addition there were radio and book store tieups.

The Pantages theatre, Toronto, used the radio, telegraph and taxicabs effectively. In all stores handling the DeForest Crosley radio, were display cards illustrating the great span between the days of the pony express and the day of the radio.

An outstanding campaign was conducted by Rex Midgley, manager of the American theatre, Oakland, Cal. Postal telegraph messengers publicized the picture through placards on their bicycles. One of the most unique stunts was the placing of Pony Express stickers on all milk bottles delivered to the homes in the morning.



Exploitation which lends weight to the opinion that Paramount's "The Poney Express" is one of the greatest "exploitation pictures" ever produced. Photo at upper left shows Hiram Craig, veteran of the trail, awaiting in front of the Queen Theatre, Galveston, to start his 310 mile ride to San Antonio. Lower left, Old Trail Drivers Association parade in San Antonio.. Center is a reproduction of one of several motor car ads tying up with the demonstration which revived the Pony Express riding in Texas.. Upper right, Thad Reese, 66 year old express rider laying wreath on statue of Texas Cowboy ath the State Capital, Govrnor Miriam A. Ferguson may be seen standing behind Reese. Lower right, official pony express car which took motion pictures of the revival of the pony express in Texas.

Start the New Year Right with Sunshine and Mirth-

Laugh

January

Tie up to "Laugh Month!"

Get more money, get bigger audiences by emphasizing comedies during January, 1926.

If you have your house filled with laughing people every show day during January, you will get word-of-mouth advertising that will help you all through the year.

Get the best comedies money will buy—the Hal Roach and Mack Sennett two-reel comedies. Then ADVERTISE them.

"Laugh Month" was made for you and for your audiences.

Play it up big, for your bigger profits.

Over 12,000 Theatres are Showing Pathé Short Subjects Regularly.

Pathécomedy

TRADE MARK

Month

1926

Two Reel Hal Roach Comedies

"OUR GANG"; the best known, widest booked two reel comedies ever produced

CLYDE COOK; the india rubber riot in monuments of mirth

GLENN TRYON; as sap or sheik, always funny

CHARLEY CHASE; the Beau Brummel of comedy, a perfect panic

ROACH STAR COMEDIES; feature stars, with box office names, in feasts of fun and folly. Watch for the big names!

Mack Sennett Two Reel Comedies

HARRY LANGDON; now risen to feature stardom through these two reel comedies. Enough said

MACK SENNETT; the most beautiful belles of the screen and a galaxy of real comedians in classics of mirth

ALICE DAY; the screen's outstanding comedienne

RALPH GRAVES; debonair and delightful

There are Nine Big Reasons, the Comedies Mentioned Above.

Pathécomedy

TRADE MARK

Big Campaign for Paramount's "Rainmaker"

TEN special attractions will come from the Famous Players-Lasky Corporation studio for release during the spring and summer of 1926.

Emphasized in each as in the balance of the program, according to Paramount executives, will be the showmanship element. Stories have been selected, these officials point out, which lend themselves readily to the most comprehensive advertising and exploitation. Casts are composed of box office names.

This production policy, officials state, will be exemplified in "The Rainmaker," a drama of the race track which, under the title "Heaven Bound," was one of the most popular stories published by Red Book Magazine.

Gerald Beaumont, famous for his stories of the race track and prize ring, is author of "The Rainmaker."

Two valuable names for the billing on this attraction are Allan Dwan, the director, and Bessie Love, who has the leading feminine role, that of a pretty nurse who, driven out of town in disgrace because of her innocent love for a jockey, becomes queen of a Tia Juana cabaret.

"The Rainmaker" will be given an advance publicity campaign reaching millions of readers daily through the syndicate servive maintained by Paramount. This publicity, strengthened by Paramount's national advertising, will provide a ready-made public for the picture when it is released.

A comprehensive campaign will be outlined in the press book, and from the company's exploitation representatives in the key cities exhibitors will receive cooperation and ideas for effectively selling the picture.

Paramount's exploitation department, under the direction of Claud Saunders is now considering a national tieup which will have far-reaching effect in making this attraction a box office success.

"The Rainmaker" is a red-blooded drama of the race track, a Mexican Cabaret and a raging tornado as a spectacular and colorful background. It is the story of Robbie Robertson, one of the most famous jockeys in the world, who is thrown from his horse in a spectacular race track spill and goes to the hospital. He is nursed by pretty, innocent Nell Wendell and they fall in love with each other. She falls aleep, tired from overwork in his room one night and is driven from the hospital in disgrace. She becomes hardened and bitter and is next discovered dancing in a cabaret near Tia Juana, Mexico.

Robbie tries unsuccessfully to find Nell. Recovering his strength, he becomes known among race track people as "Robbie the Rainmaker," because he can bring rain by praying for it. He is paid big money by the owners of mud horses to bring rain.

Drifting from track to track, he reaches Tia Juana and meets a girl whom, under spangles and paint, he recognizes as Nell, now known as Mexican Nell. Nell tries to send him away but he refuses to go.

A priest, preaching against the wickedness of the town, warns that a devastating plague is coming. His prediction comes true. People die like flies, gasping for water, water. Nell is attached by the plague and is dying. Rain alone will save her and the town. Then Robbie kneels and prays, "Lord, gimme a muddy track for my girl. C'mon you rain. Lil' cloud grow big. It's Robbie callin." Mud horse on the rail and it's gonna win. Black cloud growin' bigger. It's Robbie rootin'. C'mon rain."

In a roaring flood the rain comes and Robbie and Nell and the town are saved.

The theme of the story suggests many exploitation possibilities. Previout to the opening and during the run of the picture pretty girls wearing raincoats and carrying umbrellas could parade the streets. On the umbrella have the sign, "The Rainmaker" is coming, or "The Rainmaker is at the Strand.

Tieups may be arranged with stores dealing in raincoats, umbrellas, rubbers, etc. Many towns have men who boast that they have the power to bring rain. Engage a queer looking man to parade the streets, handing out cards reading, "Robbie Robertson, The Rainmaker."

Testimonial Dinner For Sid Grauman

THE Wampas is to sponsor a huge testimonial dinner to be tendered Sid Grauman by the motion picture industry at the Biltmore Hotel in Los Angeles on the evening of December 3rd. The affair is being given in recognition of Grauman's activities in Los Angeles and Hollywood and his interest in the motion picture industry throughout the country.

Mayor Rolph of San Francisco and other prominent government, state and county officials will augment a list of more than 500 motion picture executives, directors and male stars compiled by the Wampas for the invitation list.

The committee in charge of the arrangements for the affair is composed of Harry D. Wilson, chairmon; Ham Beall, James Loughborough, Bob Doman, Peter Smith and Mark Larkin.



Bessie Love who appears in "The Rainmaker," a Paramount production.



Allan Dwan, producer-director of "The Rainmaker," a Paramount production.

With First Run Theatres

NEW YORK CITY

Capitol Theatre—
Film Numbers—The Only Thing (Metro-Goldwyn-Mayer) Thanksgiving (Special Holiday Reel), Capitol Magazine (Selected), In Other Lands (Scenic).
Musical Program—Selections from "Madame Butterfly" (Overture) "O Cieli Azzurri" ("Aida") (Dramatic Soprano), "Ah Moon of my Delight" (Tenor Solo), "Dance of the Sylphs" (Ballet), "Homing" (Solo) "Mazurka" (Ballet Masters and Ballet) Organ Solo.

Rivoli Theatre—
Film Numbers — Irish Luck (Paramount), Rivoli Pictorial (Selected), Ko-Ko's Thanksgiving (Cartoon).
Musical Program—"1812" (Overture), "Classical Jazz" (Riesenfeld's) "Divertisements" (A, B, C and D by Rivoli Staff Artists) "A Little Bit of Ireland" (Quartette and 4 Rivolettes).

Strand Theatre—
Film Numbers — The Beautiful City (First National), Ectotypes (Color Novelty), Topical Review (Selected) Ko-Ko's Thanksgiving (Red Seal Cartoon).
Musical Program—"Les Preludes" (Overture) "The Angelus" (Duet) "Souvenir de Moscow" (a) "Indian Love Call" (b) (Violinist) "Milady's Hat Box (Ballet Masters and Ballet) Organ Solo.

Warner's Theatre—
Film Numbers — Hogan's Alley (Warner Bros.), Warner News Weekly (Selected), A Dog's Life (Pathe).
Musical Program—"Silver Head" (Overture), Special Prologue to Feature (Staff Artists).

Rialto Theatre—
Film Numbers — Stage Struck (Paramount), Rialto Magazine (Selected), Ko-Ko's Thanksgiving (Red Seal Cartoon).
Musical Program — Special Thanksgiving Presentation (Bernie), The Love Affairs of A. Sapp (Organ Novelty).

Cameo Theatre—
Film Numbers—Classified (First National), Cameo Pictorial (Selected), Aesop Fable (Pathe), Hold Everything (Comedy), Some Sense and Some Nonsense (Magical Movie).
Musical Program—"No No Nanette" (Overture), "Love's Own Kiss" (Soprano Solo), Organ Solo.

Criterion Theatre—
Film Numbers—The Vanishing American (Paramount) continued.

Colony Theatre—
Film Numbers—The Freshman (Pathe) continued.

Astor Theatre—
Film Numbers—The Big Parade (Metro-Goldwyn-Mayer) continued.



Effective four-column arrangement used for (Paramount's) "Wild Wild Susan" at the Victory theatre, Salt Lake City.

Apollo Theatre—
Film Numbers—Stella Dallas (United Artists) continued.

BROOKLYN

Brooklyn Mark Strand Theatre—
Film Numbers—The Eagle (United Artists), Strand Topical Review (selected), "Thanksgiving' (Fitzpatrick).
Musical Program—"Victor Herbert's Favorites" (Overture), "Sweethearts" from "Sweethearts" (Soprano Solo), "Erin Slan-to-gal Go Brah" from "Eileen," "Kiss Me Again, "Kiss in the Dark" (Xylophone Solo), "Thine Alone" (Soprano and Baritone Duet), atmospheric prologue to the feature "Russian Melodies" "Russian Cathedral Sextette" (Russian Balalaika Orchestra), "Kaleenka" (Mezzo Soprano Solo), "Volga Boat Song," a Russian dance, and "Bright Shines the Moon" (Ensemble), de la Tombelle, "March Pontificale" (Organ Recessional.

CHICAGO

Capitol Theatre—
Film Numbers—The Fool (Fox), Capitol World Events (Universal), Scenic Review (Pathe), Comedy (Selected).
Musical Program—"Slavische Rhapsody," (Overture), "The Turkey & The Gobbler," (Specialty), "The Season's Hero," (Tableau), Thanksgiving Number (Organ Solo), "Mums," (Presentation).

Stratford Theatre—
Film Numbers—The Last Edition (F. B. O.), International News (Universal), Scenic Review (Pathe), Cartoon.
Musical Program—"Morning, Noon & Night," (Overture), "Just We Two," (Specialty), "An Athletic Novelty," (Specialty), "A Medley of Popular Airs," (Organ Solo), "Charleston Girls," (Presentation).

Chicago Theatre—
Film Numbers—Classified (First National), Literary Digest, News Weekly, Ko-Ko Thanksgiving, (S. R.).
Musical Program—"Il Guarany," (Overture), "Thanksgiving Fantasy," "Pumpkins," (Specialty), "Brown Eyes," "A Thanksgiving Nightmare," (Organ Solo),

Tivoli Theatre—
Film Numbers—The Half Way Girl (First National), News and Views, Literary Digest, Cartoon (S. R.).
Musical Program — "William Tell," (Overture), "A Musical Lecture on the Art of Melody Writing," (Organ Solo), "On a Night Like This," (Specialty).

Uptown Theatre—
Film Numbers—The King on Main Street, (Paramount), News and Views, Ko-Ko Thanksgiving (S. R.).
Musical Program — "Martha," (Overture), "Giannina Mia," (solo) (Specialty), "Thanksgiving Fantasy," (Presentation).

Orpheum Theatre—
Film Numbers—The Man on the Box (Warner Brothers).

Roosevelt Theatre—
Film Numbers — Little Annie Rooney (United Artists).

Castle Theatre—
Film Numbers—Cobra (Paramount).

Circle Theatre—
Film Numbers—Clothes Make the Pirate (First National), News Reel (Universal), Comedy (Educational).
Musical Program — "Bohemian Girl" (Overture), Phanton Revue.

Colonial Theatre—
Film Numbers—Where Was I (Universal), Comedy (Universal), Aesop Fable (Pathe), News Reel (Universal).
Musical Program — "American Harmonists."

Apollo Theatre—
Film Numbers — Stage Struck (Paramount), Comedy (Educational), News Reel (Fox).
Musical Program—Orchestra.

NEWARK

Mosque Theatre—
Film Numbers — The Lost World (First National), Comedy (Educational), News (International).
Musical Program—"Dance of the Hours" (overture), "The Turbulent Spirit" (ballerina prologue).

Capitol Theatre—
Film Numbers — The Eagle (United Artists), Comedy (Pathe), Fur Fashions (Oxford), News (International).
Musical Program—Melodies of Irving Berlin (overture) "March Slav" (organ solo).

Branford Theatre—
Film Numbers — We Moderns (First National), Comedy (Pathe), News (Pathe).
Musical Program—"A Radio Evening" (prologue) with violiniste, soprano, harpist and jazz band. "Norma" (overture).

Rialto Theatre—
Film Numbers — Below the Line (Warners), Some Pun'kins (Chadwick), News (Kinograms).
Musical Program — "Orpheus in Hades" (overture).

BUFFALO

Shea's Hippodrome—
Film Numbers—The Merry Widow (Metro-Goldwyn-Mayer), Hippodrome News Review (Selected), Better Movies (Our Gang comedy), Ko-Ko's Thanksgiving (Cartoon).
Musical Program—Selections from "The Merry Widow" (Orchestra), Song Program.

Loew's State Theatre—
Film Numbers — Old Clothes (Metro-Goldwyn-Mayer), Loew's Minute News (Pathe), Oh, Buster (Buster Brown comedy).
Musical Program—"The Student Prince" (Orchestra), vaudeville.

Lafayette Square Theatre—
Film Numbers — Fine Clothes (First National), Pathe comedy. Lafayette Pictorial (Selected).
Musical Program — "Mayflowers" (orchestra), Organ solo. Vaudeville.

Olympic Theatre—
Film Numbers—The Goose Woman (Universal), A Man of Iron (Chadwick), Olympic Review (Selected).
Musical Program—Medley of Popular Airs (Organ).

Shea's North Park Theatre—
Film Numbers—The Man Who Found Himself (Paramount), Your Own Back Yard (Our Gang comedy), North Park Review (Selected).
Musical Program—"The Dream Girl" (orchestra), Dedication of $50,000 Wurlitzer organ.

Palace Theatre—
Film Numbers—Tearing Through (F. B. O.), Fighting Youth (Columbia), Palace Pictorial (International News).
Musical Program—"Brown Eyes" (organ).

Mr. Exhibitor: Ask at the Film Exchanges for the



It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over

BOSTON

Beacon Theatre—
Film Numbers—Madam Behave (Producers Dist. Corp), Irish Luck (Paramount), Comedy (Educational), News (Universal).
Musical Program—Overture, organ.

Fenway Theatre—
Film Numbers—Irish Luck (Paramount), Madam Behave (Prod. Dist. Corp.), Comedy (Pathe), News (Pathe).
Musical Program—Overture, organ.

Gordon's Washington Street Olympia Theatre—
Film Numbers—New Brooms (Paramount), Fair But Foolish (Educational), News (Pathe).
Musical Program—Overture, organ and orchestra. Vaudevile.

Loew's State Theatre—
Film Numbers — Lights of Old Broadway (Metro - Goldwyn - Mayer), Red Hot Tires (Warner Brothers), Comedy (Pathe), News (Pathe).
Musical Program—Orchestra and organ.

Metropolitan Theatre—
Film Numbers—Lord Jim (Paramount).
Musical Program—"Musical Tid-Bits," "An Indian Idyll," orchestra.
Stage Feature—Ballet "Nocturne."

New Boston Theatre—
Film Numbers—The Freshman (Pathe). Papa Be Good (Pathe), News (Pathe).
Musical Program—Music Land Revue, orchestra. Vaudeville.

WASHINGTON

Metropolitan Theatre—
Film Numbers — Classified (First National), Current Events (Pathe), The Movies (Educational).
Musical Program—Morning, Noon and Night" (Overture), "A Moment of Melody" (Organ and Piano Medley).

Rialto Theatre—
Film Numbers — Sporting Life (Universal), Current Events (Universal), Krazy Kat Cartoon (S. R.), Franz Schubert (Music Master Series).
Musical Program — "Merry Widow" selections (overture), "Fashion Show and Fads of the Day" (Special presentation).

Strand Theatre—
Film Numbers—Red Hot Tires (Warner Brothers), Current Events (Fox).

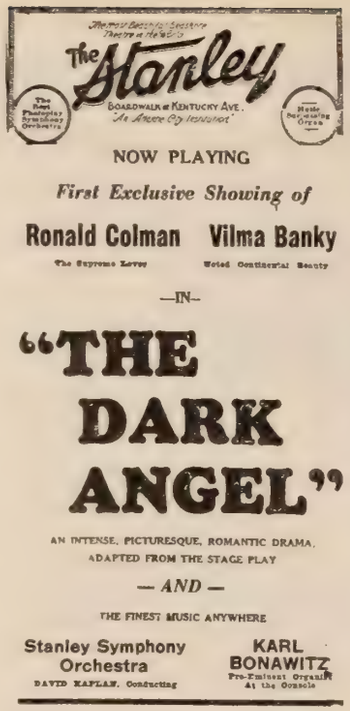
Columbia Theatre—
Film Numbers—Merry Widow (Metro-Goldwyn-Mayer), Continued.

Palace Theatre—
Film Numbers—Tower of Lies (Metro-Goldwyn-Mayer), Current Events (Pathe), Topics of the Day (Pathe), Stay in Your Own Back Yard.
Musical Program—2nd Hungarian Rhapsody (Overture).

Earle Theatre—
Film Numbers—Keep Smilin' (Assoc. Exhibitors), Current Events (Educational).



The Isis Theatre in Houston specializes in reverse effects in all ads. The one above for Warner Bros. "The Man on the Box" displays that attraction to particular advantage.



Well set up two-column ad without illustration. Used for the presentation of First National's "The Dark Angel" at the Stanley, Atlantic City, N. J.

BALTIMORE

Century Theatre—
Film Numbers — Pretty Ladies (Metro-Goldwyn-Mayer), Better Movies (Pathe Comedy), News Weekly (Fox).
Musical Program—"Added Attraction Supreme" (Orchestra), "Charleston Specialty' (Orchestra), Organ Recessional.

Garden Theatre—
Film Numbers—Bustin' Through (Universal), Hot Sheiks (Paramount Comedy), Felix Doubles Darwin (Educational Cartoon), International News (Universal).
Musical Program—Vaudeville, orchestra, organ.

Keith's Hippodrome—
Film Numbers—The Scarlet West (First National), Aesop Fable (Pathe), News Weekly (Pathe).
Musical Program—Vaudeville, orchestra, organ.

Metropolitan Theatre—
Film Numbers—Red Hot Tires (Warner Brothers), The Thistle (Pathecolor), Our Gang at Home (Pathe), More Mice Than Brains (Pathe Aesop Fable), News Weekly (Pathe), A Rainy Knight (Pathe Comedy).
Musical Program — "The Jolly Robbers" (Overture), Organ.

New Theatre—
Film Numbers — The Freshman (Pathe) continued, News Weekly (Pathe).
Musical Program—"Campus Memories" (Quartette), orchestra, organ.

Parkway Theatre—
Film Numbers—The Circle (Metro - Goldwyn - Mayer), Just Spooks (Bray Cartoon), So Is Your Old Man (F. B. O.).
Musical Program—Selection from "Faust" (Gounod), organ.

Rivoli Theatre—
Film Numbers—The Lost World (First National) continued, News Weekly (Pathe).
Musical Program—"Orpheus" (Organ Selection), Divertissement (Mysterious Masked Countess), "The Lost World" (Solo).

SAN FRANCISCO

California Theatre—
Film Numbers—Stage Struck (Paramount) Felix Cops the Prize (Comedy), Pathe Review, International News.
Musical Program — "Beautiful Garden" (Song and dance presentation) "Lohengrin," "Cavaleria Rusticana," "Poet and Peasant."

Loew's Warfield Theatre—
Film Numbers — His Secretary (Metro-Goldwyn-Mayer), Eats are West (Educational), Goofy Gob (Educational), International News, Kinograms.
Musical Program—"Undersea Ballet" (Special Presentation), "Il Traovatore," "World is Waiting for the Sunrise," "Roses of Picardy."

Granada Theatre—
Film Numbers—Ancient Highway (Paramount), Hear Breakers (Fox), Pathe News and Review.
Musical Program—"International Review" (Presentation of International Melodies).

Golden Gate Theatre—
Film Numbers—The Live Wire (First National), Sherlock Sleuth (Pathe), Pathe News, Pathe Fable, Pathe Review.
Musical Program—Vaudeville.

Union Square Theatre—
Film Numbers—North of Nome (Progress), Diving Fool (Fox), Screen Snap Shots (S. R.).
Musical Program—Vaudeville.

Imperial Theatre—
Film Numbers — Little Annie Rooney (United Artists), Continued.

St. Francis Theatre—
Film Numbers—The Merry Widow (Metro-Goldwyn-Mayer), Continued.

Cameo Theatre—
Film Numbers—Lorraine of the Lions (Universal), On the Go (Universal), International News.
Musical Program—"June Brought the Roses," Organ Solo.

Capitol Theatre—
Film Numbers—Siegfried (UFA) Continued.

MINNEAPOLIS

Aster Theatre—
Film Numbers — His Master's Voice (S. R.), On the Go (Fox comedy), News (Fox).
Musical Program—Organ.

Garrick Theatre—
Film Numbers — Old Clothes (Metro - Goldwyn - Mayer), A Fighting Dude (Educational), News Weekly (Pathe).
Musical Program—"Down by the Winegar Woiks" (Organ novelty), "1620 Overture" (Orchestra).

Lyric Theatre—
Film Numbers—What Fools Men (First National), Should Sailors Marry (Pathe comedy), Kinograms (Educational News).
Musical Program—Organ overture.

State Theatre—
Film Numbers—The Pony Express (Paramount), Ko Ko's Thanksgiving (Inkwell comedy), News (Selected).
Musical Program—"Venetian Nights" (Orchestra overture), "Remember" (Organ Novelty).

Strand Theatre—
Film Numbers—The New Commandment (First National), The Sky Jumper (Fox), Strand News (Selected).
Musical Program—"Gems from Mlle. Modiste" (Orchestra).

SALT LAKE CITY

American Theatre—
Film Numbers—Winds of Chance (First National) The Dome Doctor (Educational), International News.

Kinema Theatre—
Film Numbers—The Adventurous Sex (Assoc. Exhibitors), One Cylinder Love (Pathe), Pathe Review.

Pantages Theatre—
Film Numbers—Go West (Metro-Goldwyn-Mayer).

Paramount Empress Theatre—
Film Numbers—The Iron Horse (Fox) Pathe News.

Victory Theatre—
Film Numbers—Lover's in Quarantine (Paramount), Framed (Educational) Pathe News.



Good proportions feature this two-column layout used by the Queen Theatre, Houston, for "Never The Twain Shall Meet" (Metro-Goldwyn-Mayer).

MILWAUKEE

Alhambra Theatre—
Film Numbers—Sally of the Sawdust (United Artists), International News, Jaminy Crickets (Universal Comedy).
Musical Program—"Sally" (Overture), "The Love Boat" (Tenor with Tableau), "Laces and Graces" (Soprano with Tableau).

Strand Theatre—
Film Numbers—The Best People (Paramount), The Goofy Gob (Educational), Kinograms, Sportlight (Pathe).
Musical Program—"In Russia" (Overture), "Somewhere a Voice is Calling" (Organ).

Merrill Theatre—
Film Numbers—The Merry Widow (Metro-Goldwyn-Mayer), Props (Educational), Kinograms.
Musical Program—Orchestra.

Wisconsin Theatre—
Film Numbers—We Moderns (First National), Silvery Art (Red Seal), International News, Comedy.
Musical Program—"Songs of Yesterday" (Overture), "How's Your Voice" (Organ Specialty), Thanksgiving Melody Feast (Rome & Dunn and Midnight Ramblers).

SEATTLE

Blue Mouse Theatre—
Film Numbers—The Man On the Box (Warner Bros.), Aesop Fable (Pathe), International News.
Musical Program—Novelty Overture.

Coliseum Theatre—
Film Numbers—Why Women Love (First National), Sweet Papa (Comedy), Kinograms, Pathe News.
Musical Program—Selections from "Blossom Time" (Overture).

Columbia Theatre—
Film Numbers—Where Was I (Universal), Fox Variety, Felix (Cartoon), International News.



Appeal to the women through featuring "Clothes" was made in the above ad used for Metro-Goldwyn Mayer's "Slave of Fashion" by the Columbia theatre, Portland, Ore.

Musical Program—"Liszt Rhapsody" (Overture), "To a Wild Rose" (Orchestra Specialty).

Liberty Theatre—
Film Numbers—The Gold Rush (United Artists) continued.

Pantages Theatre—
Film Numbers—Drums of Jeopardy (Paramount), Aesop Fable (Pathe), Pathe News.
Musical Program—Vaudeville.

Strand Theatre—
Film Numbers—The Best People (Paramount), Alice (Cartoon), Fox News, Wagner (Music Master).
Musical Program—"Babes in Toyland" (Overture), "I Love Night" (Orchestra Specialty), Music Master Series Accompaniment.

HOUSTON

Queen Theatre—
Film Numbers—Tower of Lies (Metro-Goldwyn-Mayer), Comedy (Educational), News (Pathe), Queen-Chronicle News Reel (Local).
Musical Program—"The Sunshine of Your Smile" (Overture), orchestra and organ selections.

Isis Theatre—
Film Numbers—What Fools Men (First National), Our Gang Comedy (Educational), News (International).
Musical Program—"When You and I Were Seventeen" (Overture), organ and orchestra selections.

Majestic Theatre—
Film Numbers—The Winding Stair (Fox), Aesop's Fables (Pathe), News (Pathe).
Musical Program—"Hits of the Week" (Overture), organ and orchestra selections. Vaudeville.

Capitol Theatre—
Film Numbers—The King of Main Street (Paramount), Comedy Educational), News (Kinograms).
Musical Program—Popular selections (Orchestra, overture), organ and orchestra selections

Rialto Theatre—
Film Numbers—Phantom of the Opera (Universal), News (Fox).
Musical Program—Organ and piano selections.

Liberty Theatre—
Film Numbers—The Best People (Paramount), Sunshine Comedy (Fox), Review (Pathe).
Musical Program—Organ and piano selections.

ROCHESTER

Eastman Theatre—
Film Numbers—Don Q, Son of Zoro (United Artists) Eastman Current Events(Selected).
Musical Program—"The Improvisatore" (Overture), Armorer's Song from "Robinhood," "Marche Militaire" (Organ).

PHILADELPHIA

Stanley Theatre—
Film Numbers—The Road to Yesterday (Prod. Dis. Corp.), Stanley Magazine (Selected).
Musical Program — "The Dream Girl" (Prelude), "Because of You" and "Southern Melody" (Banjo Solos), "The Only Girl' (Organ Selection), Dance Specialty.

Fox Theatre—
Film Numbers—The Winding Stair (Fox). Fox Theatre Screen Magazine.



Two-column ad of the Strand, Birmingham, a Famous Players house, giving top position to selling the Paramount product. Arrangement gives good display to all elements, institutional copy, feature and supporting bill, treated in the ad.

Musical Program—Tenor Solos, Orchestra Selections, Song and Dance Revue.

Stanton Theatre—
Film Numbers — The Freshman (Pathe).

Karlton Theatre—
Film Number—Flower of the Night (Paramount).

Victoria Theatre—
Film Number—Blue Blood (Chadwick).

Capitol Theatre—
Film Number—Romola (Metro-Goldwyn-Mayer).

Palace Theatre—
Film Numbers—Classified (First National), Comedy, One Wild Ride (Our Gang).

Arcadia Theatre—
Film Number—The New Commandment (First National).

Aldine Theatre—
Film Number—Phantom of the Opera (Universal).

CINCINNATI

Capitol Theatre—
Film Numbers—The Dark Angel (First National), What Price Touchdown (Pathe), Capitol News (Selected).
Musical Program—Orchestra, "Collegiate Musical Novelty."

Walnut Theatre—
Film Numbers—The Golden Princess (Paramount), Sweet and Pretty (Comedy), News, Fables, Topics (Pathe).
Musical Program—Orchestra.

Strand Theatre—
Film Numbers—The King of Main Street (Paramount), Hot and Heavy (Comedy), Pathe News.
Musical Program—Orchestra.

Lyric Theatre—
Film Numbers—The Iron Horse (Fox), Kinograms.
Musical Program—Orchestra.

Gifts Theatre—
Film Numbers—The Unchastened Woman (S. R.), East Side West Side (Fox), Kinograms.

Family Theatre—
Film Numbers—East Lynn (Fox), Fox News.

ST. PAUL

Astor Theatre—
Film Numbers—What Fools Men (First National), Spotlight (Educational comedy), News (Selected).
Musical Program—"Bam, Bam, Bammy Shore" (Organ novelty), "Dot Leedle Goiman Band" (Orchestra).

Capitol Theatre—
Film Numbers—A Regular Fellow (Paramount), Better Movies (Pathe Comedy), News (Selected).
Musical Program—"In Dixieland" (Orchestra and dancers).

Garrick Theatre—
Film Numbers—The Phantom of the Opera (Universal), Comedy, News (Selected).
Musical Program—"The Phantom Overture" (orchestra).

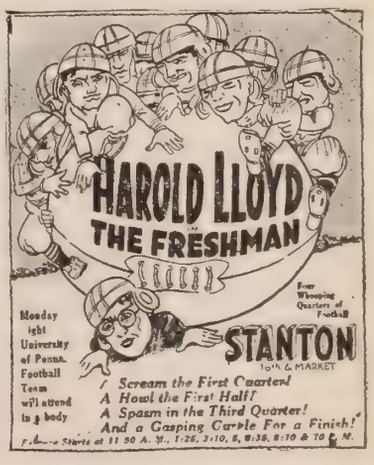
Princess Theatre—
Film Numbers—The Iron Horse (Fox), Felix Cat (Educational Comedy), Kinograms (Educational).
Musical Program—Organ.

Strand Theatre—
Film Numbers—The Everlasting Whisper (Fox), Adventures of Mazie (F. B. O.), Kinograms (Educational News).
Musical Program—Organ overture.

Tower Theatre—
Film Numbers — Old Clothes (Metro-Goldwyn-Mayer), Papa Be Good (Pathe), Pathe News.
Musical Program — "Story of Thanksgiving" (Orchestra), "I Miss My Swiss" (Organ Novelty).

INDIANAPOLIS

Circle Theatre—
Film Numbers—We Moderns (First National) Circle News (Selected), Fair But Foolish (Comedy).
Musical Program—Selections from "No No Nanette" (Overture), "The Crooning Troubadour."



Two-column ad for Pathe's "The Freshman" at the Stanton, Philadelphia. Copy is strong, but not too strong, in selling comedy and features fact that the Penn football team would attend at Monday night performance.

MEMPHIS

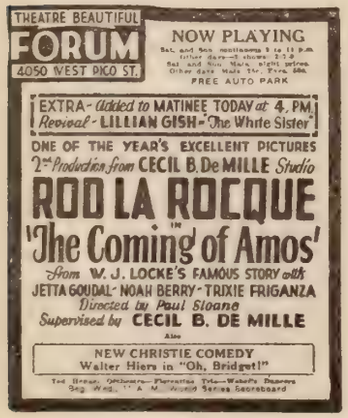
Loew's Palace Theatre—
Film Numbers—The Merry Widow (Metro-Goldwyn-Mayer), News (International).
Musical Program—"The Merry Widow" (overture).
Pantages Theatre—
Film Numbers — The Winding Stair (Fox).
Loew's State Theatre—
Film Numbers—I Want My Man (First National), Aesop's Fables (Pathe), Review (Pathe).
Strand Theatre—
Film Numbers—Heart of a Siren (First National), One A. M. (Comedy), News (Pathe).
Majestic Theatre—
Film Numbers—Why Women Love (First Naional), Comedy (Mermaid).

DETROIT

State Theatre—
Film Numbers—The Midshipman (Metro-Goldwyn-Mayer), Detroit News and Pathe News pictorial.
Musical Program — Orchestra, female song quintet.
Capitol Theatre—
Film Numbers — We Moderns (First National), Detroit News and Pathe News pictorial.
Musical Program—Orchestra and instrumental soloist.
Adams Theatre—
Film Numbers — The Freshman (Pathe), Kinograms.
Musical Program—Orchestra.
Madison Theatre—
Film Numbers — New Brooms (Paramount), Detroit News and Pathe News pictorial, Aesop Fable (Pathe).
Musical Program — Orchestra, Tenor solos.
Broadway Strand Theatre—
Film Numbers—Where Was I? (Universal), International Newsreel.
Musical Program — Orchestra, Dance contest.
Fox Washington Theatre—
Film Numbers — Havoc (Fox), Fox News.
Musical Program—Orchestra and dance contest.

ST. LOUIS

Kings and Rivoli Theatres—
Film Numbers—With This Ring (Shulberg), I Do (Associated Exhibitors), International News.



Two-column hand lettered ad for "The Coming of Amos" (Prod. Distributing) used by the Forum in Los Angeles. Seems more concerned with adhering to the contract covering "credits" than in selling any one thing in particular.

Musical Program—Orchestral selections, Song and dance revue, Vocal solo, Dance solo.
Grand Central, West End Lyric and Capitol Theatres—
Film Numbers — We Moderns (First National), Selected News (Kinogram and Pathe); at Capitol and West End Lyric only, In the Movies (Educational).
Musical Program—Orchestral and vocal selections.
Missouri Theatre—
Film Numbers — Stage Struck (Paramount), Missouri Magazine (Selected).
Musical Program — "Hungarian Rhapsody" (overture), Jazz revue with dance numbers. Organ accompaniments. Vocal selections.
St. Louis Theatre—
Film Numbers—Drusilla with a Million (F. B. O.), News and Views.
Musical Program — Orchestral overture and popular numbers. Vaudeville.
Loew's State Theatre—
Film Numbers—Go West (Metro-Goldwyn-Mayer), Our Gang Comedy (Pathe) Selected News, Views and Topics.
Musical Program — Orchestral overture and popular numbers. Organ accompaniments. Dancer, Banjo soloist.
Delmonte Theatre—
Film Numbers — The Golden Princess (Paramount), One of the Bravest (Fox News).
Musical Program—Orchestral and vocal numbers.

ATLANTA

Howard Theatre—
Film Numbers — Stage Struck (Paramount), International News, Koko's Thanksgiving.
Musical Program—Overture and special act; Orchestra (organ solo with slides).
Loew's Grand Theatre—
Film Numbers—Lights of Old Broadway (Metro-Goldwyn-Mayer), Sportlight (Pathe), Topics of the Day (Pathe), Educational comedy; Aesop's Fables (Pathe).
Musical Program—Vaudeville.
Metropolitan Theatre—
Film Numbers—Why Women Love (First National), Fox News.
Musical Program — "Mignon" (overture), Special act.
Rialto Theatre—
Film Numbers—The Ancient Highway (Paramount), Pathe News, Beware (Educational comedy).
Tudor Theatre—
Film Numbers—The Call of Courage (Universal), Century comedy (Universal), Let's Go Gallager (F. B. O.), Beauty and the Bad Man (Producers), Buck-Eye comedy (Universal).
Alamo No. 2 Theatre—
Film Numbers—Street of Forgotten Men (Paramount), Speedy Marriage (Universal comedy), The Lucky Devil (Paramount), Sinners in Silk (Pathe comedy), The Coast Patrol (Progress), Official Officers (Pathe comedy).

KANSAS CITY

Newman Theatre—
Film Numbers—He's a Prince (Paramount), Mary, Queen of Tots (Pathe Comedy), Newman Mirror of the World (Pathe), Kinograms, International News,



Paramount's "Seven Keys To Baldpate" featured as a play of mystery, comedy and romance, at the Loew's Palace, Memphis.

Newman Current Events (Local Photography).
Musical Program — Special Thanksgiving Selections (Overture), Vocal Novelty, Special Orchestra Feature, Organ Solo.
Liberty Theatre—
Film Numbers—As No Man Has Loved (Fox), A Dog's Life (Pathe), Aesop's Fable (Pathe), International News.
Musical Program—"The American Patrol" (Overture), Organ Solos.
Royal Theatre—
Film Numbers—Black Cyclone (Pathe), Royal Screen Magazine (Pathe), Kinograms, International News, Royal Current Events (Local Photography).
Musical Program—Royal Syncopators On Stage (Overture), Organ Solo.
Main Street Theatre—
Film Numbers—What Fools Men (First National), Pathe News, Educational Short Subjects.
Musical Program—Popular Selections (Overture), Organ Solos.
Pantages Theatre—
Film Numbers—The Keeper of the Bees (F. B. O.), Fox News, Fox Short Subjects.
Musical Program — Atmospheric Selections (Overture), "I'll Tell the World" (Novelty), Organ Solos.

DES MOINES

Capitol Theatre—
Film Numbers — We Moderns (First National), Slippery Feet (Educational Comedy), Ko-Ko Celebrates (Cartoon), International News.
Musical Program—"If I Had a Girl Like You" (Organ), "Hely Rube" (Specialty).
Des Moines Theatre—
(Pathe), Kinograms (Edu-
Film Numbers—The Merry Widow (Metro-Goldwyn-Mayer), Pathe News.
Musical Program—"1620" (Overture), "Manhattan Follies".
Strand Theatre—
Film Numbers—He's a Prince (Paramount), Hot Doggie (Educational Comedy), Galloping Wonder (Sportlight), Kinograms.
Musical Program—Banjo Act.
Rialto Theatre—
Film Numbers—The Keeper of the Bees (F. B. O.), Moonlight and Noses (Pathe).

CLEVELAND

Stillman Theatre—
Film Numbers — The Merry Widow (Metro-Goldwyn-Mayer) continued, International News (Universal).
Musical Program — Medley of Popular Songs (overture), "Sometime," "I'm Gonna Charleston Back to Charleston," "Vilya" (vocal duet).
Allen Theatre—
Film Numbers — Stage Struck (Paramount), Horace Greeley, Jr. (Pathe), Pathe Review, Topics of the Day (Pathe), Pathe News.
Musical Program — Introduction and Finale to Fourth Symphony (Overture), Volga Boat Song (presentation), (song specialties).
State Theatre—
Film Numbers—Irish Luck (Paramount), Capt. Suds (Universal), Failure (Fox), Romance of Oil (S. R.), Fun from the Press.
Musical Program — Thanksgiving Organ Novelty (overture), Vaudeville.
Park Theatre—
Film Numbers—Keeper of the Bees (F. B. O.), The Wrestler (Fox), Felix Wins and Loses (S. R.), Topics of the Day (Pathe), Kinograms (Educational).
Musical Program — "Capriccio Espagnole" (overture), "Alone at Last," "Bam Bam Bamby Shore," "Brown Eyes" (Jazz), Aria from Tannhauser (vocal) "Alone at Last" (vocal).
Reade's Hippodrome—
Film Numbers — Siege (Universal), Universal comedy, Pathe News.
Musical Program—"The Student Prince" Selections (overture), Vaudeville.
Keith's East 105th St. Theatre—
Film Numbers—Siege (Universal) Papa Be Good (Pathe), Aesop's Fables (Pathe), Pathe News.
Musical Program — Popular Medley (overture). Vaudeville.
Circle Theatre—
Film Numbers — The Sporting Chance (Warner Brothers), Aesop's Fables (Pathe), Pathe News, Pathe Comedy.
Musical Program—"The Chocolate Soldier" (overture), "Kiss Me Again" (violin solo), song specialty number.
Columbia Theatre—
Film Numbers—A Fool and His Money (S. R.), Fox News.
Musical Program — Selections from "Sally" (overture), Tabloid Musical comedy.
Cameo Theatre—
Film Numbers—Keeper of the Bees (F. B. O.), The Wrestler (Fox), Felix Wins and Loses (S. R.), Topics of the Day cational).
Musical Program—Organ (overture).



Paramount SHOWMAN'S MANUAL



Special Bulletin

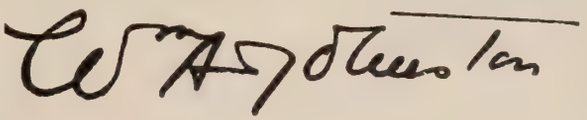
It Contains All the Showman Needs to Know About

The Great Paramount Special

"A KISS FOR CINDERELLA"

The reader will be amazed to find here an advertisement that makes no effort to sell the picture to him. On the contrary, the entire space and all the material in it is wholly designed to help him sell the picture to his public.

We have tried for years to get this sort of advertising copy into MOTION PICTURE NEWS. It is our hope that once every month an issue of MOTION PICTURE NEWS will be devoted to just this sort of exploitation material. So we hail this as real service, and a long step forward in service, and also a logical, practical use of a trade paper.



NOTE: This bulletin is not designed to sell you "A Kiss for Cinderella." It is designed to help you sell "A Kiss for Cinderella" to the public. It is one of series of showman's bulletins Paramount is issuing on the Greater Forty pictures. The purpose of the bulletins is: (1) To broadcast sane, practical exploitation aids; (2) To analyze each Paramount Picture separately in order to bring out and emphasize its box office assets.

Ask the branch manager, exploiteer or any salesman at your Paramount exchange about the Showman's Manual Bulletins. This is the seventh one that has been issued. Get your name on the list to receive them.

IF YOU DIDN'T GET PREVIOUS BULLETINS—ASK YOUR EXCHANGE FOR THEM

HOW TO SELL THE PUBLIC



24-sheet. Note great chance for cut-out.

CHIEF SELLING POINTS



Buy miniature photos of Betty Bronson at your exchange. Imprint on back as above.

"A Kiss for Cinderella" is the annual Paramount holiday special, of which the tremendously successful "Peter Pan" was the first.

Over 200 representative theatres are playing "A Kiss for Cinderella" the week of December 27th and will clean up with it.

It is a lavishly produced romance that will appeal to all classes and all ages. Everyone who has seen it pronounces it even better than the famous "Peter Pan". It has the same appeal as "Peter Pan", but differs in that the heroine is not a fairy but a real, lovable little girl of flesh and blood.

The box office names: Betty Bronson (the "Peter Pan" girl) as the heroine; **Tom Moore** giving the greatest performance of his career; beautiful **Esther Ralston; Flora Finch,** and 750 others.

The director: Herbert Brenon, who made "Peter Pan"; the author: **J. M. Barrie,** who wrote "Peter Pan".

The big scenes: Astounding transformation of pumpkin and mice into golden coach and horses; the magnificent Ball of the Golden Slipper; the London blizzard; the Penny Shop, and a hundred others.

"A Kiss for Cinderella" will not only make money for you; it will establish you as the highest type of exhibitor in your town.

"A KISS FOR CINDERELLA"

NATIONAL ADVERTISING DAY AND DATE SHOWING



In Liberty Magazine

— four-color full page advertisement appearing in issue of December 26th and reaching 4,000,000 readers.

In the Saturday Evening Post

—two-color full page ad appearing in issue of December 19th and reaching 10,000,000 readers.

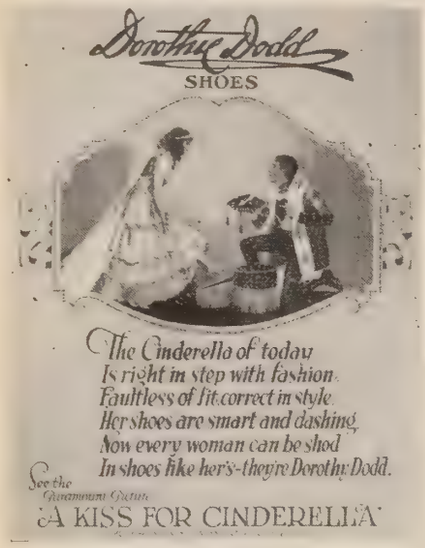
In the American Weekly

— four-color half page ad (D. W. Griffith's "That Royle Girl" occupies other half page) appearing in issue of December 20th and reaching 18,000,000 readers of colored Sunday supplements of following newspapers:

New York City	American
Boston, Mass	Advertiser
Chicago, Ill	Herald-Examiner
Atlanta, Ga	American
Los Angeles, Cal	Examiner
San Francisco, Cal	Examiner
Fort Worth, Tex	Record
San Antonio, Tex	Light
Detroit, Mich	Times
Rochester, N. Y	American
Syracuse, N. Y	American
Washington, D. C	Post
Seattle, Wash.	Post-Intelligencer
Milwaukee, Wisc	Telegram
Baltimore, Md	American

You can tie in with this avalanche of advantageous advertising!

"A KISS FOR CINDERELLA" TIE-UPS



HOOK IN WITH BIG NATIONAL SHOE CONCERNS

You Can Get The Window Cards Shown To Right And Left



READ THE DETAILS: Paramount's exploitation department has arranged a valuable tie-up between "A Kiss for Cinderella" and the nationally sold **Queen Quality and Dorothy Dodd Shoes,** made by Thomas G. Plant Co., Centre and Bickford Sts., Boston, Mass.

The shoe people are circularizing 5,000 dealers on this tie-up. The following advertising material is available to exhibitors and dealers desiring to hook in: Window cards as above; 2 styles of newspaper ad mats; sample tie-up rotogravure sections showing Betty Bronson wearing Queen Quality shoes; publicity in shoe trade magazines.

Ways of using tie-up: Get dealer to have window display centering around very small pair of shoes, offered as prize to the local "Cinderella" who can get them on; lucky number contests with shoes as prizes; shoe style shows, with prizes to girls with prettiest ankles; paint huge Cinderella slipper, mount on beaver board, put pretty girls inside and transport around town on trucks; prizes to children for best account of old story of Cinderella and slipper.



Teaser Cut 1TA Get it from Exchange.

Here are other tie-ups available on Betty Bronson and "A Kiss for Cinderella:"
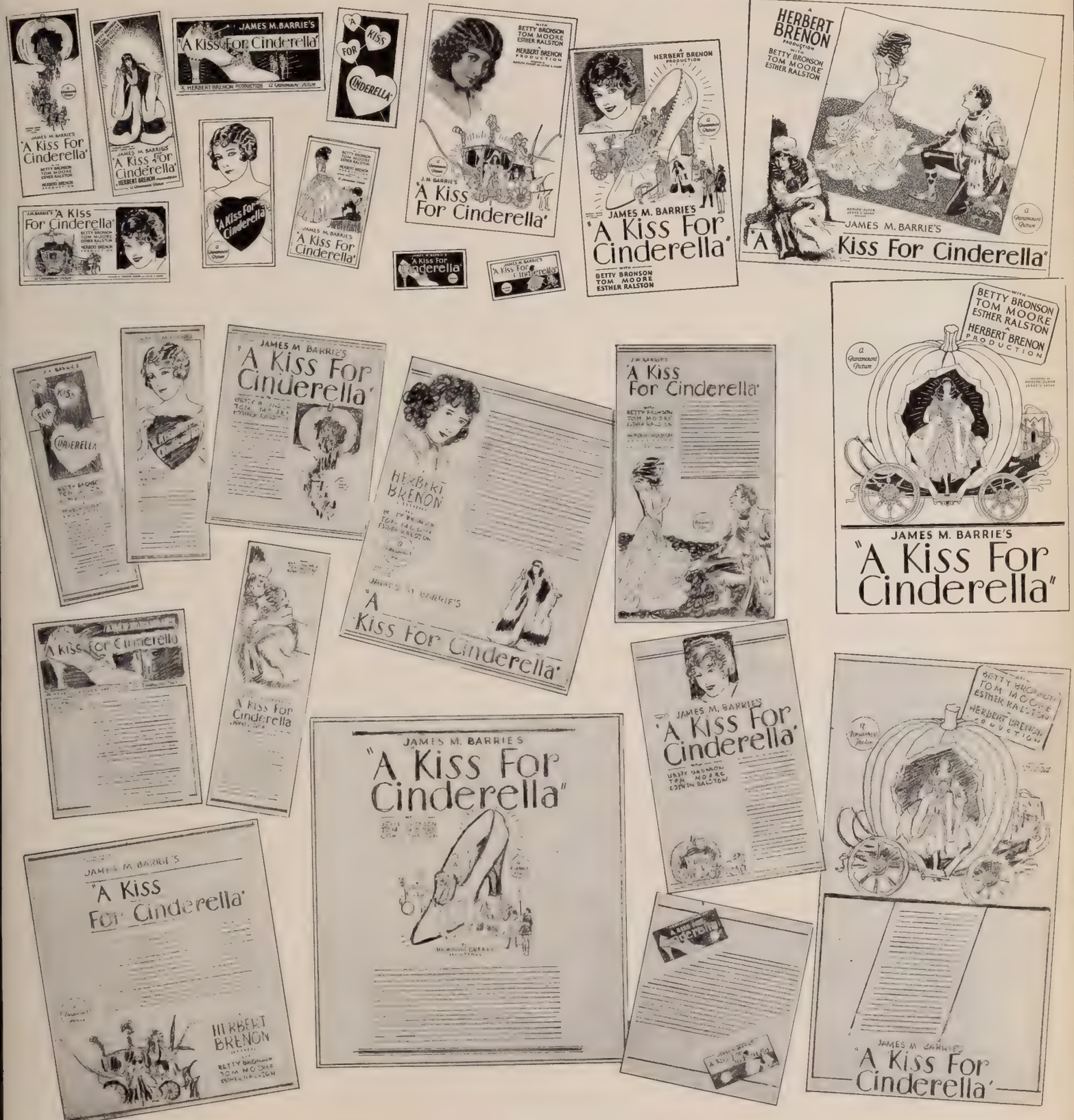
With local Oldsmobile dealer (a tie-up first used in connection with "Not So Long Ago").

With Betty Bronson-Bucilla Aprons (first used with "Golden Princess").

With Peter Pan Fountain Pen.

Ask your local Paramount exploitation representative about all these tie-ups and get his cooperation in putting them over.

How to Use Newspaper Ads From Press Sheet



The first row above reproduces the 1, 2, 3 and 4 column newspaper ads from "A Kiss for Cinderella" press sheet. The rest of the page shows additional ads made by simply slightly manipulating the cuts and mats used in the original ads, all of which you can get at cost from your Paramount exchange

"A KISS FOR CINDERELLA"

EXPLOIT IT WITH A MODERN CINDERELLA FOOT AND ANKLE CONTEST





These Midget Cuts Tie In. Available at Exchanges.

This stunt is being worked to great advantage as we write: The Chicago Evening American gives first page each day to a Modern Cinderella Contest, tying up with showing of "A Kiss for Cinderella" at Balaban & Katz houses.

The paper offers $500 and purchase certificate worth $25, redeemable at any Chicago retail shoe store as first prize; second prize, $250 and $20 certificate; next ten prizes, $25 each and certificate for $15, to be awarded to winning contestants by National Shoe Retailers' Association. Women and girls of Chicago to send foot measurements following directions of Chicago American chart:

"Ankle..... Heel..... Instep.....
Calf..... Length of foot.....
Name..... Address..... Age... Weight...."

Theatrical contract to be given winner by Balaban & Katz.

This, or a modification of it, can certainly be worked in your town.

PUT A "PENNY FRIEND" BOX IN LOBBY



Teaser Ad 1TB Available at Exchanges.

Betty Bronson in "A Kiss for Cinderella" runs a "Penny Friend" shop in which she administers to the needy of London and charges them only a penny each for her services.

Put booths or stands in lobby and on street corners and label them: "Buy a Kiss for Cinderella. The Penny Friend." Have modern Cinderellas in charge of the booths. For a penny, let them give the donor a candy kiss. Proceeds collected in this way to go to some local charity, with credit to your theatre.

This stunt is particularly good during the holidays.

Other stunts: Cinderella Costume Ball; Special Kiddies Matinees; tie up with local police, as policeman is hero of story; get out card so that kiddies can send "Kiss for Cinderella" by making impress of lips on card and mailing to Betty Bronson, care of your theatre.

Get in touch with your local Paramount exploitation representative.

How to Use Newspaper Ads From Press Sheet



The top row above shows the 1, 2 and 3 column scene cuts from the press sheet on "A Kiss for Cinderella." The rest of the page shows the great variety of good newspaper ads you can make by using the same cuts or mats used in these scene cuts. All of them available at a very low price at your Paramount exchange

Motion Picture News

is Proud to Present

an innovation in trade paper advertising, the Paramount Showman's Manual, made available for the first time through the columns of a trade journal. This is true Service Advertising, designed to help the exhibitor, the salesman and the exploiteer.

We Believe That This New Type of Advertising Will Make For

Better Exhibitors
Better Salesmen
Better Exploitation

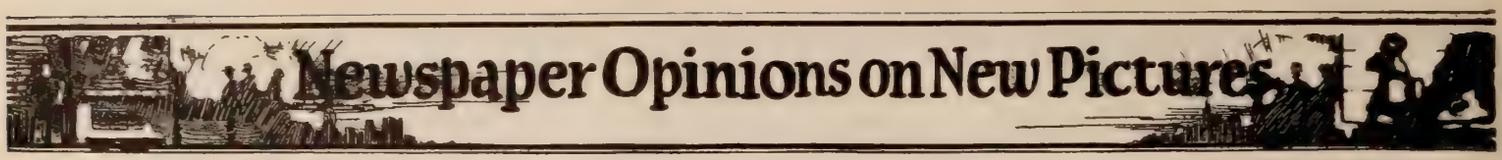
The Showman's Manual Links Up Service to All Branches of the Industry

Exhibitors Box-Office Reports

Names of the theatre owners are omitted by agreement in accordance with the wishes of the average exhibitor and in the belief that reports published over the signature of the exhibitor reporting, is a dangerous practice.

Only reports received on specially prepared blanks furnished by us will be accepted for use in this department. Exhibitors who value this reporting service are urged to ask for these blanks.

Title of Picture.	Population of Town.	Location.	Class of Patronage.	Weather.	Box Office Value.	Check-up Percentage from other Reports.
ASSOC. EXHIBITORS						
Headlines	796296	Md.	1st run	Cold	Good	—
Under the Rouge	324410	Kas.	General	Fair	Fair	—
FAMOUS PLAYERS						
Best People, The	86368	Iowa	General	Clear	Fair	—
	796296	Md.	1st run	Rainy	Good	—
	237194	Wash.	1st run	Clear	Good	—
Cobra	86368	Iowa	General	Cold	Poor	—
Dressmaker from Paris, The	324410	Kas.	Mixed	Fair	Poor	73
Flower of Night	250000	Ga.	General	Clear	Fair	—
	363591	Ohio	1st run	Clear	Fair	—
	250000	Texas	General	Clear	Good	—
Goose Hangs High, The	324410	Kas.	Mixed	Fair	Good	73
Irish Luck	86368	Iowa	1st run	Clear	Good	—
King on Main Street, The	796296	Md.	1st run	Clear	Good	—
	687029	Mo.	1st run	St'my	Good	—
Lord Jim	560663	Ohio	1st run	Clear	Good	—
Lovers in Quarantine	400000	Wash.	1st run	Rainy	Fair	60
New Brooms	465776	Mich.	1st run	Clear	Good	—
	687029	Mo.	1st run	Clear	Fair	—
Regular Fellow, A	250000	Texas	General	Clear	Good	64
Seven Keys to Baldpate	250000	Ga.	General	Clear	Good	68
	39165	Mont.	Mixed	Cold	Big	—
Son of His Father, A	250000	Ga.	General	Clear	Fair	62
	347469	N. J.	General	Fair	Poor	—
Stage Struck	347469	N. J.	1st run	Fair	Good	—
Ten Commandments, The	324410	Kas.	General	Fair	Big	87
Wild, Wild Susan	347469	N. J.	1st run	Clear	Fair	62
F. B. O.						
High and Handsome	250000	Ga.	Mixed	Clear	Good	70
If Marriage Fails	423715	N. Y.	1st run	Cold	Good	49
Last Edition, The	796296	Md.	1st run	Rainy	Good	—
Man of Nerve, A	250000	Ga.	Mixed	Clear	Fair	—
Parisian Nights	347469	N. J.	1st run	Clear	Poor	67
FIRST NATIONAL						
Dark Angel, The	324410	Kas.	General	Fair	Big	75
Desert Flower, The	423175	N. Y.	1st run	Clear	Fair	69
Half Way Girl, The	39165	Mont.	Mixed	Clear	Good	65
Live Wire, The	324410	Kas.	1st run	Fair	Good	66
Lost World, The	796296	Md.	1st run	Clear	Big	82
Making of O'Malley, The	433715	N. Y.	1st run	Cold	Good	72
New Commandment, The	39165	Mont.	Mixed	Clear	Good	—
	347469	N. J.	1st run	Clear	Fair	—
Pace That Thrills, The	324410	Kas.		Fair	Good	60
Shore Leave	400000	Wash.	1st run	Rainy	Good	77
Scarlet West, The	324410	Kas.	General	Fair	Fair	54
Soul Fire	64185	Pa.	Mixed	Clear	Good	69
We Moderns	416912	Cal.	1st run	Cold	Fair	—
	324410	Kas.	1st run	Fair	Good	—
	250000	Ga.	1st run	Clear	Big	—
	233650	Ind.	1st run	Clear	Big	—
	465776	Mich.	1st run	Clear	Good	—
	363591	Ohio	1st run	Clear	Fair	—
	560663	Ohio	1st run	Clear	Good	—
What Fools Men	416912	Cal.	1st run	Clear	Fair	57
White Monkey, The	324410	Kas.	Mixed	Fair	Fair	45
Why Women Love	363591	Ohio	1st run	Clear	Good	70
	237194	Wash.	General	Clear	Good	—
FOX						
Everlasting Whisper, The	560663	Ohio	1st run	Clear	Good	70
Fool, The	64185	Pa.	General	Clear	Good	74
Havoc	465766	Mich.	1st run	Clear	Good	66
Iron Horse, The	86368	Iowa	General	Cold	Good	83
	363591	Ohio	1st run	Clear	Big	—
Kentucky Pride	250000	Texas	Mixed	Clear	Fair	57
Lazybones	796296	Md.	1st run	Clear	Good	—
Lightin'	39165	Mont.	General	Cold	Good	73
Lucky Horseshoe, The	39165	Mont.	Mixed	Cold	Good	—
Thunder Mountain	347469	N. J.	1st run	Rainy	Poor	—
METRO-GOLDWYN-MAYER						
Dixie Handicap, The	324410	Kas.	Mixed	Fair	Big	73
Exchange of Wives	324410	Kas.	General	Fair	Good	64
Go West	324410	Kas.	1st run	Fair	Big	—
Lights of Old Broadway	250000	Texas	1st run	Clear	Good	—
	560663	Ohio	1st run	Clear	Good	—
Merry Widow, The	23365	Ind.	1st run	Clear	Big	—
	560663	Ohio	1st run	Clear	Big	—
Midshipman, The	465776	Mich.	1st run	Clear	Good	78
	324410	Kas.	1st run	Fair	Good	—
	687029	Mo.	1st run	Clear	Big	—
	39165	Mont.	1st run	Cold	Good	—
Mystic, The	324410	Kas.	General	Fair	Poor	—
Silent Accuser, The	324410	Kas.	Mixed	Fair	Big	73
Romola	423715	N. Y.	1st run	Clear	Big	71
Tess of D'Ubervilles	324410	Kas.	Mixed	Fair	Fair	70
Tower of Lies, The	250000	Ga.	1st run	Clear	Good	70
	324410	Kas.	1st run	St'my	Poor	—
Unholy Three, The	64185	Pa.	Mixed	Cold	Big	76
PATHE						
Freshman, The	796296	Md.	1st run	Cold	Big	94
	465776	Mich.	1st run	Clear	Big	—
PRODUCERS DISTRIB. CORP.						
Friendly Enemies	250000	Ga.	General	Rainy	Fair	71
Madame Behave	39165	Mont.	Mixed	Clear	Big	—
Without Mercy	796296	Md.	1st run	Clear	Fair	—
STATE RIGHTS						
After Business Hours	560663	Ohio	1st run	Clear	Fair	—
His Master's Voice	363591	Ohio	1st run	Clear	Fair	—
Recreation of Brian Kent, The	687029	Mo.	1st run	Clear	Fair	58
Wreckage	400000	Wash.	1st run	Rainy	Fair	—
UNITED ARTISTS						
Eagle, The	250000	Ga.	1st run	Clear	Big	—
	64186	Pa.	1st run	Clear	Good	—
Gold Rush, The	237194	Wash.	General	Clear	Good	82
	400000	Wash.	1st run	Rainy	Big	—
Little Annie Rooney	347469	N. J.	1st run	Clear	Poor	68
UNIVERSAL						
Calgary Stampede, The	416912	Cal.	1st run	Clear	Good	—
Daring Days	250000	Ga.	Mixed	Clear	Good	—
Home Maker, The	423175	N. Y.	1st run	Clear	Fair	—
	400000	Wash.	1st run	Rainy	Fair	—
Phantom of the Opera, The	687029	Mo.	1st run	Clear	Big	89
	233650	Ind.		Clear	Big	—
	347469	N. J.	1st run	St'my	Good	—
	64185	Pa.	General	Cold	Big	—
	250000	Texas	General	Clear	Big	—
Siege	250000	Ga.	Mixed	Clear	Good	66
Spook Ranch, The	250000	Ga.	Mixed	Clear	Good	66
Storm Breaker, The	363591	Ohio	1st run	Rainy	Fair	—
Where Was I?	416912	Cal.	1st run	Cold	Good	70
	465766	Mich.	1st run	Cold	Good	—
	237194	Wash.	General	Clear	Good	—
WARNER BROS.						
Bobbed Hair	560663	Ohio	1st run	Clear	Big	—
Compromise	250000	Texas	Mixed	St'my	Fair	—
	400000	Wash.	1st run	Rainy	Fair	—
Limited Mail, The	250000	Ga.		Clear	Big	70
	347469	N. J.	1st run	Clear	Fair	—
Man on the Box, The	237194	Wash.	General	Clear	Good	—
Satan in Sables	416912	Cal.	1st run	Rainy	Good	—



"Stella Dallas"—United Artists, Apollo, New York

American: "'Stella Dallas' is the most touching example of mother sacrifice I have ever seen on screen or stage. It is a picture that will not let itself be forgotten. It carries an appeal to mothers, fathers, grandparents, and even children. Anything as fine and sincere should be seen by everyone. Indeed, there has been no picture to surpass 'Stella Dallas,' or even to equal it. In all my years of reviewing films I have never been so profoundly touched by anything as by this picture."

Herald-Tribune: "Perhaps 'Stella Dallas' is not the finest picture we ever saw, though at this writing we are pretty sure it is. We do know that one scene in the picture —the birthday party—never has been surpassed. The fact that we cried means nothing, but the fact that nearly everybody else cried means something. The acting here is superb, Belle Bennett contributing something that probably never will be forgotten in the cinema world."

Times: "'Stella Dallas' is a picture with a powerful appeal, sad and stirring, and a subject that Henry King has directed in a masterly fashion. The picture is one which tells a story surely, faithfully and earnestly. It is a story which will wring many a tear from those who see it. Belle Bennett, who is entrusted with the part of Stella, delivers a memorable performance, one which is rarely seen on the screen."

World: "'Stella Dallas' is a good and dignified film play, easily among the best. The portrayal of its leading role by Belle Bennett is a true, moving and infinitely superior example of casting, directing and acting. Laurel, contributed by Lois Moran, also is to be considered among the much better things of this or any other season."

Telegraph: "Emotionally 'Stella Dallas' is the big picture of the year, and it may be, too, the most perfectly directed, perfectly acted and perfectly photographed picture ever made. One doesn't think of such things while watching it; it goes flawlessly on its way. The audience at the Apollo was stirred as rarely an audience is ever stirred."

Mirror: "'Stella Dallas' takes its place as the most sincere, the most superb, the most beautiful mother love story ever depicted on the silver sheet, and we say this with no apologies to 'Humoresque.' It is a photoplay that is different. It is free of jazz, of accentuated sex appeal. Don't miss seeing it. You'll never forgive yourself if you do."

Sun: "'Stella Dallas' is a good box office achievement, and it is the prediction of this forecaster that it will make Samuel Goldwyn considerably richer than he is at present. Originally 'Stella Dallas' was a best selling novel. Now it is a motion picture mint, a logical successor to such money making films as 'Over the Hill,' 'Sally of the Sawdust' and 'Drusilla With a Million.'"

Evening World: "If any heart fails to throb to the screen version of 'Stella Dallas' the fault is with the heart and not with the picture. The program quotes Samuel Goldwyn as asking 'Will They like it?' There is only one answer. They will!"

Telegram: "The audience seemed to enjoy 'Stella Dallas' very, very much, and, after all isn't that what you want to know."

Journal: "The audience applauded, wept and smiled through its tears. It is the most tender, the most emotionally artistic film offering of its kind I have ever seen. 'Stella Dallas' is a picture that has a universal appeal, acted and directed with poignant sincerity. The picture is real, and it is human."

Post: "'Stella Dallas' is recommended to everyone who enjoys good acting and an interesting picture. If you feel like crying, so much the better, for there is nothing more pleasant, according to large sections of our population, than a good, hard cry."

"The Last Edition"—F. B. O., Cameo, N. Y.

American: "I confess the composing room of a newspaper in a film play always thrills me. That is why 'The Last Edition' held my interest from scene one to the very end of the picture. In this busy melodrama, as full of action as any I have seen in many a day, an attempt is made to glorify the American newspaper man; probably that is why I enjoyed the picture so much. This is the first time that I have seen newspaper scenes as faithfully portrayed since the memorable 'Great White Way.'"

Mirror: "'The Last Edition' unreels a lively 'behind the scenes' newspaper romance . . . snappy, vivid entertainment. The tribute to the men who make newspapers is sincere and . . . well done. You will be intrigued by the 'behind the scene' views of a big newspaper. You will enjoy this production."

Times: "An interesting document that gives an unusually clear idea of the thought and action involved in bringing out a newspaper. The work in the different departments, such as in the city room, the composing room and the pressrom, are exceptionally well filmed and the scenes depicting the 'making over' for an extra edition are decidedly impressive."

Telegraph: "The film has the merit, uncommon in most newspaper pictures, of being accurate in every detail. It is the best picture he has made and may be called a box-office success. The picture winds up in a burst of excitement, including the burning of the newspaper plant; the action here is speedy and the suspense well built up. Ralph Lewis plays the old man with his usual excellent pathos. Alberta's Vaughn's sister, Adamae is good."

Journal: "The picture is . . . fascinating and well handled."

Post: "An exciting newspaper tale . . . glorifies American journalism and includes an explosion, a very realistic fire and a number of other thrilling matters. The story is swiftly developed and . . . entertaining with Ralph Lewis doing very well indeed with the leading role. Also contains some excellent scenes of newspaper making, amounting almost to a personally conducted tour through the plant."

"Dark Angel"—First National, Strand, New York

Times: "This is by all means the best picture George Fitzmaurice has to his credit. One cannot help being stirred by the gentle charm of the love story. A beautiful screen conception of 'The Dark Angel,' the play, the narrative being unfolded with admirable skill."

World: "'The Dark Angel' and Vilma Banky are among the two finest exhibits which the pictures have provided in years and years. I do not at the moment, and probably will not to-morrow, remember having seen a girl of more exquisite natural handsomeness than Mr. Goldwyn's importation. She does, in fact, perform in 'The Dark Angel' so beautifully and so realistically her audience is swept into tears at the climax."

Tribune: "'The Dark Angel' remains Fitzmaurice's best picture, which in itself insures it long life and prosperity. There are some photographic effects of great beauty. Vilma Banky, the foreign actress who here makes her screen debut, is a handsome young blond, who plays with considerable charm."

Morning Telegraph: "'The Dark Angel' has a story which never has been surpassed on the screen for beauty—as delicate and yet as moving a romance as has ever been pictured. It is superbly acted by an excellent cast, it is directed with skill and intelligence, and the settings are lavish, charming and tasteful. And behind all the outward evidences of goodness there is a spirit so high and a thought so fine that the simple climax leaves you gasping. Vilma Banky proves her right to rank with the movie topnotchers. She is beautiful, poised and clever. 'The Dark Angel' has everything."

Daily News: "The story itself is one of those dear, romantic stories. Just the sort of movie to enjoy at a matinee—one of those romantic tender pictures where you can cry unashamed or sigh over the love scenes between Vilma Banky and Ronald Colman. They throw a glamour over the piece with their fine performance."

American: "Samuel Goldwyn has proved again that he can walk off the beaten path and make a new road popular and prosperous. I approve of 'The Dark Angel' and take off my new Winter chapeau to him for giving us an actress as arresting and appealing and as beautiful as Vilma Banky. I do not know whether Frances Marion digressed from H. B. Trevelyan's play, but if she did she must have improved it, for she has given Mr. Goldwyn one of her finest scenarios."

The Post: "'The Dark Angel' is a beautiful picture. The adaptation has improved upon the play. Miss Banky is splendid. She is really a screen 'find' an emotional actress of ability and charm."

Journal: "'The Dark Angel' is sympathetically told, acted and directed, the settings are lovely and the situations are thrilling."

Evening World: "The settings in Rural England are uniformly beautiful and in keeping with the production. 'The Dark Angel' is a picture to see. To borrow a parallel from music, it is a cinema symphony. There are three outstanding features of the picture: Vilma Banky, the story and the direction and photography."

The Sun: "'The Dark Angel' is a pretty tale. Mr. Colman gave us excellent cinema playing as did Miss Banky. It is worth seeing."

The Graphic: "This story lends itself extremely well to screening. The photography is unusually good. The pathos of the romance is fully sustained throughout."

"Phantom of the Opera"—Universal, Rialto, Washington, D. C.

Star: "The audience which clamored for admission yesterday aftennoon more resembled the seething mob of a French revolution than of orderly humans in search of entertainment. Beyond question it is one of the most thrilling pictures ever presented on the screen."

Times: "'The Phantom of the Opera,' laid in medieval times, is as modern a thriller as 'The Gorilla,' 'The Monster,' or 'The Last Warning,' and under the guiding hand of Director Rupert Julien it becomes a bold competitor with the best of them . . . Chaney's record for going a step farther than anyone else in make-up, still stands—'ray for him."

Herald: "Unquestionably a great piece of movie craftsmanship . . . at times towering. The story shows excellent direction. There are fine touches throughout. Most of the action cannot be adequately described—it must be seen."

News: "'The Phantom of the Opera' compels with all the power of black magic . . . you cannot understand the eerie spell of the unfolding lest you, personally, witness it. It is good movie—one of the FEW of the year."

Post: "Washington has waited a long, long time for 'The Phantom of the Opera'—and the wait has not been in vain, for this attraction is indeed one of the finest pictures shown in Washington in months. A great movie —the brilliant scenes are beautiful. The picture is a massive spectacle . . . 'The Phantom' is perfect by reason of the artistry of Lon Chaney . . . Mary Philbin and Norman Kerry also contribute the finest bit of acting since their efforts in 'Merry Go Round.'"

Opinions on Current Short Subjects

"The Green Archer"
(Pathe-Serial—Three Episodes)
(Reviewed by Edw. G. Johnston)

Mystery, romance, thrills and suspense! Puzzling complications that point with suspicion toward more than one. Recurrent green tipped arrows that persist in crashing thru the window panes of an old castle—and sometimes thru more human targets! They are all here—in fact there is everything that goes toward the making of a corking good serial in this latest one from Pathe. If the balance of the picture has been worked out as skillfully as the first three episodes, there can be no question that they will please the majority of serial fans for the final chapters of those that were shown, carried the necessary suspense at the end of each one.

Allene Ray has again added to her laurels as a serial star and is further given the opportunity to display some smart fashions from the New York Shops. Walter Miller is always ready to do or die and Burr McIntosh is fine as the troubled old owner of the castle. The supporting cast is entirely adequate.

The Cast

Valerie Howett	Allene Ray
Jim Featherstone	Walter Miller
Abel Bellamy	Burr McIntosh
Julius Savini	Frank Lackteen
Walter Howett	Stephen Grattan
John Wood	William R. Randall
Cold Harbor Smith	Walter Lewis
Spike Holland	Wally Oettel
Butler	Tom Cameron
Elaine Holding	Ray Allen
Creager	Jack Tanner

The Story—Abel Bellamy, a heartless old man because of some mysterious reasons, has risen from a day laborer to a millionaire and with the exception of a couple of servants, apparently lives alone in a huge old castle overlooking the Hudson River. He never entertains—no one ever calls—and he eats behind locked doors, always ordering enough food for two. His secretary and handy man is Julius Savini who has served several prison terms and is now supposed to be treading the straight and narrow path. However, his greed for money leads him to give information to Valerie Howett, a neighbor who believes that Bellamy is secretly hiding a woman who has been missing for a long time. Elaine Holding is the missing woman's name and Captain Featherstone of the State Police is also interested in solving the mystery. And then—the Green Archer appears—or at least the servants swear that they have seen a green robed figure during the night. At any rate, from time to time, his arrows are found impaled on the door and they are looked upon as a death warning. Bellamy quarrels with Creager, who for some reason is a pensioner. Creager decides to betray Bellamy and arranges for Spike Holland, a reporter, to come to his home to hear the story. That same night Creager is shot and killed by a green arrow! As Spike runs out of the house, he comes face to face with Valerie Howett who has a long bow and arrows in her hands. She faints and when Spike returns with water, has disappeared. That night a handkerchief with the initials V. H. is found in the castle after Bellamy has an encounter with the Green Archer with a number of shots exchanged. Captain Featherstone turns up at Valerie's home with a gun shot wound.

Summary—A fast moving serial, skillfully worked out in the matter of suspense, so necessary to this type of picture. It should go over in great shape with all serial fans.



Scenes from "The Ghost of Bellamy Castle," the first episode of "The Green Archer," a Pathe release.

"Isn't Love Cuckoo?"
(Pathe—Two Reels)
(Reviewed by Edw. G. Johnston)

There is a good assortment of laughs in this one from Mack Sennett and it should prove to be first class entertainment. Lloyd Bacon is the director and there is a special cast. Raymond McKee must have sold automobiles at one time so well does he take the part. Eugenia Gilbert, also registers and Marvin Lobach is always good for a lot of fun making. Ruth Hiatt is his fiancee and Frank Bacon, her father.

The Cast

The Auto Salesman	Raymond McKee
His Sweetheart	Eugenia Gilbert
The Elk Tooth Dealer	Frank Bacon
His Daughter	Ruth Hiatt
Her Fiancee	Marvin Lobach

The Story—Raymond and Eugenia are both associated with an automobile agency and are well on the way to become sweethearts until a wealthy dealer in synthetic elk's teeth arrives with his daughter in search of a new car. Here is where Raymond displays his abilities as a live wire salesman and arranges a unique demonstration. He is also very much attracted to the wealthy man's daughter in spite of the fact that she is engaged to be married at an early date. The day of the marriage falls at the same time that the car is to be delivered. When the groom presents the bride-to-be with a set of intimate photographs, the sight of them is too much for her and she seeks to escape in the new car that is being delivered by the salesman. Here, a laugh-making chase develops and his former sweetheart and her mother appear on the scene. Both couples are finally sorted out and re-arranged and everything turns out alright.

Summary—Most of the fun in this one revolves around the auto demonstration and there are a lot of good laughs that will put this two-reeler over.

"Laughing Ladies"
(Pathe—Two Reels)
(Reviewed by Edw. G. Johnston)

Here is a corking comedy from the Hal Roach studios that should get a big hand, for it is packed with laughs from beginning to end. James W. Horne did the directing and he certainly made a good job of it. Katherine Grant's work, as the girl who takes too much laughing gas, is something to write about—and for that matter so are the efforts of Lucien Littlefield, Tyler Brooke and Gertrude Astor.

The Cast

The Dentist	Lucien Littlefield
His Patient	Katherine Grant
The Police Captain	Tyler Brooke
His Wife	Gertrude Astor

The Story—Lucien Littlefield is a dentist who believes in giving generous doses of laughing gas to the patients. On this occasion when a girl arrives at his office with an aching molar, he administers even more than the usual quantity. Under the influence of the laughing gas, she leaves the office and trips blithely along thru all kinds of dangerous traffic, makes love to a married man while his wife looks on and succeeds in getting herself into several difficulties. In the meantime the dentist pursues with a restorative.

Summary—An unusually good comedy with an all star cast. Well produced and directed and should go over big.

"Marionettes"
(Educational—One Reel)

THIS is the picturization of a legend done in color, with some beautiful photography, an interesting story and some gorgeous gowns displayed by Hope Hampton, who is the central figure. It is a pretty little love romance in which the marionettes are given life by a mortal possessed of wondrous powers. They are admonished that to give utterance to a single wish means a return to their former state.

In the garret of their dreams Pierrot and Colombine find happiness until a villain intrudes and offers Colombine untold wealth to flee with him. She yields and Pierrot is comforted by Zenette, the couquette. Both relent and each wishes for the other, again taking from them life and freedom and leaving only their love. This is a distant novelty and one that should be appreciated in almost any house.—CHESTER J. SMITH.

"Happy Go Lucky"
(Universal—Blue Bird—One Reel)

THIS is a pretty lively little comedy, featuring Neely Edwards. It is just a succession of gags and knockabout stuff, but it maintains a lively pace and holds the interest throughout. It is the story of four members of a bachelors' club and a pretty girl. Three of these bachelors, who have been repulsed by the girl, bet Neely Edwards that he cannot meet her by 6 o'clock that night. Neely goes through a lot of the wildest kind of escapades before he is hurled through the top of the cab in which she is riding. He feigns injury, is pitied and stroked by the girl and rides her back before the envious gazes of his fellow bachelors.—CHESTER J. SMITH.

"A Good Program Must Have Novelties"

729 7th Ave. RED SEAL New York City

Edwin Miles Fadman, Pres.

"Peg of New York" Girl Named at Hippodrome

THE judges at four different performances at the New York Hippodrome, together with the audience selected Dorothy M. Kitchen as their unanimous choice for "Peg of New York." This wound up the contest conducted by Universal and the New York Daily Mirror. More than 65,000 girls are reported to have participated in this exploitation contest. Of this number 22 semi-finalists appeared at four consecutive night performances at the Hippodrome, where the final selection was made by the audiences and the judges, who were, Howard Chandler Christy, Mrs. Oliver Harriman, society matron; Dr. Robert Bachman, Philadelphia artist; George M. Cohan, Broadway star and musical comedy producer, and Miss Dorothy Herzog, Daily Mirror motion picture critic.

"Breaking Loose"

(Educational-Mustang—Two Reels)

(Reviewed by Chester J. Smith)

PEE WEE HOLMES and Ben Corbett offer another of their series of western comedies in this one, which hops all over the small town in which it is laid looking for the few laughs contained in the two reels. The comedy is a trifle forced though there are a few humorous situations and a fair gag or two. An old maid and her monkey, the latter being responsible for exposing the circus bearded lady and the Siamese twins as fakes add some to the humor. For the rest of it Magpie Simpkins and Dirtyshirt Jones indulge on a wild ride on an elephant, out of which an attempt is made to develop much merriment.

The Cast

Magpie Simpkins.....Pee Wee Holmes
Dirtyshirt Jones.....Ben Corbett

The Story. Lucy Whittacker is returning home from her finishing school and bringing her teacher with her. She warns the community teacher is a heartbreaker. Teacher brings her pet monkey with her, but hardly comes up to her advance billing in the way of looks. Pa Whittacker details Dirtyshirt Jones on a ride through a bandit-ridden territory. Magpie is jealous and rigs up a speaking tube with which he waylays them on a lonely road. Through the speaking tube Magpie orders Dirtyshirt Jones to beat it with the homely girl and leave Lucy behind. Magpie then puts in a timely appearance and rescues Lucy, whom he takes to the circus, where he is met by Dirtyshirt and the teacher. The latter's monkey plays havoc with the sideshow attractions and eventually Magpie and Dirtyshirt are thrown on the back of an elephant. After a wild ride they are rescued by the local fire department.

Summary. This is just an average western comedy with a few humorous situations. It has no connected story and its gags will hardly provoke much laughter. It may go fairly well in some of the neighborhood houses.

"The Fighting Dude"

(Educational—Two Reels)

IF all two reelers were as chock full of entertainment as this one which features Lupino Lane they would make it pretty tough for a lot of feature pictures. There is not much that could be put into a comedy that is lacking in this one, for it is hard to imagine anything of a humorous nature Lane cannot do well. He is given full scope for the display of his talents and that means at least a laugh a minute.

The comedian goes through some exceptionally humorous antics in a gymnasium where he has gone to learn something of boxing, but these only serve to get you in the right mood for the fight in which he engages with the popular clubman athlete. Wallace Lupino plays the latter role and between them they stage one of the funniest scraps ever seen on the silver sheet.

The Cast

The Dude.....Lupino Lane
His Rival.....Wallace Lupino
His Valet.....George Davis
His Girl.....Virginia Vance
The Athletic Instructor.....Glen Cavender

Written and directed by William Goodrich; photographed by Byron Houck.

The Story. Lupino Lane is a wealthy young sap very much loved by the young hostess at the party, but not by the young clubman athlete who is his rival. The latter finds cause to eject him from the house and does so. Lane is advised to start training in a gymnasium and eventually to get his revenge. After six lessons he thinks the time has arrived, but gets himself another beating. A month later a regular bout between them is arranged and after a terrific battle Lane is again defeated. Still later he meets the girl and his rival on the links and in a rough and tumble fight wins, only to find the girl has fled over the course with two other suitors.

Summary. This is an exceptionally good two-reeler with more humorous action in it than ordinarily is found in half dozen short comedies. It tells a good story and reveals Lupino Lane as one of the best all-around comedians seen on the screen. It is an attraction for any type of house.

"Papa, Be Good"

(Pathe—Two Reels)

(Reviewed by Edw. G. Johnston)

This is Glen Tryon's latest two reel subject out of the Hal Roach studios and was directed by Fred Guiol under the supervision of F. Richard Jones. In this one, Tryon as the youth with the Don Juan characteristics, provides an entertaining comedy. Marjorie Whiteis is the wife who has promised to love, honor and watch over him and Katherine Grant, the attractive matron who lives across the way. Tyler Brooke is the latter's wandering husband.

The Cast

The Youth.....Glen Tryon
His Wife.....Marjorie Whiteis
Her Neighbor.....Katherine Grant
Her Wandering Husband.....Tyler Brooke

The Story—There is a youth who, though married to an attractive little girl, still has a marked fondness for the ladies. In an apartment across the way, there is another couple and the male member of this family has a weakness for wandering away. Our hero seeks to recover a comb that the lady across the way has dropped and introduces some thrills when he attempts to crawl across to the neighboring apartment on a plank. He finally reaches his goal only to meet the returning husband. Complications follow. The innocent flirtations of the two couples eventually lead to the court room.

Summary—A pleasing comedy with some thrills introduced during the first part. Most of the real comedy appears during the last half. Should prove satisfactory.

Production Humming on Educational Lot

Billy Dooley has started work on his third Christie comedy in this years series for Educational which is titled "A Salty Sap." Supporting the comedian is Amber Norman, a newcomer on the Christie lot. Aileen Lopez, a Spanish beauty will appear regularly in the new pictures. Fred Peters and Walter Hier, both injured while making picture scenes have recovered and will soon be back at work. Bobby Vernon is making a new comedy in which will be seen Frances Lee, Bill Irving and Lincoln Blumer, all of the regular stock company. Earle Rodney is directing. Yola D'Avril, recently elevated to leading roles plays one with Neal Burns in that star's latest two-reeler.

Lionel Barrymore Signed By Hal Roach

Hal Roach has signed Lionel Barrymore to appear in one short comedy feature for Pathe release. The Barrymore comedy, it is announced, will be of the same quality as the vehicle in which Theda Bara will make her debut in short comedy features also with Roach.



Highlights from the Mack Sennett comedy starring Harry Langdon titled "There He Goes," which is released through Pathe.

Short Subjects and Serials

Universal Releases "Red Riding Hood"

"Red Riding Hood," a two-reel Century Comedy special heads the Century schedule of releases this week. It was adapted from the famous children's story. Peter the Great, the dog star, is featured as the wolf with Baby Peggy as Little Red Riding Hood. The picture is an ideal holiday subject and is scheduled for release through Universal Exchanges in time to be set for presentation during Universal Joy Week, the holiday period of short subject and novelty programs. The release date was November 21st.

Virginia Vance Is Playing Opposite Lane

Virginia Vance is playing opposite Lupino Lane in his latest comedy for Educational which is now being made at the Educational studios. This marks Miss Vance's second appearance opposite Lane.

Norman Dawn Will Direct Gump Comedies

Universal has signed Norman Dawn to direct the Gump comedies which Samuel Van Ronkel is now making at Universal City. Joe Murphy and Fay Tincher will continue to impersonate Andy and Min.



Scenes from "The Peacemakers," one of the "Helen and Warren" series being produced by Fox Films.



A trio of scenes from "Cleaning Up," a two-reel Educational comedy, starring Johnny Arthur.

Serial Heads Pathe Releases

First Chapter of "Green Archer" Among Features Due Week of December 6

PATHE promises a number of interesting subjects on its short feature release schedule for the week of Dec. 6th. Not the least important of these is the opening chapter of the new mystery Pathe-serial, "The Green Archer." An "Our Gang" comedy, "One Wild Ride," also adds to its attractiveness. Other subjects include, "Hold Everything," a single reel Roach comedy; "The Bonehead Age" of the "Aesop's Film Fables"; Pathe Review No. 49, Topics of the Day No. 49, and two issues of Pathe News, which is now celebrating its fifteenth anniversary.

The initial chapter of "The Green Archer" is titled "The Ghost of Bellamy Castle." Allene Ray and Walter Miller have the leading roles, while others in the cast are, Burr McIntosh, Frank Lackteen, Stephan Grattan, William Randall, Walter P. Lewis, Tom Cameron, Wally Oettel, Dorothy King and Ray Allen. Spencer Bennet directed.

"One Wild Ride" will bring out the full strength of the "gang," with Farina the victim of the wild ride. It was directed by Robert McGowan.

"Hold Everything" is a Hal Roach one-reeler featuring Eddie Borden, Katherine Grant and Martha Sleeper.

Pathe Review No. 49 presents a trio of subjects: "The Timber Farmers," showing how the Government is replenishing the great Western forests; "Makers of Men," showing how West Point builds America's military man-power; and "The Gorges of the Cher," Pathecolor views

"The Bonehead Age" is the animated cartoon of the "Aesop's Film Fables" series. "Topics of the Day" and two issues of Pathe News complete the schedule for December 6th. During its Fifteenth Anniversary period each issue of Pathe News will show selected scenes from the "Flashes of the Past," a compilation-review of historic events of the past fifteen years.



"Laugh Month" Looms as Big Event

Movement Gaining Headway As Committee In Charge Shapes Details of Huge Advertising Campaign Material

UNDER a momentum that is carrying it forward at an astonishing rate, the National Laugh Month drive, to be held in January, and during which one and two reel comedies will be given a prominence never before accorded these pictures in advertising to the public, is assuming greater proportions than had been anticipated even by the organization, the Short Features Advertising Association, which formulated the idea and launched it only a few weeks ago.

The response which the movement has received at the hands of distributors of short features and especially by exhibitors has encouraged the committee in charge of the details of the campaign to enlarge their original plans and present indications are said to make it apparent that the drive will develop into one of the biggest national movements of its kind.

Distributors have responded to the call with elaborate preparations in the way of special releases, many productions scheduled for later issue being moved up in order to assure theatres of a plentiful supply of exceptional comedy films for the arrangement of special programs designed to take advantage of the general interest which is to be stimulated in the short features during January.

Preparations are under way for the issue of an elaborate press book to be supplied theatres throughout the country in connection with Laugh Month. The books are to be mailed as soon as the poster sketches are ready. The books will include a wide range of advertising suggestions and material ready for use by the theatres tying-in with the movement. Among the features will be a list of slogans paraphrazed from national advertising.

The committee of the Short Features Advertising Association which is handling the details of the campaign is made up of Gordon White of Edutional, chairman; P. A. Parsons, of Pathe; Nat Rothstein, of F. B. O.; Julian M. Solomon, of Davis Distributing Division. Mr. Solomon is directing the work of preparing the posters, slides, cuts, press material, etc., with which the exchanges of the companies interested in the drive will be equipped.

The latest organization to join the movement is the Rayart Company. W. Ray Johnston, president of Rayart, signified his willingness to participate in the campaign upon his return last week from the Coast. He promised the committee financial assistance and pledged the support of his company in furthering the short feature drive during January.

The distributing companies which have joined the drive are: Educational, Pathe, Universal, F. B. O., Davis Distributing, Fox, Arrow, Rayart.

Educational's Schedule

Releases which Educational has nominated for the month's program are the following: "Maid in Morocco" and "The Fighting Dude," two-reel comedies in which Lupino Lane is starred; "The Movies" and "Framed," starring Lloyd Hamilton; "Watch Out," "Slippery Feet" and "Oo-La-La," starring Bobby Vernon; Walter Hiers in "Off His Beat," "Hot Doggie" and a third subject as yet untitled and which is now nearing completion at the Christie studios.

The Tuxedo group includes "The Tourist," "Cleaning Up" and "My Stars," featuring Johnny Arthur. Five Christie comedies have been named for the month, these being "A Misfit Sailor" and "A Goofy Gob," with Billy Dooley; "Soup to Nuts" and "My Swedie," with Neal Burns, and another to be titled, featuring Billy Dooley. Eight Mermaid Comedies scheduled are "Pleasure Bound," "Spot Light," "On Edge," "Cheap Skates" and "Lickety Split," featuring Lige Conley, and "Fair Warning," "Fire Away" and "Live Cowards," with Al St. John. "Big Boy," Jack White's baby prodigy, will be seen in "Baby Be Good," "A Bachelor's Baby" and "Sea Scamps." In addition there are several Cliff Bowes single reel Cameo Comedies and "Felix the Cat" reels which will be entered in National Laugh Month programs by Educational.

Pathe Backing Movement

Pathe is getting behind "Laugh Month" with full force and announces a list of twenty-three laughmakers on the January short feature release program, which is headed by a Harry Langdon special comedy made by Mack Sennett and includes four two-reel comedies from the Sennett Studio, five two-reelers and three single reelers from the Hal Roach lot, and five releases each of "Aesop's Film Fables" and "Topics of the Day."

Popular comedy stars and featured players who will be seen in Pathe comedies during "Laugh Month" include Ralph Graves, "Our Gang," Alice Day, Clyde Cook, Harry Langdon, Charlie Chase, Billy Bevan, Glenn Tryon, Andy Clyde, Al. St. John, Lucien Littlefield, "Husky" Hanes, Jimmy Finlayson, Lige Conley, Martha Sleeper, Dot Farley, Kewpie Morgan, Madeline Hurlock, Cissy Fitzgerald, Jack "Rube" Clifford, Thelma Parr, Marvin Lobach, Paul Parrott, Douglas Gerrard, William McCall, Ruth Hiatt, Peggy Montgomery, Vernon Dent, Sue O'Neil and Vivian Oakland.

Titles of Pathecomedies listed for "Laugh Month" include the following: "Saturday Afternoon," three reel Harry Langdon-Mack Sennett comedy special; "A Punch in the Nose," two-reel Hal Roach comedy; "The Gosh Darn Mortgage," Sennett two-reeler; "Good Cheer," "Our Gang" comedy; "Soft Pedal," one-reel Roach comedy with Paul Parrot; "Don't Butt In," a one-reel Roach film with Paul Parrott; "Don't Butt In," Meals," one reel Roach comedy with Paul Parrott.

Comedies Named by Davis

Among the short features

Visualizing Laugh Month



First of a Series of Cartoons to be Published in Motion Picture News During the National Laugh Month Campaign

named by Davis Distributing Division as suitable to the purposes of theatres which will offer special "Laugh Month" programs are the following: "Hey Fellas;" "Saturday," "Fire Flies," "The Tin Hoss," "What Price Orphans," "The Klynick," "Six Faces West," "Ringling's Rivals" and several others, titles of which are not yet ready. The "Sheiks and Shebas" comedies available are, "Peggy The Vamp," "Peggy in a Pinch," "Peggy's Putters," "Peggy's Pests," "Peggy's Heroes," "Peggy's Helpers' and "Peggy's Reward." Additional titles will be announced before January.

The Herrick "Fragment of Life" series of two-reelers without sub-titles have an element of comedy although these are dramatic subjects and where exhibitors want to play all short feature bills the Fragments should be considered. They are, "It Might Happen To You," "The Promise," "The Invention," "Crooked," and "The Valiant Skipper." Other short product available are the "Cinema Stars" reels showing the stars at work and at play and the two mystery serials "The Mystery Box" and "The Power God."

F.B.O.'s Laugh Month Releases

F. B. O. has seven short subjects listed for release during January, 1926.

"Height But Not Handsome," No. 9 of "The Adventures of Mazie," starring Alberta Vaughn, heads the imposing list, being scheduled for January 3rd release. "Mummy Love" a Blue Ribbon comedy starring Alice Ardell, will be shown on January 10th. Another January 10th release is "The Giraffe's Long Neck," a one reel novelty from the Bray Studios.

"Little Andy Looney," No. 10 of "The Adventures of Mazie" will be shown on January 17th, while "In The Air," a two reel Standard Fat Men comedy, featuring "Fat" Karr, Kewpie Ross and "Fatty" Alexander, will be distributed on January 24th. The same day will see the release of "Dinky Doodle At The Studio," a one reel novelty in which Dinky Doodle cavorts merrily with Walter Lantz, his creator. January 31st is set for the release of No. 11 of "The Adventures of Mazie" series, as yet untitled.

Fox Supporting Drive

Fourteen corking two-reel comedies will be the contribution of Fox Films to National Laugh Month.

Included in the list of Fox Films comedy releases for November, December and January are three Van Bibbers, "The Wrestler," "A Parisian Knight" and "The Feud"; two of the O. Henry series, "Failure," and "Cupid a la Carte"; seven Imperials, "Strong For Love," "East Side, West Side," "Control Yourself," "Heavy Swells," and "The Flying Fool" and two untitled two-reelers, two of the Helen and Warren Married Life series, "The Peace makers" and "His Own Lawyer."

The Fox Company program presents many exploitation possibilities. Linked with the Van Bibber comedies is the name of Richard Harding Davis, the celebrated American author who wrote the stories on which they are based.. O. Henry has become known as the world's greatest short story writer. Mabel Herbert Urner, author of "The Married Life of Helen and Warren," is now writing stories which are syndicated to eighty-one of the most important newspapers in the country. Each of them runs pictures of Kathryn Perry and Hallam Cooley in scenes from the Helen and Warren comedies.

Universal's Line Up

Sixteen pictures, comprising thirty-six reels, have been listed for release by Universal during the drive period. In these more than a dozen stars will appear and a wide range of subjects will be included in the pictures presented.

The feature players include Jack Daugherty, Edna Marian, Wanda Wiley, Arthur Trimble, Al Alt, Joe Murphy, Charles Puffy, Neely Edwards, Arthur Lake, Fred Humes, Josie Sedgwick, Edmund Cobb, Ben Corbett and Pee Wee Holmes. Universal's publicity, exploitation and advertising departments have effected several sure-fire tie-ups on these stars, destined to create considerable nation-wide interest in these players' releases.

They will appear in the following pictures: "The Scarlet Streak," Adventure Serial; "The Honeymoon Squabble," "Buster's Bust-Up," "Her Lucky Leap" and "Helpful Al," Century Comedies; "Min's House on the Cliff" and "Min Walks in Her Sleep," Gump Comedies; "The Horse Laugh," "The Honeymoon Hotel," "Prep School" and "Ups and Downs," Bluebeard Comedies; "The Call of Hazard," "Montana of the Range," "Hearts of the West," "The Man With a Scar" and "The Hero of Pipe Rock," Mustang Westerns.

Thematic Cue Sheets for Pathe Comedies

THEMATIC cue sheets will be issued by Pathe with its short subject comedy product starting with the releases the week of November 29th. These include the first Harry Langdon three real special comedy made by Mack Sennett, and "Laughing Ladies," a Hal Roach two-reeler.

The issuance of the music cue sheets is said to be the result of many requests made by exhibitors. An unusual demand was started for them by the musical tie-up effected with Whitmark and Sons on the special "Our Gang" edition of "Stay in Your Own Back Yard," which was issued coincidentally with the release of "Your Own Back Yard."

The Pathe comedies being provided with the cue sheets are produced by the Mack Sennett and Hal Roach studios.

"Flashes of Past" Pathe News Feature

"FLASHES OF THE PAST" will be an added feature of each issue of Pathe News during the fifteenth anniversary period, which began on November 14th. Outstanding world events of past years will be included in each issue. Among the events included will be the following:

Theodore Roosevelt's trip into Africa in 1910, the Coronation of King George of England in 1911, the Indian Durbar in 1912, the Dayton Flood in 1913, the Rushing of the Belgian troops to the War Front in 1914, the San Francisco Pan-Pacific Exposition in 1915, the launching of Border Raids by the Mexican Leader, Villa in 1916, the outbreak of the Russian Revolution in 1917, the Armistice Celebration in New York in 1918 and many other similar events.



You ought to play at least one All-Comedy Program in Laugh Month.

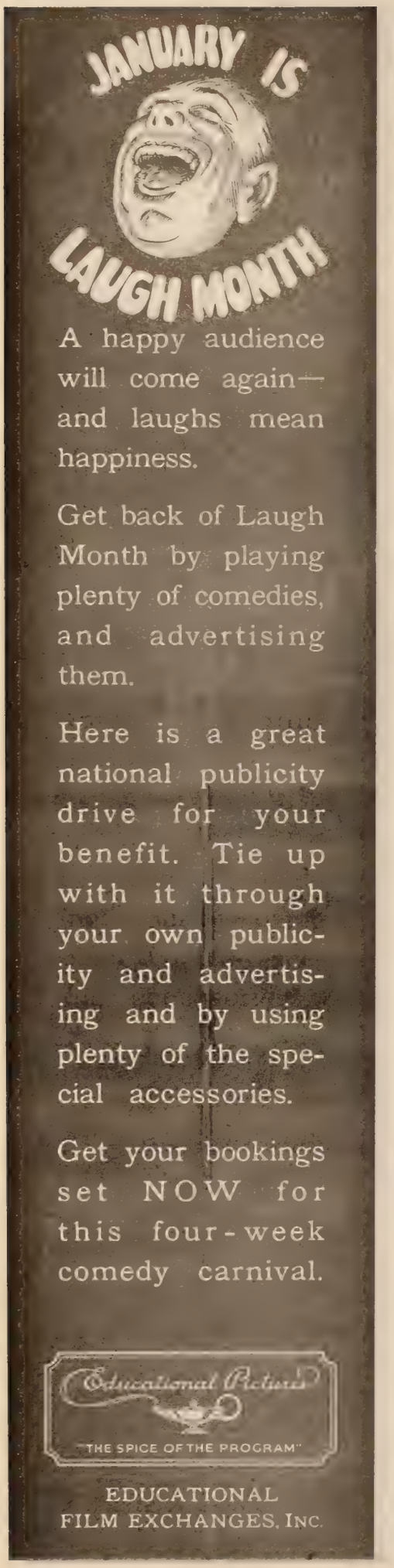
And have an extra comedy on every bill.

Book your Laugh Month comedies NOW from these great series of laugh-makers—and tell your patrons about it.

LUPINO LANE COMEDIES
HAMILTON COMEDIES
BOBBY VERNON COMEDIES
WALTER HIERS COMEDIES
JIMMIE ADAMS COMEDIES
MERMAID COMEDIES
(Jack White Productions)
TUXEDO COMEDIES
CHRISTIE COMEDIES
JUVENILE COMEDIES
CAMEO COMEDIES

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, INC.



Resume of Current News Weeklies



Lionel Barrymore and Theda Bara signed by Hal Roach to appear in short comedy features for Pathe release.

INTERNATIONAL NEWS NO. 96: Lewes, Del.—Great steamship burns! New York City (N. Y. City only)—Cute tots compete for title of "Baby of New York;" Corvallis, Ore. (Omit N. Y. City)—Here's a lucky baby with twenty mothers: Canton, China (Omit Boston)—Chinese in midst of war celebrate independence; Framingham, Mass. (Boston only)—War trophies arrive for Yankee Division; New York City (N. Y. City only)—Pres. Coolidge comes to New York; San Diego, Cal. (Omit N. Y. City)—Talking of hill climbs take a look at this one! Lake Wales, Fla.—The last of the flamingoes; New York City—Noted citizens unite to war on crime in U. S.; Cascade, Ore.—Daring canoeist battles dangerous Cascade rapids; Frisco, Cal.—Riding the windmill newest of thrillers.

INTERNATIONAL NEWS NO. 97: Rome Italy—Mussolini parades his power in answer to threats of foes; Westbury, N. Y.—Raises stingless bees; Boston, Mass. (Boston only)—Elks in colorful parade at cornerstone laying; St. Louis, Mo. (St. Louis only)—Home City welcomes Secretary of War Davis; London, Eng.—Film memories of Dowager Queen Alexandra; Hyogo Ken, Japan—Thousands battle in "fighting festival;" N. Y. City—Champion canine jumpers set a new high record; Columbus, O.—"Red" Grange makes farewell appearance as college gridiron hero; Cambridge, Mass.—A scoreless struggle between Harvard and Yale thrills record crowds; Washington, D. C. (Washington only)—Mrs. Coolidge sees Marines defeat Army; Baltimore, Md. (Washington only)—Army-Navy game thrills Goucher College girls; Bloomington, Inc. (Indianapolis only)—Indiana University's new stadium dedicated; L. Angeles, Cal.—Trio of daredevils frolic atop airplane wing.

PATHE NEWS NO. 95: Sandringham, England—Dowager Queen of England dies on eve of her 81st birthday; New York City (Except Los Angeles)—Who said football was a collegiate game only? Flashes of the Past—1910-1925: Chapter III—The third instalment of this review starts with 1914, when events focussed around the great holocaust of the World War; The original order for mobilization of German troops; As the nations plunge into the war, its momentous chapters are preserved for posterity in a living record; the exodus from Belgium. 1915—A year of the war! Russia's army, on the eastern front, battles it way through Galicia toward the Hungarian border; Gen. Joffre, hero of the Marne; In the Limelight, Washington, D. C.—Admiral Sims defends Col. Mitchell at court-martial! London, England—Propose abolishing of submarines! Off Delaware Coast—Three hundred and sixty-seven saved in thrilling flight from burning S. S. Lanape! Riding a Windmill, San Francisco, Cal.—Thrill seekers perform one of the most unique stunts on record by mounting arms of giant windmill to whirl in circular course reaching height of 200 ft. above grounnd; Bridgeport, Conn. (New Haven only)—Golf champions beware—prodigy threatens to will all titles! Phoenix, Arizona (Los Angeles only)—Los Angeles Chamber of Commerce delegates tour Arizona.

PATHE NEWS NO. 96: Culver City, Cal.—Aquatic champions have dangerous competitor in baby Bonnie Barrett, four-year-old; Rabat, Morocco—New French Resident Governor takes post; Flishes of the Past—A special review covering important events recorded in films from 1910 to 1925 by Pathe; Columbus, O.—Red Grange plays his last intervollegiate football game; Rome, Italy—Italian flier sets record for Japan-to-Rome flight; Diving in Flames—A Pathe News Fifteenth Anniversary Feature; New York City (Washington and Baltimore only)—Georgetown hands Fordham first defeat of season.

KINOGRAMS NO. 5137: Off Delaware Capes—Three hundred and sixty-six are saved with only one life lost as fire wrecks coast liner Lenape; Washington—Archbishop Cieplak calls on President Coolidge; Washington—Admiral Sims and Mrs. Zachary Lansdowne, widow of ill fated Shennandoah's commander, are witnesses in Mitchell air trial; Los Angeles—Japanese children parade in honor of Buddisht head, visiting United States; New York—Big crowds greet President and Mrs. Coolidge on visit to metropolis; Varmland, Sweden—Swedish and Danish rulers go hunting together; London—England's ruler pays homage to heroic war dead; Paris—Marshalls Joffre and Foch take part in imposing ceremony at tomb of Unknown Soldier; Rome—Mussolini joins with King in reviewing Italian troops on Aristice Day; Niagara Falls, Ont.—New York Hockey Club professionals show skill in world's fastest game.

KINOGRAMS NO. 5138: New York—Syracuse runners win intercollegiate cross country title, but first place goes to Harvard star; London—London welcomes a new Lord Mayor; New York—Santa Claus has a work shop going in full blast; Rome—Italian throngs greet Commander Pinedo after 35,000-mile air flight; Aledo, Ill.—Farmers watch Illinois corn husker win championship; Cambridge, Mass.—Harvard and Yale battle to a scoreless tie in game featured by Harvard's brave stands in shadow of her goal posts; Palo Alto, Cal.—Stanford students hold football celebration around record sized bonfire.

Wanda Wiley Only Woman In "Combat"

Wanda Wiley will have the distinction of being the only woman in "Combat," the Universal feature starring House Peters. Not even an extra woman was used by Director Lynn Reynolds in this tale of the lumber camps. The cast includes Walter McGrail, C. E. Anderson and Steve Clemento. Camera work was completed early this week.

Feature Players Join Roach Comedies

HAL ROACH has engaged Eileen Percy and Stuart Holmes to appear with Clyde Cook in the next Cook comedy which has just gone into production under the direction of James W. Horne. The pictures of this series will be featured as an "act" on the Keith vaudeville circuit.

Among other announcements from the Pathe producing units is one that Katherine Grant, Sue O'Neil, Charlotte Mineau and Jack Clifford have been cast with Glenn Tryon in the new Tryon comedy just started under the direction of Fred Guiol.

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents.

Wanted

MANAGER.—Have managed picture and vaudeville houses; for 4 years with last company; wish position in or near New York. Box 535, Motion Picture News, New York City.

ORGANIST.—Young man; very successful record; large library; conservatory education; any make organ, but prefer unit; tricks and imitations; song slides if wanted; theatre and organ must be good; available short notice. C. Clarence, 309 S. Dithridge St., Pittsburgh, Pa.

THEATRE OWNERS OF AMERICA, you want this man; 20-year highly experienced manager and projectionist; now at liberty. Raymond Laurie, Cape May, New Jersey.

PIANIST would like engagement to play alone, evenings, in picture theatre within commuting distance from New York City. Address, Box 475, care Motion Picture News, 729 7th Ave., New York.

WANTED.—To buy or lease theatre; one with stage preferred; in city of not less than 5,000. Address, Box 520, Motion Picture News, New York City.

WANTED.—Manager combination theatre, pictures, road shows and vaudeville, wants location; will lease, buy or percentage proposition; thoroughly experienced and capable; just sold my theatre to one of the big circuits; bank reference; state full details; must be real proposition to be considered. Address, H. L., 616 West Locust St., Bloomington, Ill.

EXPERT OPERATOR and Electrician with 9 years' experience in big houses; married; wants to locate at once. Address, Operator, Box 282, Mason City, Iowa.

ORGANIST.—Experienced. References. Minimum, $60 six (6) days. Worth investigating. Now employed. Box 390, Motion Picture News, New York City.

MECHANIC.—We want a thoroughly experienced man on Wurlitzer Automatics and pit instruments who is also a tuner; answers must state age, experience, references, salary wanted, when can report; this is a permanent connection. Manager Organ Dept., 1213 Elm St., Dallas, Texas.

WELL KNOWN PICTURE THEATRE MUSICAL DIRECTOR of national reputation is contemplating new connection by the new year; has been for years featured attraction in some of the finest theatres in America; exceptional references from some of the most successful and largest theatre owners in United States; will consider offers from the highest class moving picture theatres only; if you are looking for a permanent box office attraction, wire or write Box 5, Motion Picture News, Security Bldg., Hollywood, Calif.
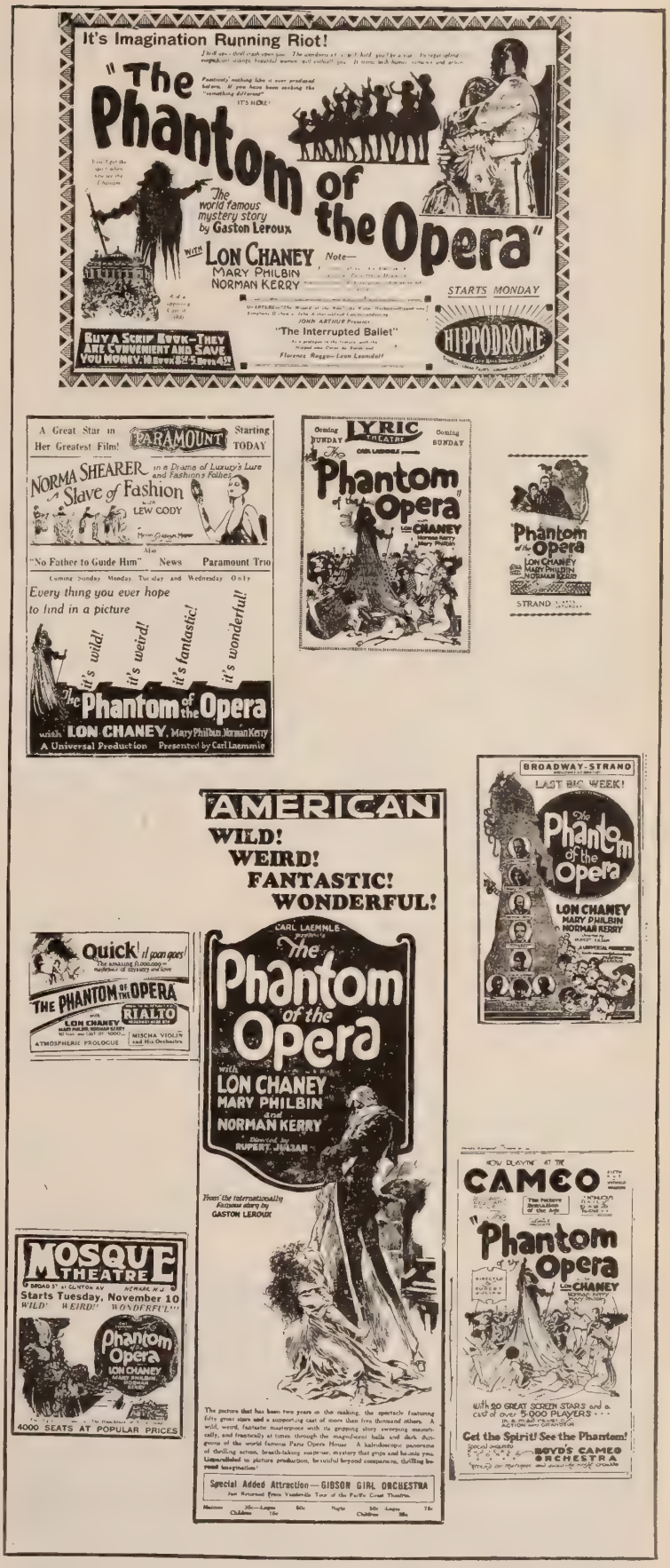
For Sale

FOR SALE.—On account of death, moving picture theatre in Bethel, Conn.; fully equipped; 323 seats; only theatre in town of 3,500 population. For further information, address John Farley, 111 Main St., Danbury, Ct.; or 'phone.

MOTION PICTURE SUPPLIES.—December pre-inventory sale of used motion picture machines, theatre supplies, frames, etc.; send for bargain list. Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo.

FOR SALE.—Modern moving picture theatre (valuable realty), located in center Southern Illinois coal field; 470 seats; population, 3,000; no competition; ill health reason for selling; $32,000 actual investment; big sacrifice for quick sale; terms; get particulars. Box 510 Motion Picture News, New York City.

FOR SALE.—Self-playing, electric control Link Pipe Organ, nearly new; bargain; library of music rolls. Wilbor A. Shea, Eastport, Me.



Typical examples of the display advertising given Universal's "The Phantom of the Opera" at first-run theatres are illustrated in the group reproduced above. Clever adaptations of press book layouts are evident in many of the ads, those reproduced above having been used by the following theatres: Hippodrome, Toronto; American, Salt Lake City; Lyric, Marion, O.; Paramount, Logansport, Ind.; Strand, Fort Wayne, Ind.; Cameo, Pittsburgh; Mosque, Newark, N. J.; Rialto, Los Angeles; Broadway-Strand, Detroit.

Pre-release Reviews of Features

Once In A Lifetime

(Gerson Pictures Corp.—5000 Feet)

(Reviewed by George T. Pardy)

A COMEDY drama with all the thriller essentials and a lot of knockabout fun projected by continously fast action. It measures up to the best of Richard Holt's previous vehicles and should please all admirers of the stunt star, as well as those who like the lighter brand of screen entertainment. Dick appears in the opening reel as a confirmed golf addict, knocking balls about his home lawn with such reckless abandon that the aggrieved passers-by organize a man-hunt in his behalf, and there follows the chase which leads him into a string of adventures in which the mayor's daughter unwittingly participates. Starting on this lively chord the director succeeds in keeping up the swift tempo throughout and the result is an amusing hurlyburly of melodrama and slapstick humor. Holt has plenty to do and does it with his customary vim, with Mary Beth Milford scoring as an attractive heroine and capable support given the principals by the rest of the cast.

THEME. Comedy-drama. Hero a golf fanatic whose lawn practice gets him into trouble with pedestrians, escapes from pursuers, saves girl from kidnappers and gets involved in a maze of adventures out of which both emerge happily.

PRODUCTION HIGHLIGHTS. Zippy action, incessant thrills and slapstick comedy. Episode where lovers are carried off on freight train. Holt's stunts and finale.

EXPLOITATION ANGLES. The golf opening scene suggests a tieup with sporting stores. Feature Holt's stunts and bill as wildly exciting comedy drama.

DRAWING POWER. Good wherever Holt is favorite. Likely card for the small houses.

SUMMARY. A typical Holt picture shot through with thrills, stunts and rough-house comedy. Will entertain star's followers and admirers of snappy action films.

THE CAST

Glenn Horton ..... Richard Holt
Edna Perry ..... Mary Beth Milford
Martin Perry ..... Wilbur Higgins
Tommy ..... Theodore Lorch
Hobo ..... Les Bates
Marty Taylor ..... Jack O'Brien

Author, Grover Jones. Director, Duke Worne.

SYNOPSIS. Glenn Horton, practicing golf on his front lawn, drives the balls so recklessly that he upsets passers-by and is chased to a freight yard. There he rescues the mayor's daughter from thugs kidnapping her, but the pair are carried off in a box car as the train starts, and involved in a maze of adventures. Finally Glenn saves the mayor from being shot by the chap who planned the abduction and marries the girl.



Richard Holt, star of the Gerson production titled "Once in a Lifetime."

Once In a Lifetime (Gerson Pics)

PRESS NOTICE

RICHARD HOLT, king of stunt actors, in a madly amusing comedy-drama entitled "Once in a Lifetime" will be the star screen attraction at the ——— Theatre on ———. In this picture Holt appears a youth addicted to golf, whose lawn practice leads to his being chased by a crowd to a freight yard, where he saves the mayor's daughter from kidnappers. The pair are carried off on a freight train and involved in a whirl of adventure, which ends with the hero saving her father's life and wedding the girl.

Mary Beth Milford is the heroine of this mirthful and thrilling film, with Wilbur Higgins, Les Bates and others in support.

CATCH LINES

Dick Holt as a golf fanatic and a box car loaded with thrills on the Loveland Limited! Fights galore, slapstick comedy of the real laugh-getting brand, a pleasing romance! Watch for "Once in a Lifetime!"

A Fight to the Finish

(Columbia Pictures Corp.—4514 Feet)

(Reviewed by George T. Pardy)

ANOTHER lively William Fairbanks vehicle that travels at a slap-dash pace from start to finish and registers as sufficiently amusing entertainment for the average fans. The picture lives up to its title by staging a prize fight scene that is well handled and ends in unexpected fashion when the hero is knocked out. This isn't according to established screen ethics, but there's a "joker" in the proceedings, for it transpires that the loser was doped. Moreover, he takes justifiable revenge by beating the victor to a pulp in the dressing-room, immediately after the regulation contest, so that matters are evened up nicely after all. Also, he wins a pretty girl and is reconciled to a wealthy parent who was weary of his "knock-about-town" tactics. The film won't appeal to the high-brow element, but those who enjoy rough physical thrills with a bit of romance on the side will pronounce it O. K.

THEME. Fight melodrama. Hero cast off by wealthy father, whips boxing champion in street fight when latter insults girl. He meets champion in ring, is doped, defeated; but thrashes victor in dressing-room, wins girl.

PRODUCTION HIGHLIGHTS. Comedy stuff at start. The street scrap. Scene where hero is knocked out in ring and later thrashes conqueror in dressing-room.

EXPLOITATION ANGLES. Feature Bill Fairbanks and clever work of Phyllis Haver in feminine lead. Boost the fights scenes. Bill as crackerjack thrill melodrama.

DRAWING POWER. Should get the money wherever they like the fighting game and sustained fast action.

SUMMARY. A typical Bill Fairbanks film, speedy and full of ginger. Stages good boxing contest.

THE CAST

Jim Davis ..... William Fairbanks
Mary Corbett ..... Phyllis Haver
Cyrus J. Davis ..... Tom Ricketts
Pat O'Brien ..... Pat Harmon
Henry McBride ..... William Bolder
Battling Wilson ..... Leon Beauman

Author, Dorothy Howell. Director, Reeves Eason. Photographed by George Meehan.

SYNOPSIS. Jim Davis' escapades about town result in his wealthy father pretending to be bankrupt and turning Jim loose to shift for himself. Jim thrashes a husky who insults Mary Corbett in the street. The whipped one turns out to be Battling Wilson, the State boxing champion. Urged on by Mary, Jim tackles Wilson in the ring. He is doped and suffers defeat, but exacts revenge by beating up his conqueror in the dressing-room. Jim wins Mary and is reconciled to his father.



William Fairbanks, the star of "A Fight to the Finish," a Columbia picture

A Fight to the Finish (Columbia Pictures

PRESS NOTICE

THAT ever-popular athlete and stunt actor, William Fairbanks, will be seen in his latest starring vehicle, "A Fight to the Finish," at the ——— Theatre on ———. This film presents Fairbanks as a young chap whose penchant for having a good time leads his wealthy father to pretend he is bankrupt and send the son out to hustle for himself. When the hero whips a boxing champion who insults a pretty girl, he sees fame ahead and tackles the fighter in the ring. He is doped, knocked out, but has revenge by thrashing his conqueror with his fists.

Bill Fairbanks is at his best in this, supported by a fine cast, with Phyllis Haver as heroine.

CATCH LINES

How good is a champion outside of the ring? Might a chap who didn't know the champ beat him if he wasn't scared by the boxer's reputation? You'll find the answer in this picture!

One of the Bravest

(Gotham—5679 Feet)

(Reviewed by Chester J. Smith)

GOTHAM has a good action and thrill picture in this one, which has Ralph Lewis in the starring role. It is the same general type of many of the fire pictures that have gone before, but it has some elements about it that have been missing in the others. Director Frank O'Connor handled his material nicely and the cast throughout does its work well. There is a touch of the Abie's Irish Rose style of comedy in the picture, which might have spoiled the whole thing had it been less deftly done. The comedy has not been overdone and the conflict between the Irish and the Jewish element adds much to the attractiveness of the picture both in humorous situations and pathos.

THEME. Melodrama, in which the young hero with an inborn dread of fire rises to the supreme occasion, proves himself one of the bravest, recovers the fire department funds which have been foolishly invested by his mother and wins the girl of his choice.

PRODUCTION HIGHLIGHTS. The fire scenes which show the collapse of an entire building. The sensational jump into the fire net when young Dan Kelly saves the man who has swindled his mother of the fire funds.

EXPLOITATION ANGLES. The easy and effective tieup with fire departments. The thrilling fire scenes and daring rescue.

DRAWING POWER. Should be very pleasing wherever a real thrill picture is appreciated. In addition it has a logical story well above the average.

SUMMARY. A good action thrill picture with many daring exploits, well acted by a competent cast and well directed. Has an abundance of suspense and some good comedy angles that are not overdone.

THE CAST

John Kelly.....Ralph Lewis
Dan Kelly.....Edward Hearn
Morris Levin.....Sidney Franklin
"Satin" Sanderson.....Pat Somerset
Mrs. Kelly.....Claire McDowell
Sarah Levin.....Marion Mack

Story by James J. Tynan. Directed by Frank O'Connor; continuity by Henry McCarty; photographed by Ray June.

SYNOPSIS. Young Dan Kelly passes the fire department examinations and is assigned to the battalion under the command of his father, John Kelly. The youngster has an inborn dread of fire and falters in his first assignment. He is threatened with dismissal by his father. Young Dan is in love with a Jewish girl, whose father advances funds when Mrs. Kelly misappropriates the money of the fire department left in the keeping of John Kelly. Young Dan is called to a fire, sees the swindler, who has made prey of his mother, trapped on the top floor of the burning building. He mounts a scaling ladder, battles with the swindler, recovers the money and saves himself and the swindler by jumping into the fire net. The Irish and Jewish families become reconciled and Dan marries the Jewish girl.



Ralph Lewis, who appears in the Gotham production "One of the Bravest."

One of the Bravest (Gotham)
PRESS NOTICE

ONE of the most thrilling fire pictures ever made comes to the ——— theatre next ———. It is "One of the Bravest," a Gotham production, with Ralph Lewis in the starring role. A different fire picture is promised in this one. It contains all of the sensational features that characterize productions of this type, but at the same time it has a logical story with comedy situations of the Abie's Irish Rose type between a Jewish and an Irish family.

The Los Angeles Fire Department was used in the two thrilling fire scenes which actually depict the burning of a seven story apartment house.

CATCH LINES

See the thrilling seven story jump into the fire net. A new type of photo-drama with a different kind of story. That sterling actor Ralph Lewis as One of the Bravest. The greatest and most spectacular fire scenes ever made.

We Moderns

(First National—6655 Feet)

(Reviewed by Frank Elliott)

THIS one looks like a ready-made box office success. It has all the ingredients calculated to please the taste of present day picturegoers. It is an adaptation of the Israel Zangwill's play and deals with the "wild" doings of an English flapper and her "set." While the picture hasn't the punch of "Flaming Youth," and the action lacks interest-holding qualities at times, Miss Moore works like a Trojan to put it over and everyone, no doubt, will vote that she succeeds in making her role at least, worth the money to see. One of the highlights of the production is the Treasure Hunt, a fad of the flapper's companions, and which takes her on a tour of London. Here we have some genuine shots of the British metropolis, made during Miss Moore's recent trip to Britain. The other big moment comes when an airplane crashes into a Zeppelin in which a gay party is being staged. The plane falls and the Zeppelin, enveloped in flames, follows. This sequence is done in color and carries a good kick. There are many comedy situations in the earlier reels. Miss Moore is supported by a good cast, including Jack Mulhall as leading man.

THEME. A comedy drama in which an English flapper "has her wings singed" but comes out O. K., and decides to drop her wayward ways.

PRODUCTION HIGHLIGHTS. The "Treasure Hunt." Colleen riding horse into drawing room. Scene when heroine's fiance discovers her in Pleat's rooms.

EXPLOITATION ANGLES. Inasmuch as Flaming Youth was such a box office hit and this one is along the same lines, emphasize this fact in selling it to the public. Boost this as Miss Moore's best work since Flaming Youth.

DRAWING POWER. Will undoubtedly do business because of popularity of star and good box office title.

SUMMARY. Colleen Moore scores once more in this comedy of post-war London. There's a lot of fun, and good punch in the crash and fall of the Zeppelin.

THE CAST

Mary Sundale.....Colleen Moore
John Ashlar.....Jack Mulhall
Oscar Pleat.....Carl Miller
Sir Robert Sundale.....Claude Gillingwater
Lady Kitty Sundale.....Clarissa Selwyn
Dick Sundale.....Cleve Moore
Joanna Herzberg.....Blanche Payson

By Israel Zangwill. Directed by John Francis Dillon. Photographed by T. D. McCord.

SYNOPSIS. Mary Sundale, a product of the post-war period, keeps her parents in a continual state of anxiety with her unconventional ways. She becomes infatuated with Oscar Pleat, egoist, author and "God's gift to women." In the course of a Treasure Hunt, Mary enters Pleat's rooms, but is saved by John Ashlar, who really loves her. But Mary continues to associate with Pleat and accompanies him and a party on a ride in a Zeppelin, which is struck by an airplane and destroyed. Mary escapes. She sees the follies of her ways and reforms. She weds Ashlar.



Colleen Moore, star of "We Moderns" A First National production.

We Moderns (First National)
PRESS NOTICE

COLLEEN MOORE out flames "Flaming Youth," in her latest screen vehicle, "We Moderns," based on Israel Zangwill's stage success of the same name, and which will come to the ——— Theatre, commencing ———. This is a story of modern youth in England in the post war period, a younger set throwing aside Victorian conventions and enjoying life no matter where it may lead. Miss

Miss Moore is supported by Jack Mulhall, Claude Gillingwater, Carl Miller, Clarissa Selwyn, Blanche Payson and her brother, Cleve Moore.

CATCH LINES

A story of modern youth, revolting against Victorian conventions. Out flames "Flaming Youth." Life in Post War London as sparkling, swift and surprising as Zangwill paints it. A laughter, surprise and poignancy. thousand moments of dramatic grip,

The Part Time Wife

(Lumas Film Corp.—5900 Feet)

(Reviewed by George T. Pardy)

AN independent production of superior quality, "The Part Time Wife," with a title bound to arouse curiosity, has two angles to its plot that should insure box office success. The first is that the fans are given a very comprehensive view of picture-making in Hollywood, something that always pleases them even though such peeps behind the scenes have been frequently utilized as screen material. The second is that the story brings up the vexed question of whether a man can be happy when married to a woman whose earning ability puts him completely in the shade. Most folks are familiar with such cases, although the participants in the marital problem may not be up against the high financial film game; and will therefore watch with interest for the picture solution. There's a genuine human touch to this feature, which is well acted and directed, with Alice Calhoun and Robert Ellis giving fine emotional performances as the leads, and excellent support furnished by the remainder of the company.

THEME. Heart drama. Married life of film star and poor newspaper man almost wrecked by wife's preoccupation with her work, but both find happiness at last.

PRODUCTION HIGHLIGHTS. The Hollywood atmosphere and interesting shots of films in making, studio sets, views of screen celebrities. Emotional urge. Scene where husband thrashes wife's leading man.

EXPLOITATION ANGLES. Harp on question of whether marital life can go smoothly where woman earns more money than husband. Play up the Hollywood stuff big.

DRAWING POWER. Has general audience appeal, should win in average house.

SUMMARY. A good heart drama. Shows life behind scenes at Hollywood, colorful, entertaining, emotionally effective. Plot tackles interesting domestic problem.

THE CAST

Doris Fuller	Alice Calhoun
Kenneth Scott	Robert Ellis
Dewitt Courtney	Freeman Wood
Ben Ellis	Edward Davis
Allen Keane	Charles West
Nita Northrup	Janice Peters
Toodles Thornton	Patricia Palmer

Author, Pegy Gaddis. Director, Henry McCarty. Photographed by Jack McKenzie.

SYNOPSIS. Doris Fuller, noted screen star, and Kenneth Scott, poor newspaper man marry. Trouble comes when Doris, at her husband's request, leaves the screen. Doris goes back to studio work and between making pictures, lives with Kenneth. The latter grows jealous of Doris' leading man and thrashes him. Also, in revenge, he makes love to another woman. A clean break between the couple results. Kenneth writes a successful play. They are reconciled when Doris is injured in the studio.



Alice Calhoun, who appears in "The Part Time Wife," a Gotham production released through Lumas.

The Part Time Wife (Lumas Films)

PRESS NOTICE

A COMPREHENSIVE view of films in the making around the Hollywood studios is presented in "The Part Time Wife," a heart drama of absorbing interest which will be the big screen attraction at the ——— Theatre on ———. The picture deals with marital troubles of a newspaper man and his wife, the latter a noted screen star. She leaves the profession at his request, but later returns and only lives with him at intervals. The final break occurs when he thrashes her leading man. Reconciliations come when the husband writes a successful play and regains his wife when she is injured in the studio.

Alice Calhoun and Robert Ellis are the leads.

CATCH LINES

What happens when a wife's income is bigger than her husbands? He was an average man, and wed a movie star.

Borrowed Finery

(Tiffany Productions—6500 Feet)

(Reviewed by George T. Pardy)

MELODRAMA, with society trimmings, a bit of underworld atmosphere, as exemplified in the person of a canny high-class crook who wheedles the innocent heroine, a pretty model with a weakness for costly clothes, into aiding his unlawful quest for jewels; and a generous sprinkling of thrills. While the plot is rather far-fetched and unconvincing in spots, such little inconsistencies are covered up by rapid action and effective characterizations contributed by the leading players. As a program offering "Borrowed Finery" should prove a satisfactory investment for the exhibitor. It is lavishly produced, with handsome settings, a party scene that is full of "pep," and a gown display of regal magnificence that has a great appeal for feminine patrons. Louise Lorraine carries off chief dramatic honors in the heroine role, Ward Crane registers as a capable lover, Lou Tellegen shines as the polished crook gent and Gertrude Astor portrays the wordly-wise dress model successfully.

THEME. Melodrama, with innocent heroine fond of fine clothes, who becomes dupe of society crook, but is rescued by honest suitor.

PRODUCTION HIGHLIGHTS. The gorgeous dress-parade, fashion show. Party scene. Scene where Harlan steals jewels. His arrest by hero. Happy climax.

EXPLOITATION ANGLES. Play up title. Boost fashion display as lure for feminine patrons. Advertise society atmosphere, as well as thrilling melo punches and heart interest.

DRAWING POWER. A good card for neighborhood and smaller houses.

SUMMARY. Fast-moving melodrama with society backgrounds, elaborate settings, a fashion show that will please women folks, plenty of thrills and satisfactory romance.

THE CAST

Sheila	Louise Lorraine
Channing Maynard	Ward Crane
Harlan	Lou Tellegen
Billy	Taylor Holmes
Mrs. Borden	Hedda Hopper
Maisie	Gertrude Astor
Mrs. Brown	Trixie Friganza

Author, George Bronson Howard. Director, Oscar Appel.

SYNOPSIS. Channing Maynard falls in love with Sheila Conroy, a dress model. Harlan, a society crook, posing as a Government agent, hires Shelia as an assistant and enlists her aid in obtaining jewels belonging to Mrs. Borden. After various adventures, Harlan gets away with the jewels, but is pursued and arrested by Maynard. Sheila again seeks work as a model, but Maynard persuades her to marry him.



Louise Lorraine who appears in "Borrowed Finery" a Tiffany production.

Borrowed Finery (Tiffany Prod.)

PRESS NOTICE

THE trials of a working girl whose love of costly clothes unwittingly leads her into the clutches of a clever society crook, form the theme of "Borrowed Finery" which is listed as the main screen attraction at the ——— Theatre on ———. This fast-moving society melodrama is packed with countless thrills and never-failing suspense, offers an appealing romance, and stages a fashion show guaranteed to win the admiration of all feminine patrons. Charming Louise Lorraine gives the best performance of her career as heroine Sheila.

The supporting cast includes such well known players as Ward Crane, Lou Tellegen, Taylor Holmes, Trixie Friganza, and other popular lights of the screen.

CATCH LINES

Hungry for the beautiful things of life, this girl dressed herself in borrowed finery.

Hogan's Alley

(Warner Bros.—6310 Feet)

(Reviewed by George T. Pardy)

STRAIGHT hokum melodrama, thrills piled up regardless of logic, hurry-up action all the way, slap-stick comedy, East Side settings and manners with contrast obtained by an excursion into the realms of higher social strata—of such old-fashioned material is "Hogan's Alley" constructed. The so-called "intellectuals" will turn thumbs down upon it, of course, as crude entertainment. Just the same, there's a ready market awaiting such films in certain communities where patrons will get all worked up over the slam-bang excitement of the prize fight scene, cheer the hero's aeroplane pursuit of the train carrying away his sweetheart, gasp with satisfaction when he knocks the villain for a goal and laugh in sympathy with the picture's somewhat primitive brand of humor. Its box value depends altogether on the class of trade you are catering to. Monte Blue performs with dynamic vigor as the pugilistic hero, Patsy Ruth Miller is attractive as his little Irish sweetheart and Willard Louis scores as her uncouthly comic papa.

THEME. East Side melo with comedy twists. Hero a pugilist, in trouble through injuring ring opponent, has lurid adventures, saves sweetheart from designing rascal.

PRODUCTION HIGHLIGHTS. The big fight scene. Shots of former ring champs. Comedy relief. Hero's escape from police.

EXPLOITATION ANGLES. Feature Monte Blue and Patsy Ruth Miller. Play up the ring contest, Monte's successful dodging of the cops, scene where he chases train in plane. Bill as strenuous East Side melo.

DRAWING POWER. Should win wherever they want action plus, redhot thrills, fun and romance and aren't too particular as to logical plot development.

SUMMARY. Lots of hokum melodrama and comedy in this one. Something doing all the time, story offers various absurdities, but fast action and spectacular thrills make it a likely box office card for many houses.

THE CAST

Lefty O'Brien	Monte Blue
Patsy Ryan	Patsy Ruth Miller
Michael Ryan	Willard Louis
Dolly	Louise Fazenda
A Stranger	Ben Turpin
Battling Savage	Frank Hagney
Mother Ryan	Mary Carr

Author, Gregory Rogers. Director, Roy Del Ruth. Photographed by Charles van Enger.

SYNOPSIS. Lefty O'Brien, pugilist, is engaged to Patsy Ryan, East Side belle. A wealthy doctor's attentions to Patsy cause trouble between the lovers. Patsy is induced to accompany the doctor on a train to his mountain lodge. The train halts when it hits an auto in which Lefty is riding, engineer gets off and the train runs wild. Lefty pursues in an airplane, stops the runaway, finds the villain making advances to Patsy in a drawing-room car, thrashes him and wins back his girl.



Monte Blue, who has one of the leading roles in "Hogan's Alley," a Warner Bros. production.

Hogan's Alley (Warner Bros.)

PRESS NOTICE

A RIP-ROARING melodrama of New York's East Side, with plenty of comedy relief is presented in "Hogan's Alley," which is scheduled for the screen of the ——— Theatre on ———. The hero is a pugilist and the opening reel offers a prizefight of tremendously realistic proportions. His sweetheart, a little Irish girl, is decoyed away by a wealthy physician who takes her on a train. The hero pursues in an aeroplane, boards the train and rescues her. Thrills and red-hot spectacular action all the way through. Monte Blue and Patsy Ruth Miller in the hero and heroine roles.

CATCH LINES

Monte Blue and Patsy Ruth Miller in a picture that vibrates with thrills, laughter and romantic lure. Look for the big prizefight scene and the spectacular stunt where Monte chases and boards runaway train from airplane.

The Unguarded Hour

(First National—Seven Reels)

(Reviewed by Frank Elliott)

HERE we find the hero of "The Sea Hawk," Milton Sills, in a decidedly new role, that of an Italian nobleman who has banished women from his heart and spends all his time wrapped up in radio experiments. And then one day an American girl (Doris Kenyon) seeking new fields of adventure, arrives at the duke's home, rather unexpectedly in fact as her plane crashes into the radio towers and falls a mass of wreckage in the nobleman's garden. And then the girl by her unconventional ways soon has the duke head over heels in love with her. There are some fine comedy moments, credit for which should go to Miss Kenyon who in this instance deserves as much praise as the star for putting the feature over. Laid in a beautiful Italian setting for the most part, the production is one of rare beauty from a scenic viewpoint.

THEME. A romantic drama of an American girl who goes to Italy and tames a woman-hating nobleman, bringing him to her feet.

PRODUCTION HIGHLIGHTS. The crash of the airplane into the duke's garden. The "rescue" of the girl by the duke. The "Unguarded Hour" sequence. The love scenes between Sills and Miss Kenyon. The discovery of the villain attempting to attack the heroine.

EXPLOITATION ANGLES. Boost the names of the stars. They are box office magnets. Clock displays, using posters advertising picture and cards warning folk not "to be late for 'The Unguarded Hour.'" Stills of Sills and his laboratory in radio window displays.

DRAWING POWER. Should attract good business to any house.

SUMMARY. Real entertainment every foot of the way. Artistically mounted and beautifully photographed. And several thrills thrown in for good measure.

THE CAST

Andrea	Milton Sills
Virginia Gilbert	Doris Kenyon
Bryce Gilbert	Claude King
Duchess Bianca	Dolores Cassinelli
Russell Van Alstyne	Cornelius Keefe
Gus O'Rorick	Jed Prouty
Stelio	Charles Beyer
Elena	Lorna Duveen

By Margaretta Tuttle. Directed by Lambert Hillyer. Photographed by Roy Carpenter.

SYNOPSIS. Caught about to elope with Russell Van Alstyne, Virginia Gilbert is shown the folly of her act by her father. The elopement is called off and Virginia goes to Italy to visit the Duchess Bianca to whom her father is engaged. Virginia at once tries to interest Duke Andrea, radio experimentalist. He eventually falls in love with her. The duke's sister, Elena, is involved in an affair with Count Stelio, who refuses to marry her. The count makes advances to Virginia. He is discovered by Andrea, who seeking to avenge his sister, dashes for Stelio who falls to his death over a balcony. Virginia and Andrea wed.



Doris Kenyon, appearing in "The Unguarded Hour" a First National release.

The Unguarded Hour

(First National)

PRESS NOTICE

MILTON SILLS and an excellent cast, including Doris Kenyon in the leading feminine role, comes to the ——— theatre, commencing ——— in "The Unguarded Hour," from the pen of Margaretta Tuttle. Sills is seen in the role of an Italian nobleman, interested in radio experimentation, who hates all women—until Doris Kenyon visits his home with her bewitching ways makes him fall for her like a ton of bricks. Of course the star gets plenty of opportunities to do his usual "he man" stuff and there is a typical Sills fight at the close.

CATCH LINES

A madcap maid out to win the heart of the man who hates all women. One glorious hour of romance on the Riviera. The drama of a man who hid from love and the girl who found him.

The Only Thing

(Metro-Goldwyn—5736 Feet)

(Reviewed by George T. Pardy)

A TYPICAL Elinor Glyn picture, with mythical kingdom background, an unhappy princess betrothed to a king who sports a peculiarly beast-like countenance, and a handsome young English Duke who wins the royal lady's favor and carries her off from her unpleasant surroundings. It is beautifully produced, too much praise cannot be given the exquisite photography and attractive settings, and both Eleanor Boardman and Conrad Nagel are not only good to look at in the leading roles, but give performances remarkable for sincerity and natural appeal. This combination of artistic camera-work and excellent acting achieves wonders in the way of agreeable entertainment with a plot that, lacking such aids, or possibly the skilled guidance of director Jack Conway, wouldn't grade very high as an amusement factor. As it is, the feature runs smoothly, revels in spectacular thrills and hectic romance and has all the earmarks of a successful box office product.

THEME. Romantic drama. English Duke visits mythical kingdom of Chekia, wooes princess betrothed to reigning monarch, wins and carries her off triumphantly.

PRODUCTION HIGHLIGHTS. Acting of Miss Boardman and Conrad Nagel, good work by huge supporting cast. Superb photography, alluring backgrounds. Meeting of hero and princess. His swordsmanship. Their escape to yacht.

EXPLOITATION ANGLES. Play up Elinor Glyn. Feature Conrad Nagel and Miss Boardman. Praise story's romantic appeal, magnificent settings, colorful atmosphere.

DRAWING POWER. A first-run attraction which should have equal success among the smaller houses.

SUMMARY. Looks like a good box office asset. Follows much the same trail as most of Elinor Glyn's yarns, but is so beautifully produced, well directed and cleverly acted that it promises to satisfy fans in general.

THE CAST

Princess Thyra	Eleanor Boardman
Vane, Duke of Chevenix	Conrad Nagel
The King	Edward Connelly
Sir Charles Vane	Louis Payne
Gigberto	Arthur Edmund Carew
Princess Erek	Vera Lewis
Princess Anne	Carrie Clark Ward

Author, Elinor Glyn. Director, Jack Conway.

SYNOPSIS. Harry Vane, Duke of Chevenix, visits Chekia, falls in love with Princess Thyra. Latter marries the King, but immediately after the wedding a revolution starts and the monarch is killed. Thyra is carried off by Gigberto, leader of the rebels. Later, Gigberto is imprisoned by the people. Vane disguises himself as Gigberto. He and Thyra are tied together and thrown into the bay. Vane manages to sever their bonds, and supporting Thyra, swims to his yacht, anchored near by. Thyra admits her love for her rescuer.



Eleanor Boardman, star of "The Only Thing," Metro-Goldwyn's Elinor Glyn story.

The Only Thing (Metro-Goldwyn)
PRESS NOTICE

LOVERS of romance framed in a setting of royal pomp and magnificence can look forward to a treat when Elinor Glyn's latest story in picture for—"The Only Thing," is presented at the ——— Theatre on ———. This is a mythical kingdom tale, wherein an English Duke visiting abroad falls in love with Princess Thyra, betrothed to the king. The marriage takes place, the king instantly killed in a revolution, and the young lovers pass through many spectacular adventures ere they find refuge on board the Duke's yacht. An exceedingly beautiful production, with Conrad Nagel and Eleanor Boardman as hero and heroine, alive with thrilling action.

A large and talented supporting cast is in evidence.

CATCH LINES

The titled lover wooed the Princess who was betrothed to the King. She wed the monarch but Fate dissolved the unnatural union.

Two Fisted Jones

(Universal—4555 Feet)

(Reviewed by George T. Pardy)

AN entertaining Westerner, with a mystery angle to the plot that is cleverly developed and piles up the suspense, without the spectators being able to solve it until the final reel. The picture opens in rather deliberate style, but soon gathers speed and once it does there's no slackening of fast and furious action throughout. They've given Jack Hoxie quite a lot of love-making to do in addition to his usual riding feats and exhibitions of physical prowess and he acquits himself admirably as a "squire of dames." There's some regular hurricane stuff in the scene where Jack and the cowboys round up a bunch of rustlers and save the cattle that are being run off. The big punch registers when Hoxie gallops his horse into the midst of a wedding ceremony and stops the tying-up of his girl to the other chap. Kathryn McGuire is a pleasing heroine, Frank Rice makes a definite hit as "Old Bill," William Steele does excellent work in the villain role and the support is O. K.

THEME. Western melodrama. Hero pursues search for a mysterious person named "Two Fisted Jones," gets involved in variety of adventures, and saves girl he loves from marrying an impostor.

PRODUCTION HIGHLIGHTS. The sustained swift action, riding and fighting thrills, sentimental sequences, local color. Hoxie's ride to halt marriage ceremony.

EXPLOITATION ANGLES. Feature Jack Hoxie. Play up the mystery complications. Bill as exciting Westerner with unusual amount of heart appeal and decisive thrills.

DRAWING POWER. Good for any house where peppy Westerners are in demand.

SUMMARY. A brisk Western melodrama. Well handled mystery element lifts plot out of familiar paths. Has plenty of thrills and satisfactory love interest.

THE CAST

Jack Wilbur	Jack Hoxie
Mary Mortimer	Kathryn McGuire
Hank Gage	William Steele
Bart Wilson	Harry Todd
Old Bill	Frank Rice
The Traitor	Paul Grimes
Henry Mortimer	William Welsh
Paul Jones	Frederick Cole

Author, Sarah Saddoris. Director, Edward Sedgwick. Photographed by Harry Newman.

SYNOPSIS. While hunting for a missing man out West Jack Wilbur falls in love with Mary Mortimer, whose ranch is in danger of seizure by money-lender Wilson. Latter hires rustlers to run off Mortimer's cattle. Hank Gage induces Old Bill, a hermit, to identify an imposter as the man Jack is seeking, and the former is scheduled to marry Mary. Jack, after joining cowboys and spoiling rustler raid, rides into the church and stops the wedding. Old Bill recognizes Jack as the missing man and the lovers are united.



Jack Hoxie, star of "Two Fisted Jones," a Universal production.

Two Fisted Jones (Universal)
PRESS NOTICE

JACK HOXIE in "Two Fisted Jones" an exciting Western melodrama, with a curious mystery angle and well developed romance, will be the chief attraction on the screen of the ——— Theatre on ———. This is one of Hoxie's best pictures in which the star distinguishes himself not only by his horsemanship and physical feats, but the appealing style in which he plays the loyal lover. The story turns on a question of identity, with a bully climax in which Hoxie rides into church just in time to save the girl he loves from marrying an imposter.

Kathryn McGuire appears in the heroine role, with William Steele, Frank Rice, Harry Todd and other favorite players in support.

CATCH LINES

The bride at the altar with an imposter! Up the aisle dashes a grim-faced cowboy. Clear the way!

The Scrapping Kid

(Universal—4664 Feet)

(Reviewed by George T. Pardy)

A WESTERN melodrama with the usual quota of physical thrills, better developed romantic interest than is generally found in this type of picture, timely comedy relief and enough realistic hand-to-hand battles to satisfy those whom its title will lead to expect a generous helping of combat diet. The hero is a philanthrophic sort of cuss, who adopts an orphan family without knowing that one of his wards is Betty, an eighteen-year-old girl. When he does find out, he turns her and the kids over to the sheriff's guardianship for propriety's sake and begins to consider an altogether different form of relationship to the winsome Betty. So starts the love affair, the smooth course of which is interrupted by the activities of three bandits with whom the hero has his hands full. The running down of these gentry provides all the excitement, and Art Acord, as the grim avenger, demonstrates his right to rank with the best of Western riding and fighting stars. The support is adequate and photography excellent.

THEME. Western melodrama. Ranchman adopts orphan he thinks is a child, but falls in love with her when he finds she is grown girl. Rescues her from bandits and gets big Government reward.

PRODUCTION HIGHLIGHTS. Fast action, glints of comedy, sentimental interest. Clever work of trained dog. The exciting fight episodes. Acord's athletic stunts.

EXPLOITATION ANGLES. Bill as fast Westerner, with sustained romantic interest, fights galore, spectacular thrills. Feature Art Acord.

DRAWING POWER. Suitable for neighborhood and smaller houses.

SUMMARY. Breezy Westerner. Lives up to title by offering plenty of furious fighting; comedy stuff bright and neatly interpolated. Has romantic appeal as well as melodramatic punch.

THE CAST

Bill Bradley	Art Acord
Betty Brent	Volma Connor
Mike Brent	Jimmy Bodwin
Hank Price	C. E. Anderson
Pete Hendricks	Jess Deffenbach
Slim Hawks	Hank Bell
Cliff Barrowes	Edmund Cobb
Sheriff Bolton	Dudley C. Hendricks

Author, E. Richard Schayre. Director, Clifford Smith. Photographed by William Nobles.

SYNOPSIS. Bill Bradley, ranchman, is in love with Betty Brent, who lives with the sheriff's family. Three bandits hold Bill up and throw him in his ranch cellar. Betty is decoyed to mountains by the outlaws. Bill escapes and pursues. After several hard fights he rounds up the bandits. The sheriff's men arrive and take charge of the prisoners, who are found guilty of a mail robbery. Bill gets a reward of $5000 from the Government, pays off a mortgage on his ranch and settles down with Betty.



Art Acord, star of "The Scrapping Kid," a Universal production.

The Scrapping Kid (Universal)

PRESS NOTICE

A TALE of love and adventure in the "great open spaces" is offered by "The Scrapping Kid;" listed as the banner screen attraction at the ———— Thetre on ————. This is a bully Westerner, in which Art Acord portrays a fighting ranchman who runs down a trio of bandits guilty of robbing the U. S. mails, gets a big Government reward and wins a pretty girl for his wife. The picture is alive with action from start to finish, studded with realistic combats and winds into a crashing climax. The love interest never fails, with Velma Connor giving an appealing performance as heroine Betty.

Edmund Cobb, Dudley Hendricks, Jimmy Bodwin, C. E. Anderson appear in important roles.

CATCH LINES

The odds were three to one, but that mattered nothing to the Scrapping Kid, once he got properly s' 'rted.

Wages For Wives

(Fox—6650 Feet)

(Reviewed by Thomas C. Kennedy)

ANOTHER John Golden stage success "Chicken Feed" is brought to the screen. This like others has undergone a change of title and at the same time a play that, on the stage, offered rather buoyant, though frail, entertainment gets long-winded and somewhat slow of foot in picture form.

It is a story having the advantage of general appeal, for its theme is concerned with the subject of financial distribution in the home—the division of the pay envelope. The subject leads to a strike of wives, a good comedy device and one which, we think, will serve as good material for that bright banter which is ever noticeable, and apparently ever new when the young and old married folks indulge in repartee for the purpose of "brightening up the party." It should, on that account, get a lot of publicity through conversation. It is interesting in spots—possibly interesting enough to get it over the ground where the travel is slow and laborious.

THEME. Comedy dealing with a trio of wives who go on strike for a more even split of the pay envelope.

PRODUCTION HIGHLIGHTS. The small town atmosphere and accurate detail in picturing the home life of the characters with which the play is concerned.

EXPLOITATION ANGLES. Concentrate on idea as to whether a "wife is a wage slave and if so is she underpaid," in publicity, contests, teaser ads and billing. Sell as diverting comedy dealing with a subject of vital interest.

DRAWING POWER. Seems best suited to score in houses with community following and smaller theatres.

SUMMARY. Lacks sufficient material to fill out the footage accorded it. Has some general appeal because of characters and is supplied with some good atmosphere, but slows up a lot in various places throughout the play.

THE CAST

Nell Bailey	Jacqueline Logan
Danny Kester	Creighton Hale
Hughie Logan	Earle Foxe
Luella Logan	Zasu Pitts
Jim Bailey	Claude Gillingwater
Chester Logan	David Butler
Annie Bailey	Margaret Seddon
Carol Bixby	Margaret Livingston
Mr. Tevis	Dan Mason
Judge McLean	Tom Ricketts

Based on "Chicken Feed" by Guy Bolton. Directed by Frank Borzage. Scenario by Kenneth B. Clarke.

SYNOPSIS. On the night of her wedding, Nell Bailey decides that she will not be a wife at all unless Danny Kester agrees to split fifty fifty with her on all he earns. He refuses and she goes on strike, succeeding in getting her mother and another young wife to join her. The deserted husbands have a hard job getting along but they hate to give in. Finally the striking wives and the husbands meet each other half-way and the strike comes to an end.



Jacqueline Logan, who appears in the Fox production "Wages for Wives."

Wages for Wives (Fox)

PRESS NOTICE.

JUST what happens when a wife goes on strike for higher wages is humorously related in the screen version of "Chicken Feed," a stage success which has been transferred to the photoplay by William Fox, with Jacqueline Logan, Creighton Hale, Earle Foxe, Zasu Pitts, Claude Gillingwater, David Butler and other well known players in the principal roles.

"Wages for Wives" tells the story of a bride who suddenly calls off the honeymoon because her husband does not agree that marriage should be a fifty-fifty partnership and that everything the man earns should be evenly divided between himself and the wife. She induces her mother and another woman to join her in the strike, which results in humorous and dramatic consequences which must be seen to be appreciated.

When Husbands Flirt

(Columbia Pictures Corp.—5500 Feet)

(Reviewed by George T. Pardy)

A COMEDY of errors and domestic complications wherein an innocent husband is made the goat for the escapades of his no longer young, but still gay partner, "When Husbands Flirt" trips along at a merry gait and affords amusing entertainment. There isn't much meat to the plot, which consists mostly of broadly humorous episodes rather loosely linked together, but breezy action and clever characterizations by the players keeps its interest alive, and there is no doubt that it will "get the laughs" in the average house and stack up well as a box office asset. Dorothy Revier and Forrest Stanley are the featured players, the former scoring as the suspicious wife and the latter a hit as the harassed hubby. But Thomas Ricketts gets the most fun out of his role—that of the elderly, deboniar and skirt-chasing Wilbur Belcher, whose night wanderings cause all the trouble between his young partner and the latter's spouse.

THEME. Domestic comedy. Young husband is unjustly blamed by his bride for philanderings with vamp for which his elderly but gay business partner is responsible, but proves himself innocent after much tribulation.

PRODUCTION HIGHLIGHTS. The net work of double-crossing by various characters. Wilbur's adventures with vamp. The lively comedy situations and good acting.

EXPLOITATION ANGLES. You can boost this as full of peppy incident and laughing gas. Title has pulling values, play it up. Feature three players mentioned above.

DRAWING POWER. Suitable for neighborhood and smaller houses.

SUMMARY. A domestic comedy with all kinds of comic complications, a blameless husband suffering for pranks of elderly beau who is his business partner. Has considerable audience appeal as light entertainment.

THE CAST

Violet Gilbert	Dorothy Revier
Henry Gilbert	Forrest Stanley
Mrs. Wilbur Belcher	Ethel Wales
Wilbur Belcher	Thomas Rickettes
Charlotte Germaine	Maude Wayne
Percy Snodgrass	Frank Weed
Joe McCormick	Irwin Connelly

Authors, Paul Gangelin and Dorothy Arzner. Director, William Wellman. Photographed by S. Landers.

SYNOPSIS. Violet Gilbert is annoyed when her recently acquired husband Henry, a lawyer, is obliged to work late one night. That evening his gay old partner, Wilbur Belcher, borrows Henry's car and goes joy-riding with Charlotte, a blonde vamp. Violet finds Charlotte's card case next day and plans a divorce, with Mrs. Belcher's assistance. Various complications follow, with innocent Henry suspected on all sides. He is finally cleared when the vamp explains matters to Violet.



Dorothy Revier, star of "When Husbands Flirt," a Columbia production.

When Husbands Flirt (Columbia Pictures)

PRESS NOTICE

A side-splitting comedy of domestic complications, one of the big laugh-getters of the year, "When Husbands Flirt" will be given its initial local showing at the ———— Theatre on ————. Snappy action and riot of fun distinguish this production which treats of the trials of a young, newly-wed husband whose wife suspects him of philanderings with a blonde vamp. The actual offender is his elderly but gay business partner, who borrows the younger man's car to take his charmer around. Forrest Stanley and Dorothy Revier fill the leading roles.

Thomas Ricketts makes a great hit as the flirtatious old beau, with Ethel Wales and other prominent players figuring in the support.

CATCH LINES

A five-sided, love mix-up that is full of pep and laughter.

Morals for Men

(Tiffany Productions—6500 Feet)

(Reviewed by George T. Pardy)

CONFUSED continuity and the director's failure to make some of the most important situations stand out clearly hamper this picture's appeal to such an extent that it classes as nothing better than an ordinary program attraction. Critical audiences won't find it attractive, but there are enough sensational punches, backed up by society atmosphere and a flavoring of sex suggestion, to get it over in certain communities. The plot pivots on the regeneration of a man and woman, the former winning through, the latter eventually finding suicide her only resource, this gloomy bit being partially lightened by a happy reunion between the male principal and his wife. Poor photography still further hurts the film, some of the lighting effects being simply atrocious. Conway Tearle does forceful acting in the hero roles, Agnes Ayres, as the luckless Bessie, hasn't a pleasant part to play and goes through it in listless fashion, while pretty Alyce Mills outclasses the leads by her clever portrayal of Tearle's wife.

THEME. Regeneration drama. Girl bootlegger and her "man" reform. He weds society girl and finds happiness. She is constantly blackmailed and commits suicide.

PRODUCTION HIGHLIGHTS. The hounding of Bessie by former confederate. Tearle's rescue of Marion from drowning. Society atmosphere. Scene where Bessie confesses past to husband and is cast adrift. Her suicide. Tearle's reconciliation with Marion.

EXPLOITATION ANGLES. Bill as society drama with regeneration theme, sensational thrills, and stress idea that "the woman always pays" in the long run.

DRAWING POWER. Depends on reaction of patrons to emotional thrills and sex appeal.

SUMMARY. Title and cast have pulling values. Film poorly directed and photographed. Has sex and sensational appeal. An average program offering.

THE CAST

Joe Strickland	Conway Tearle
Bessie Hayes	Agnes Ayres
Marion Winslow	Alyce Mills
Frank Bowman	Otto Matiesen
Mary	Mary Beth Milford
Leonard Wallace	John Miljan
Harvey Ober	Robert Ober

Adapted from Gouverneur's Story, "The Love Serum." Director, Bernie Hyman.

SYNOPSIS. Joe Strickland and Bessie Hayes decide to reform. They separate. Joe saves Marion Winslow, society girl, from drowning, redeems himself and weds her. Bessie is hampered by the blackmailing tactics of a former confederate. Joe aids her, his wife grows jealous and threatens divorce. Bessie, who has also married, is cast out when she confesses her past to husband. She straightens cut matters between Joe and Marion, but finally kills herself.



Conway Tearle, featured in "Morals for Men", a Tiffany production.

Morals for Men (Tiffany Productions)

PRESS NOTICE

THE story of a man's regeneration, and failure of a woman who had sunk low in the social scale to redeem herself is told in "Morals for Men," a heart-gripping drama which comes to the screen of the ———— Theatre on ————. It is a drama rich in colorful society atmosphere, sensational thrills and stringent heart appeal, with Conway Tearle giving a forceful performance as the man who wins out, and Agnes Ayres depicting the sad role of the "woman who pays." The work of Alyce Mills as the girl with whom the hero finally finds happiness stands out vividly.

Otto Matiesen, Robert Ober, John Miljan and other well known lights of filmdom appear in support.

CATCH LINES

Her past haunted her like a grim spectre, when she found there was one standard of morals for men and another for women.

The Man From Red Gulch

(Producers Distributing Corp.—5437 Feet)

(Reviewed by George T. Pardy)

AN entertaining melodrama of the California gold rush epoch, the days of '49, well directed, handsomely photographed and providing Harry Carey with a role exactly suited to the capabilities of that versatile star. Folks who like the open air adventure films, garnished with the necessary romatic touch and stress of combat won't be disappointed in this feature. It's hardly the correct thing however, to advertise it as an adaptation of Bret Harte's "Idyl of Red Gulch," for not a single trace of that story's theme is to be found in the supposed picture version. But the film plot is quite exciting enough to stand on its own merits, the costumes and customs of the period are colorful and accurate, and its backgrounds exceedingly attractive. Harry Carey works in his usual vigorous style and gives a capital impersonation of the kindly-hearted hero Sandy, aided by an excellent supporting cast. The thrills come thick and fast, culminating in a fight aboard a river steamer that is a realistic ripper.

THEME. Melodrama of California '49 period. Hero befriends children of slain partner, wins love of their aunt and avenges pal's death at the finish.

PRODUCTION HIGHLIGHTS. The Indian battle. Sandy's adoption of the kids and meeting with Betsey. His ride to save latter from villain and scrap aboard steamer when bad man is knocked overboard and killed. The colorful atmosphere, fast action.

EXPLOITATION ANGLES. Don't bill Bret Harte's name, as patrons who expected a picturization of that author's work would feel they were tricked. Boost as vivid melo, with strong heart interest and feature Harry Carey.

DRAWING POWER. Good card for any house where slam-bang melodrama holds them.

SUMMARY. Snappy melo, with excellent California gold days atmosphere. Replete with exciting situations, adequate dash of romance, colorful and interesting.

THE CAST

Sandy	Harry Carey
Betsey	Harriet Hammond
Falloner	Frank Campeau
Frisbee	Mark Hamilton
Lasham	Lee Shumway
Mme. Le Blanc	Doris Lloyd
Colonel Starbottle	Frank Norcross

Scenario By Elliott Clawson. Director, Edmund Mortimer. Photographed by Georges Benoit.

SYNOPSIS. Sandy's partner, Falloner, is killed by gambler Lasham, who previously eloped with Falloner's wife. Sandy goes to take care of Falloner's two children and falls in love with Betsey, their aunt. Lasham induces Betsey to take the night boat for Sandy Bar with him, under the pretence of finding the children's mother. Sandy rides in pursuit, catches up with the steamer and swims to it. In the fight that follows Lasham is knocked overboard and drowned. Sandy marries Betsey.



Harry Carey as Sandy, "The Man from Red Gulch," a Prod. Dis. Corp. release.

The Man From Red Gulch (Prod. Dis. Corp.)

PRESS NOTICE

AN epic melodrama of the California gold days of '49, "The Man from Red Gulch," is the main screen attraction at the ——— Theatre on ———. Harry Carey appears as Sandy, the hero, whose partner is killed by a gambler that previously eloped with his victim's wife. Sandy vows vengeance, goes to take care of the dead man's two children and falls in love with Betsey, their youthful aunt. Lasham, the slayer, decoys Betsey aboard a river steamer. Sandy pursues, swims to the vessel and Lasham is knocked overboard and drowned in the fight which ensues. Sandy weds Betsey.

Harriet Hammond plays the feminine lead, supported by a sterling cast of screen favorites.

CATCH LINES

A stirring romance vibrating with colorful thrills, with the California Sierras for background in the days of old, the days of gold, the days of '49. A wonder picture of charm and beauty.

Three Pals

(Davis Distributing Div.—4987 Feet)

(Reviewed by George T. Pardy)

A ROMANTIC drama with a good deal of sympathetic lure, presenting a story not of extraordinary originality, but so pleasingly acted and well directed that it ranks as a likely box office asset for the average house. A quarrel between two hot-blooded old Southern gents which breaks up an engagement of their respective youthful descendants, a murder mystery and villain who goes to all lengths to gain the heroine's hand, with a good old race finish in which the girl in the case rides to victory—these are the chief ingredients of the tale, served up with colorful settings and seasoned with appropriate thrills. A couple of trained horses do some skilled detective work and are instrumental in bringing the arch-criminal to justice, they strain the probabilities, but it's a safe bet that nine out of ten fans will be rapturously excited over this specimen of equine sagacity. Marilyn Mills is wistfully pretty and appealing as Betty Girard, Walter Emerson a nice juvenile hero and the support is capital.

THEME. Dramatic romance, dealing with temporary separation of young lovers through parents' quarrel, a murder mystery, and big horse race with happy climax.

PRODUCTION HIGHLIGHTS. Marilyn Mill's clever work and intelligent stunts by her two equine pets. The romantic interest, thrills and exciting race scene.

EXPLOITATION ANGLES. Bill as romantic drama with appealing love affair. Stress the animal detective idea as first time horses have figured in such capacity. Feature Marilyn Mills and play up the race for the Owner's Sweepstakes.

DRAWING POWER. Should prove satisfactory card for neighborhood and small houses.

SUMMARY. Pleasing romance with good dramatic punches, a murder mystery and bully horse race to wind up with. Novel stunt developed of having two pet steeds discover clues which bring slayer to punishment.

THE CAST

Betty Girard	Marilyn Mills
Colonel Girard	Josef Swickard
Major Wingate	William H. Turner
Uncle Lude	Martin Turner
Larry Wingate	Walter Emerson
Wingate's Secretary	James McClaughlin

Author, L. V. Jefferson. Director, Wilbur F. McGaugh. Photographed by Robert De Grasse.

SYNOPSIS. A quarrel between Colonel Girard and Major Wingate separates Larry Wingate and Betty Girard, youthful lovers. Wingate's secretary fails to acknowledge receipt of a note paid by Colonel to the Major. Girard demands explanation, and the Major is shot and killed while calling on him. Girard is arrested. The secretary demands payment of the note or Betty's hand in marriage. She rides and wins $10,000 in race. Clues dug up by Betty's two pet horses establish the secretary's guilt as slayer. The lovers are reunited.



Marilyn Mills, star of "Three Pals," released by Davis Dis. Div.

Three Pals (Davis Distributing Div.)

PRESS NOTICE

A PLEASING romance of the Southland is presented in "Three Pals," starring Marilyn Mills, which comes to the ——— Theatre on ———. The story deals with the trials of two youthful lovers, temporarily separated when their respective fathers quarrel. There is an absorbing murder mystery, and a unique situation developed when the heroine's two pet horses dig up clues which result in the conviction of the slayer. Toward the climax an exciting horse race is staged, with Miss Mills winning a $10,000 stake which tides over all financial troubles, and paves the way for the lovers' reunion.

CATCH LINES

An enthralling romance of the sunny South, wherein two young lovers prove their loyalty. Thrills, suspense, a dark murder mystery, and wonderful exhibition of animal intelligence, all combined in "Three Pals."

Regional News from Correspondents

Cincinnati

A L. KINSLER manager of the Elite and Musea Theatres, Dayton, Ohio, motored to the big city last week, and made the rounds of the various film buildings visiting with the managers and buying numerous pictures and other theatre equipment.

F. J. Ferguson, manager of the Avondale Theatre, Columbus, O., spent several days here looking at numerous pictures some of which he booked for early showings.

The Universal Joy Club, held its regular meeting last week with Henrietta Bocklage its esteemed president in the chair. Manager Fred Strief presented the club with a phonograph and now they are hoping that someone will donate a piano. The club will give a dance on December 19th at which time Chas. Lowenburg the firm's local exploiteer will entertain with some new novelties. Al. Sugarman the short subjects manager has also promised to give his famous Irish monologue on that evening of unalloyed pleasure.

J. C. Patterson of the Grand Theatre, Lebanon, O., visited with several film managers last week booking several pictures.

A. Rahe of the Opera House at Clarksville, O., spent several days around the film building last week.

Johnny Eifert, office manager for Standard Film who contemplated to take the same position with F. B. O. has changed his mind and will remain at his old post.

Southeast

K. E. FINLEY, of the Opera House, Goldsboro, N. C., was a Charlotte visitor the past week looking over the productions for the coming Fall and Winter.

C. I. Gresham, of the Artcraft Theatre, Mooresville, N. C., was a Charlotte visitor along Film Row the past week.

James McWhorter, booker for Universal, has been confined to his home for several days with a severe cold.

The automobile races on the 11th was largely attended by out of town exhibitors. Charlotte declared a half-holiday for this event.

Bennie Lefeaux, of the Columbia Theatre, Albermarle, N. C., drove over to Charlotte the past week to set in a number of dates. Bennie states business is very good.

Charles Picquet, Vice President, of the M.P.T.O., of North Carolina, was a Charlotte visitor the past week, and he is very much enthused over the exhibitor's convention to be held in his town, Pinehurst, N. C., and he is making an effort to have this one of the largest meetings ever held in this state by the M.P.T.O.

R. T. Goode, former salesman with F.B.O., has been appointed manager of the Associated Exhibitors, succeeding Phelps Sassen who we understand has resigned.

Thomas Little, Manager of Producers Distributing Corporation's Exchange, in Atlanta, was a visitor the Past Week. Tom was formerly located in Charlotte.



J. F. White, Jr., manager of the Capitol theatre, Asheboro, N. C., E. L. Hedrick, and F. G. Newson also of Asheboro (left to right), on a hunting trip in eastern North Carolina. White got a "buck" on his first morning out.

Dan O'Connor has joined the sales force of Associated Exhibitors. Dan has been out of the territory quite a while and all the boys are giving him the glad hand and congratulating him on his returning.

B. S. Aronson, of the Aronson & Brown Amusement Company, of Raleigh, has taken over the Strand Theatre, of Salisbury. This theatre was formerly controlled by the Lexington Amusement Company of which the late Henry Varner was head.

R. D. Craver, President of the M.P.T.O., of North Carolina, has just returned from a trip to Florida and will remain in Charlotte a few days, after which he will again return to Florida.

George Lenehan, District Manager, of Producers and Distributors stopped in Charlotte en route to Washington from Atlanta.

The colored theatre in Oxford, N. C., owned by N. A. Maydanis, was destroyed by fire the past week.

Ernest Neiman, who has charge of the Sales Promotion, of Producers and Distributors, was a Charlotte visitor the past week.

Cicero Alexander, who has been selling for Metro-Goldwyn has accepted a position as salesman with F.B.O.

E. H. Bell, who was Secretary of the Film Board of Trade, has resigned and Miss Pearl Codel has been appointed as her successor.

Lawrence T. Lester, of Columbia, S. C., owner of the Rivoli and Ideal Theatres, was a Charlotte visitor the past week. It is reported that Mr. Lester is taking over the Broadway Theatre, of Columbia, S. C., which was purchased from R. D. Craver by Warner Brothers.

It is also reported that the National Amusement Company, of Greensboro, N. C., of which T. G. Leitch, is General Manager, will build a new $250,000 theatre in that city. This company already owns the National and Imperial theatres, there being no opposition in this city.

Milwaukee

OTTO MEISTER, manager of the White House theatre, Milwaukee, and the owner of a most enviable reputation as a host, will entertain several of the film row boys at Thanksgiving dinner. Among those who will enjoy Otto's hospitality will be Harry Hart, former branch manager of F.B.O., who is slowly convalescing from serious illness; J. G. Frackman, manager, and Charlie Koehler, assistant manager of Progress Pictures Company, and Mr. Meister's mother.

Charlie Lundgren, manager of the Milwaukee branch of the Producers Distributing Corporation, journeyed down to Chicago Saturday to see the Chicago-Wisconsin football game.

Frank Fischer and Sam Miller of the Fischers Paramount theatres of Madison and other Wisconsin cities, made a flying trip to Milwaukee last week, calling on the boys along film row.

Sam Schurman, manager of the Milwaukee branch of Metro-Goldwyn, has acquired a brand new bowling outfit, including all the little odds and ends. While the new slippers are still a bit slippery, Sam challenges anyone and everyone.

Mrs. Cleland, manager of the Bijou theatre at Kaukauna, Wis., visited the Milwaukee exchanges last week.

H. D. Charness, star salesman of the Milwaukee branch of the Progress Pictures Company, is now covering his territory in a Chevrolet.

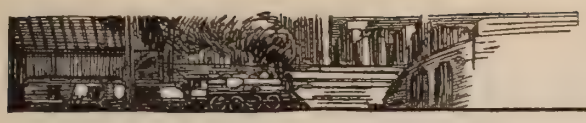
J. P. Gruwell, well know exhibitor of Wisconsin Rapids, Wis., stopped over in Milwaukee enroute to Chicago.

Mrs. J. G. Frackman, wife of the genial manager of the Milwaukee branch of the Progress Pictures Company, has left with their little son, Bernard, for Evansville, Ind., where she will spend several months recuperating from serious illness. While she has shown considerable improvement during the past week it is not yet certain that an operation can be averted. Meanwhile "Frack" is testing out the comforts and facilities of the leading local hostelries.

Walter Baier, manager of the recently established Milwaukee branch of Vital Exchanges, Inc., and one of the pioneer film distributors of this territory, has just returned from his initial trip in his new capacity.

Frank Cook, manager of the Bijou theatre at Appleton, Wis., made his monthly visit to the Milwaukee exchanges last week, and as usual permeated the atmosphere with optimism and good will.

"Dad" Wolcott of the Majestic theatre, Racine, Wis., was another well known and ever welcome visitor of the past week.



Chicago



ROY ALEXANDER, for the past year, manager of Universal's Chicago exchange, has been appointed assistant sales director of Universal for the middle west, and will have several exchanges in addition to the Chicago office, under his jurisdiction. The promotion comes as a reward for the excellent work which he has done in the Chicago territory since returning from Kansas City. William Brumberg, who has been Mr. Alexander's right hand man, and country sales manager, has been appointed exchange manager, and Ed. L. Brichetto, assistant branch manager. Lipton Astrachan becomes sales manager and Robert Funk will cover the south side territory formerly covered by Mr. Astrachan. Jack St. Clair covering towns of three thousand and over as special representative in place of Mr. Funk. Elmer Dunas goes to the Bloomington territory. Ted Schlanger, who had been connected with the Gregory organization for some time past, returns to Universal as short subject manager to fill the vacancy made by the resignation of Johnnie Mednikow.

Thanksgiving Day marked the 20th anniversary of Maurice Choynski's entrance into the motion picture business as an exhibitor. Mr. Choynski made his start in the 220 seat Odeon Theatre on Halstead Street, and has been actively engaged in business as a theatre owner ever since, at present operating the 700 seat Newberry Theatre on North Clark Street, the 700 seat Vision Theatre and the 1,700 seat Biltmore, both on West Division Street.

The De Luxe Theatre at Hammond, Indiana, was gutted by fire on Saturday morning, the interior being a total loss. The fire occurred just previous to opening time and there were no patrons in the theatre when the flames burst out. This is one of the houses owned by the Hammond Amusement Company.

H. H. Burns, manager of the Savoy Theatre, Simansky & Miller's West Madison Street House, is back on the job after being confined to his home for several weeks with typhoid fever.

Among the visiting film men seen on the row last week were Harvey B. Day, of Kinograms, and General Sales Director Metzger of Universal, who was in Chicago for several days before proceeding to Minneapolis and other points in the central west.

Johnnie Mednikow has resigned as short subject sales manager of Universal's Chicago exchange, to accept the position as Chicago manager of Associated Exhibitors. A group of friends gave a dinner to Mr. Mednikow Monday night at the Congress Hotel, in honor of his promotion. Former Manager Harris of Associated, will hereafter be connected with Pathe.

The Madison Theatre, Peoria, Illinois, celebrated its ninth anniversary last week, according to word from Manager H. C. Stickelmaier. A special program and handsome gold engraved invitation cards were features of the event.

The Pearl and Alcyon Theatres at Highland Park, formerly operated by William M. Pearl, have been leased to the Highland Park Theatre Company, which is headed by Louis Laemmle, for fifteen years. The theatres will be turned over to the new company immediately.

D. D. Cox has sold his Gem Theatre at Harvel, Illinois, to James Mackie.

The Opera House at Dahlgren, Illinois, has been condemned, and it is reported, will probably be torn down. Other Illinois theatres which are dark for the present include the Ozark, at Ozark, the Opera House at Medora, and the Palace at Macon.

Lynch Theatres, Inc., opened its handsome new Lido Theatre, on the night of November 25th. The main auditorium of the theatre represents a Venetian street scene, the side wells being Venetian loges in keeping with that city's custom of having loges attached to the buildings. In keeping with the architecture is the name of the Theatre, the Lido. The main floor of the theatre contains 1,852 seats and the balcony 603, making a total of 2,455. Those interested in the Lido Theatre, include V. T. Lynch, Jack Miller and Simon Simansky. According to Mr. Lynch, the new house is affiliated with the Balaban & Katz & Lubliner & Trinz Circuits.

Sollie Rogers of the Fox Film Corporation, was in Chicago this week and while here made his headquarters at the Drake Hotel.

Jack Sampson, for the past three years, manager of Film Booking offices of America's Chicago exchange, and one of the most popular film executives in this territory, and noted as a square shooter, has named November 29th to December 12th, inclusive, as Jack Sampson's Own Success Week.

The official opening of the new home of Pathe Exchange at 1021-27 South Wabash Avenue, was a gala event of last week in Chicago film circles. Branch Manager J. S. Gillick and staff welcomed visiting exhibitors and exchange men throughout the day.

Lee Woodyat has been appointed country sales manager of Warner Brothers' Chicago exchange. Mr. Woodyat has been associated with Edwin Silverman for many years and enjoys a wide acquaintance and popularity throughout the territory.

John L. and Irving A. Biba opened the handsome new Ritz Theatre, 6334 Roosevelt Road, this week. Preceding the formal opening to the public, an invitation performance was held at the Theatre on Wednesday evening, at which exchange men, exhibitors and friends were guests of the management.



New England



GEORGE A. HICKEY, New England supervisor of the Metro-Goldwyn organization with headquarters at 60 Church street, Boston, has left to take charge of the territory which includes Philadelphia, Pittsburgh, Washington and Charlotte, N. C.

On the eve of his departure the entire staff and office force of the Metro-Goldwyn organization gathered Friday evening at the New England headquarters, where a catered supper was served. M. N. Wolf,, manager of the Boston offices, on behalf of the office force and staff, presented Mr. Hickey with a handsomely fitted leather travelling bag as a token of the esteem in which Mr. Hickey is held by those associated with him during the past year.

In keeping with the general plan of the parent company, Vital Exchanges, Inc., have opened New England distributing headquarters at 44 Church street in Boston's Film Row, with Harry Segal, formerly with the Pioneer company, as manager. On the sales organization are Myer Gruber, formerly with the Golden organization in Boston, as city salesman; William Snyder, formerly with Universal, who will cover Maine, New Hampshire and Vermont; Edward Klein, well known in the New England district, and formerly with the New England Distributing Corporation, covering southern Massachusetts and Rhode Island, and Josph Blott, who will cover western Massachusetts.

At New Haven, Vital Exchanges, Inc., has opened a Connecticut distributing office at 134 Meadow street. Louis Stern is manager of the office and Samuel Friedman will be the salesman operating through that state.

The First National organization in New England, including sales and office force, is out to win the nation-wide special drive of First National distributing agencies. The contest continues through December and January.

A new theatre is being erected at Middletown, Conn., under the direction of A. Saraceno, president of the S. S. Amusement Corporation. It is a separate building and will seat 1,400. Work has already started on the structure and it is expected that it will be ready to open early in February.

Martin Kelleher of the First National exchange has returned to New Haven and reopened the First National's Connecticut exchange on Meadow street.

Friends of E. A. Easchman of New York, who number legion in New England where he was at one time located, are forwarding congratulatory messages to him upon his association with United Artists.

Jack Sharples, formerly in charge of distribution of films from Boston, succeeds John J McHenry of New Bedford in the Allen & Charette circuit.

George Allen, who recently disposed of his interests in the Allen & Charette circuit at New Bedford, is a frequent visitor to Boston's Film Row and rumor has it that he may later become a permanent factor there by associating himself with one of the exchanges.

A. B. Carter, formerly manager of the Gray interests at Barre, Vt., and more recently of the Barre Opera House in that city, has bought the Strand theatre at Westerville, Vt., and is running a motion picture program there three nights each week.

Sam Moscow, George Hammond and Harry Rogovin of the Independent Films, Inc., Boston office, were the first to enter Connecticut with the reopening of the exchanges at New Haven. They left Boston immediately upon receipt of news of the reopening with a truck load of material and equipment, landing in New Haven with the milkmen on the opening morning.

Mrs. M. J. Corbett, who has been booker for Progress Pictures, Inc., at 46 Church street, Boston, has been appointed booker for the Pathe exchange at 39 Church street.

Al Newhall, manager for Moe Mark at the Strand Theatre, Lynn, has just observed Anniversary Week.

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Minneapolis

LOU METZGER, sales director for Universal, was in Minneapolis last week conferring with Phil Dunas, local manager.

R. M. Abagnale representing the F. B. O. accountants is installed in Eph Rosen's office for a few days on the regular visit of the auditors.

J. A. Rosen is on a trip to North Dakota key cities icluding Bismarck, Jamestown and Valley City.

Mrs. I. Peterson of the Happy Hour Theater at Excelsior, Minn., was in town this week.

Death of his father brought Robert Stearner of the Grand Theater at Wild Rose, N. D., to Minneapolis for the funeral.

R. W. Frazee has just buried his mother at Pelican Rapids. She died in Portland recently. Mr. Frazee is on the staff of F. B. O.

C. W. Nobling, F. B. O. salesman stationed at Sioux Falls reports the birth of a son.

Roy Zimmerman, assistant manager of F. B. O., celebrated 10 years on the staff by getting married recently.

R. J. Berger of Fossten, Minn., was in town the other day.

Dan Eslan, veteran owner of the Ione theater, Minneapolis, is reported very ill at his home here. He has been in the business 15 years or more.

George Bromley of the State Theater at Alexandria is a former Minnesota football player. Since the 35 to 0 defeat nothing has been heard from him.

George Cobry, booker for Producers Distributing Corporation, went to a booker's convention in Chicago last week.

T. A. Burke, manager for Warner brothers, was last heard from at Aberdeen, S. D.



Elaine Hammerstein, who plays the feminine lead in "The Checkered Flag", a Ginsberg release.

Milton Ebenezer Montgomery, assistant manager, took a whirl at Bemidji for Warner Brothers the other day.

Fred Aiken, district manager, was in the Minneapolis office of Pathe from Chicago last week.

Andre Bustanovy, inspector booker, was doing his stuff in the Pathe office at the same time. He also is from Chicago.

Jack O'Brien of the Colonial Theatre at Tracy was in the Twin Cities on business the other day.

Saw Frank McCarthy of Huron, S. D.—the Bijou—on the street.

Morris Abrams, Metro Gildwyn exploiteer, had just jumped from Milwaukee to Duluth at last reports.

A. B. Leak, Paramount manager, took a trip to La Crosse a few days ago.

Guy Thorne of the New Theatre at Sandstone was in Minneapolis last week.

Jack Stanton of Onamia will open his new Movies theatre this week.

Another visitor was F. R. Thompson of the Pleasant Hour at Brookings, S. D.

Miss Grace Harris has just taken over the promotion of theatre benefits for Finkelstein & Ruben.

Joe Ryan, manager of F. & R. theatres in South Dakota, was in town last week.

The fight is still on in Minneapolis to amend the ordinances so as to permit four persons on the stage in movie houses that are not carrying full theatre license. An effort has been made to block the old Dewey Theatre on Washington Avenue (former burlesque house), from obtaining a license on account of the ordinance which permits only one performer on the stage.

The Watertown "ball park case" before the Minneapolis arbitration board has ended. Famous Players-Lasky Corporation accepted the board's decision after withdrawing from the hearing, when it was realized that withdrawal would jeopardize arbitration in the district.

Rumor persists that Clinton and Meyers will reopen their Lyceum in Minneapolis after the first of the year, playing the pick of available films.

A white list of films to be compiled by the Minnesota Parent-Teachers Association is proposed by Mrs. E. W. Foster, chairman of the association's Better Films committee. A policy of staying away from what it terms bad films will be adopted. It will endeavor to prove to producers that there is a scarcity of good pictures for children.

Voters at Sibley, Ia., will decide on the Sunday closing question at the election, Nov. 24. E. F. Paygle of the Royal Theatre is fighting for a liberal Sabbath.

Jack Raper won the Fox sales drive in this district. E. T. Gomersall, Minneapolis manager, presented the $150 prize.

Archie Miller, owner of the Grand Theatre at Devils Lake, N. D., today is operating the State there as well. He bought it from Smith & Trimble. Willard Greenleaf, partner in the purchase, will manage the house.

The Lyric Theatre, Duluth, is now managed by Charles Mensing, formerly of the Chateau in Chicago.

The Strand Theatre at Leon, Ia., has gone to John Michael.

Fred Benno is back on the job in North Dakota for Famous Players-Lasky after an atttack of pneumonia.

The Rex Theatre at Racine, Wis., has been reopened by Frank Steffen.

A. P. Swanson and E. L. Edwards have reorganized the Opera House at Ely, Minn.

Charles Fisk has taken the Orpheum Theatre at Proctor, Minn., succeeding Harold Olson.

The State Theatre at Elk Point, S. D., has just been opened by M. Guillaums.

Hugo Reimers of Ingwood will put in a new theatre at Canton, S. D.

Canada

I. H. ALLEN has been appointed Western Canadian manager of Vital Exchanges of Canada, Limited, and will make his headquarters at Winnipeg, Manitoba. Mr. Allen was formerly the Winnipeg branch manager of the Canadian National Film Exchange. The new Toronto offices of Canadian Vital have been opened in the Hermant Building, at 21 Dundas Street East. The Toronto manager is William Melody and was appointed by R. J. Romney, president and general manager of Vital Exchanges of Canada, Limited.

A. S. Clatworthy, for some years Western manager for Vitagraph and Warner Bros., with office in Winnipeg, Manitoba, has removed to the United States, having taken up residence in Cleveland, Ohio, where he has been made special representative of the Producers Distributing Corporation.

Chic Bell has been installed as the new manager at Winnipeg, Manitoba, of First National Pictures, the appointment being made through William Mitchell of Vancouver, B. C., Western Canadian manager for First National.

An unusual melodrama was enacted at the St. Denis Theatre, Montreal, on November 16, when a man who gave the name of John Boyd, aged 29 years, grabbed the day's receipts from the cashier, amounting to $800, and made a dash for the entrance. He was caught by other employes of the theatre when it was found that the gun that he flourished was not loaded. The case was remanded for further investigation.

John Blohm, proprietor of the Bijou Theatre at Chesley, Ontario, has offered the theatre business for sale as a result of his decision to retire. The Bijou has only 220 seats, but it is well equipped with two projection machines and other essentials.

Joseph Cohen, manager of the Duchess and Classic Theatres of Toronto, two splendid little neighborhood houses, has suffered the loss of his mother, Mrs. Esther Cohen, in her sudden death through heart failure.

Arrangements are proceeding for the holding of the annual convention of the Ontario Division of the Motion Picture Theatre Owners at the King Edward Hotel, Toronto, on November 27. The president of the Ontario Division is J. C. Brady, owner of the Madison Theatre, Toronto, and a chieftain of the independents for many years past.

The Boulevard Theatre, St. Hubert Street, Montreal, had a fire scare the other day, flames breaking out in the projection room. The fire was quickly extinguished, but there was a short panic during which several children were injured, but not seriously.

The Temple Theatre of Edmonton, Alberta, built 20 years ago and looked upon as a theatrical landmark of the Western Canadian city, has been sold by the owning syndicate to the Hudson's Bay Company to provide additional space for that company's store in Edmonton and it is to be torn down immediately. Many prominent Canadian theatre managers have had charge of the theatre, including from the start, Charles Kyle, Bert Russell, W. Dean Bugge, John Wilson, Eddie Benson and Earl Wolfe.

Walter P. Wilson, manager of the Capitol Theatre, Edmonton, Alberta, recently returned to Winnipeg, Manitoba, where he formerly resided, to marry Mrs. Mary Davidson, the ceremony taking place in Fort Rouge United Church. A reception was held in the Marlborough Hotel, which was attended by several hundred persons, after which the happy couple left for Edmonton. Mr. Wilson was formerly the manager of the Lyceum and Garrick Theatres in Winnipeg.

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Salt Lake City

J. J. GEILLETTE, owner of the Strand Theatre at Tooele, Utah, was visiting the local film mart this week.

A. A. Schmidt, General Western Representative for F. B. O., arrived in this city the first part of this week, and will leave within a few days.

W. K. Bloom is still covering Southern Utah out of the F. B. O. exchange here, while J. K. Soloman is in the Idaho section.

Bill Hawkins, who has been poster clerk for the local Associated First National exchange, is going out on the road during the contest which First National is now holding.

Oren F. Woodey, Western Division Manager of Associated Exhibitors, left the first part of this week for San Francisco after a two days' visit here.

The Star Theatre of this city is undergoing extensive improvements, consisting of enlarging, which will double the seating capacity, new decorations and equipment.

Mathew Aparton, who has recently taken charge of the Universal exchange in this city, is now out in the territory with J. D. McElhenney.

James R. Keitz, who has charge of the Greater Features local exchange in this city, is spending a few days in the Idaho section.

C. F. Parr, Producers Distributing Corporation branch manager, left for an extended trip into Montana. C. C. McDermond just left for the Southern Utah territory and Dave Schayer is in the Idaho section.

J. A. Whitehead who operates the Recreation Hall at Eureka, Utah, was in this week signing up for some new pictures.

Lou and Harmon Peery, who own the Egyptian Theatre of Ogden, Utah, were also in making their weekly visit to the row.

W. H. Rankin, manager of the local Warner Brothers office, is working in the Boise section of Idaho with George Jensen, Montana salesman, who is temporarily working in Idaho.. Jack Connors, new Idaho salesman for Warner Brothers, is covering the western and southern parts of Idaho. L. W. Hyde is now making a trip into the Nevada territory.

W. S. Rand, new manager for United Artists here, will leave soon for a drive through Southern Utah. Joe Dowd is making a loop through Wyoming and Idaho, and Milton Cohn is now in Montana out of this office.

H. Bradley Fish has left his managerial chair at the Fox exchange in this city, to cover the Butte section of Montana.

T. M. Chesler, who owns the Princess and Gem Theatres at Bingham, Utah, was in this city attending to his booking this week.

George Mayne, owner of the Preferred Pictures exchange here, is leaving immediately for the Boise section of Idaho for a ten day trip.

George Hayes, Traveling Representative for Educational, has gone to Denver, according to Clyde H. Messinger, Educational branch manager here.

The Isis Theatre of Bingham, Utah, has recently been closed.

George L. Cloward, manager of the local Metro-Goldwn exchange, has just left for a day's trip into Wyoming.

C. L. Dillard, Metro-Goldwyn booker, is now doing some selling in Western Idaho.



Betty Jewel, who plays the ingenue lead in "Partners Again—with Potash and Perlmutter," a Samuel Goldwyn production for release through United Artists under direction of Henry King.

The Inter Mountain Territory of Famous Players-Lasky, comprised of the Salt Lake and Denver exchanges, just concluded a joint sales convention in Salt Lake City, Oct. 12th, 13th and 14th. Louis Marcus, district manager, was in general charge.

Concluding the convention a banquet was held at the Hotel Utah.

Attending the convention outside of the Salt Lake and Denver exchangites, was Frank H. Blackely, head of the Lithograph Department of Famous Players-Lasky Corporation, whose headquarters is at Cleveland, Ohio, at the Morgan Lithograph Plant. Those attending the convention are as follows: Louis Marcus, District Manager; L. J. McGinley, exchange manager of this city; A. G. Pickett, former exchange manager here; H. W. Pickering, exploitation manager at this exchange; J. A. English; C. G. Epperson; F. S. Gulbransen; E. M. Loy; A. K. Shepherd; C. Key; F. H. Smith; A. W. Smith, and F. J. Murphy, all of this city; from Denver were: H. W. Braly, Denver Branch Manager; E. I. Reed; A. Birch; A. C. Knowles; O. Wog; C. Watson; J. Hirschman; A. Johnson, and C. J. Duer.

At the banquet A. G. Pickett was the recipient of a handsome Waltham desk clock, which was the gift of the Salt Lake sales force and employes.

F. J. Murphy, of the Butte Branch of Famous Players-Lasky Corporation, is spending a week's vacation in Salt Lake City, accompanied by Mrs. Murphy.

Fred B. McCracken has resigned as manager of United Artists Omaha exchange and has stopped in this city where he was formerly branch manager for Famous Players-Lasky. McCracken is motoring through to Los Angeles with Mrs. McCracken.

H. W. Pickering, Exploitation Representative of Famous Players-Lasky exchange here, left this week to go over the key towns of Montana.

John Rugar, owner of The American Theatre of Park City, Utah, is one of the exhibitors visiting film row this week.

Nick Salvurakis, of the Lyric Theatre, Price, Utah, was also in signing up for some new pictures.

R. S. Stackhouse left for Denver the early part of this week, it is understood, to assume a new position in the film business.

Omaha

M. BEIMOND was in Omaha buying pictures for the Liberty theatre, Loup City, Nebr.



Wanda Hawley appearing in "A Desperate Moment" a Henry Ginsberg release, production of which has just been started.

Mrs. V. V. Palmer is at the hospital recovering after a serious operation. She is doing nicely and is expected to be back at work at the Warner Brothers office soon.

C. H. Macke, Vail, Iowa, was here buying equipment for a new theatre in his city.

Ed Hopley has purchased the Lyric theatre at Tekamah, Nebr., from Frank Reinert, Jr.

E. A. Bell, branch manager for Warner Brothers, was in Chicago the first of the week for a sales conference with Edwin Silverman, western division manager.

S. B. Rawn, Pathe special representative, was a visitor at the Omaha exchange between trains.

J. H. Eversole, Avoca, Iowa, was on film row last week. He owns the Majestic theatre of Avoca.

Boy Scouts and Campfire Girls will be the guests of Manager Art Cunningham of the Strand theatre November 24 at Gloria Swanson's picture "Stage Struck." Admission will be by presentation of a used doll or a used toy. The used dolls will be all dressed up by the Campfire Girls and will be used in Christmas distributions by the girls. The boys will repair the toys in preparation for the Yuletide season.

J. P. Shea, formerly branch manager for Associated Exhibitors, and Nate Furst, long with Universal at Des Moines, Seattle and other places, have gone to Warner Brothers. They have been assigned Iowa territory.

C. D. Hill, district manager of the Producers Distributing Corporation, was a caller in Omaha this week.

Tal R. Richards succeeds Jimmie Rogers as manager of the Enterprise Distributing exchange.

Famous Players-Lasky held its district convention at the Fontenelle November 10 and 11 with an attendance of forty from Omaha, Des Moines, Sioux Falls, Minneapolis and officials from New York. A. W. Nicolls, district sales manager, presided. His headquarters are in Minneapolis.

Among those in attendance were: New York: John D. Clark, division sales manager, Jimmie Clark, ad sales representative and G. M. Spidell, purchasing agent. From Minneapolis: A. W. Nicolls, district manager; A. B. Leak, branch manager; E. J. Frace, ad sales manager; Jack Hellman, exploiteer; A. R. Anderson, booking manager.

Albany

JAMES R. CONKLIN, manager of the Rialto theatre in Glens Falls, reopened the house last Saturday night, following construction that has been under way for several months past. The house was badly damaged by fire last March. The policy of the house from now on will be a combined program of vaudeville and pictures. The house has a seating capacity of about 1,300. The orchestra is being directed by Albert Smalldone, while James Hickok, who has been connected with Keith's theatre in Brooklyn, will act as organist.

Miss Renee Craven, of the First National exchange, has returned to her duties after a week's illness at her home.

Arthur G. Whyte, of the Peerless Booking Agency in New York city, was in Albany last Friday night, and on Saturday went to Glens Falls, to attend the opening

In addition to a program of double features, the Harmanus-Bleecker Hall in Albany, featured Eva Fay in mind reading tests for three days last week, and played to capacity business. The Hall is to add to its income through two or three stores that are now being constructed on the front of the theatre, and which will be ready for occupancy in the very near future.

According to Jake Golden, manager of the Griswold theatre in Troy there appears to be no end of persons in that city to enter the song contest that is being run each Monday night during November and December with the finals the fore part of January. Not only is Mr. Golden giving cash prizes to the winners each week, but as a further inducement, the winner of the contest itself will be given a week's vaudeville engagement at the Proctor houses in Troy and Albany.

The Charleston dance contests at the Harmanus-Bleecker Hall, along with the pictures, still draw heavily despite the fact that they have been going on for several weeks. Some of the other motion picture theatres are also adopting the idea, the Rose of Troy, running a Charleston dance one night last week in which both men and women from Troy and Albany took part.

Walter Roberts, of the Troy theatre, came within the money in a bowling contest held in this city last week, and which was open to all persons.

No change is to be made in the officers of the Motion Picture Machine Operators' Union in Troy. Harry M. Brooks was nominated to succeed himself at a meeting of the union last Sunday. Mr. Brooks has headed the union for several years and after January first he will become a member of the New York State Legislature, having been elected to the Assembly.

The Rose theatre in Troy was packed to its doors on the nights of November 23 and 24, when Jacob Rosenthal, owner of the theatre, presented five live turkeys each night from the stage to the holders of lucky coupons.



Helen Foster, who appears in Educational comedy release.

Information from Mechanicville is to the effect that William Tweedy will make no effort whatever to reopen his theatre there, despite the fact that all the state department of labor required of him was the installation of a fireproof booth. There was some talk after the house was closed, that it might be turned into a garage, but up to the present time absolutely nothing has been done in this direction.

Robert Wagner, former manager of the Gateway theatre in Little Falls, has just associated himself with Clifford Servatius of Utica, and taken over a theatre in Middleville, which will be reopened in a somewhat remodeled form the fore part of December. It is said along Film Row that the two men are planning to acquire other houses from time to time until they can form a circuit.

Tom Thornton, who runs the Orpheum in Saugerties, fairly outdid himself on the night of November 30, with his customary entertainment for members of the village fire department. The event is always one that is eagerly looked forward to by residents of the village and on the present occasion, the audience numbered several from along Film Row.

Film personals for the week include the fact that Louis Schine has returned from a trip that took him to many of the Schine houses in various parts of the state, while Nate Robbins of Utica, is back home from a trip to New York city.

Excellent progress is being made at the present time in the erection of W. H. Linton's new house in Utica. Mr. Linton was unfortunate enough to lose his theatre last spring less than two weeks after it had been opened to the public, fire originating in a nearby restaurant, sweeping through the theatre and reducing it to charred embers within an hour. Mr. Linton's new house is being erected on the site of the other one, but will be somewhat larger.

John Augello, who is building a new theatre in Utica, with about 1,000 seats, is in hopes of having it in readiness for opening the first week in January. Chris Marx, who owns the Rialto and Highland theatres in Utica, is back from a trip overseas.

There is to be a change at the Albany Zone committee rooms, Miss Carolyn Goodman, who has served as stenographer since the rooms were opened, having resigned. It is understood that Miss Goodman will leave on or about December 1, and up to the present time her successor has not been appointed.

The Watertown theatres received a visit last week from George Ames, the new manager for Pathe in Albany, and who was accompanied on his trip by Charles Henschel, the eastern district manager. Miss Eleanor Tenney, of the Pathe exchange, is now a bride, having married Dick Struwe, who has been a student booker at the offices for the past two or three months.

There was a meeting of the Arbitration Board last Monday, and among those in town for the occasion was Charles McIvor, who runs the Star in Norwood, as the Empress, in Norfolk.

Business has been so good with Julius Byck, in Tannersville, that instead of closing his house down simply because it is located in what is generally termed a summer resort town, he will run the theatre throughout the winter and plans to increase his patronage with a wider distribution of his advertising matter.

Changes at the Warner brothers' exchange here include the resignations of Dick Bennett, as cashier, and Walter Vadney as shipper in order that they may take a more active part in the management of the Hudson theatre in Watervliet. Mrs. H. M. Carkner, who was with the Vitagraph exchange for seven years, has become cashier at Warner brothers and Everett Ingram has been named as shipper. J. N. Klein, manager of the exchange, greeted Abe Warner, one day during the past week while Mr. Warner stopped over a train while on his way back from Chicago to New York. Vic Bendell, who quit the film selling business several months ago, and vowed that he was through with it, is once more back in the game, this time representing Warner Brothers over the northern territory and succeeding Bert Gibbons.

The theatre which is being run by C. N. Lewis, of Grand Gorge, is now being remodeled and according to expectations of its owner, it will be in shape to reopen some time in January.

The American theatre in Canton, which is one of the houses in northern New York, run by the Papayanakos boys, had the St. Lawrence University football team as its guests the other night.

It now looks as though the city of Gloversville would have a new theatre. It is said that two companies are seeking a site in that city for a large house of about 1,800 seats. The parties concerned are not known generally, although it is surmised that perhaps the Schine brothers, who have their headquarters, employing upwards of forty persons in Gloversville, may be interested in the project, particularly in view of the fact that the building proposed is a combined theatre and office building.

Junior movies continue to draw capacity audiences of boys and girls on Saturday mornings in Albany, Troy and Schenectady. The idea is receiving the hearty sanction of the city officials as well as the parents and the programs being presented covering about two hours' entertainment are being enhanced by additional features appealing to the children.

The Opera House in Lowville, which is now being leased by E. J. Wolfe, may be taken over by the village itself and to that end a special meeting of the town board will be held in the very near future, as Mr. Wolfe's lease expires the middle of December.

No one from here attended the meeting of the directors of the New York State M. P. T. O., which was held in Buffalo the fore part of the week.

One of the most notable openings of a motion picture theatre in Central New York in several months occurred on the night of November 23, when the beautiful Capitol theatre in Ilion, was opened under conditions that left nothing to be desired. The house has been in course of construction for several months, and is owned by Whitney, Young and Pierce. The occasion was one in which the entire village took much interest and there were also exhibitors and notables present from Utica and other places.

Alex Herman, local mannager for the First National exchange, met and conferred here last Monday with a number of First National officials, including A. W. Smith, Sam Spring, M. Marin and N. Dipinnet.

E. O. Brooks, of New York city, a serial sales manager for Pathe, was in Albany for a portion of last week.

Special programs were given at many of the theatres in this part of the state on Thanksgiving Day with particular attention paid to the musical end of the entertainment. Many of the houses were decorated for the occasion and after a summer and fall of excellent business, the owners and managers, expressing themselves on Thanksgiving Day, declared that they were looking forward to an excellent winter.

Film exchange managers in Albany are wondering if Lew Fischer, of Fort Edward, has been lost, strayed or stolen, for Mr. Fischer, who used to drop in at the exchanges at least once a week, has not put in an appearance for several weeks.

No trace has yet been secured of the person or persons who entered the Rose theatre in Troy, two or three weeks ago, and made off with the sum of $186.

Buffalo

JUDGE CHARLES HICKEY in county court has handed down an order granting a stay of execution of the order he gave out several days ago directing the sheriff's department to dispossess Allan S. Moritz from the Ritz theatre, Niagara Falls, because of his non-payment of rent to the owners for several months. The stay was granted pending the outcome of an appeal taken by Moritz to the Appellate Division in the summary proceedings by which Abram and Mary Atlas, owners of the house, formerly the Lumberg, sought to recover possession of the theatre. Judge Hickey last week decided the case in favor of Mr. and Mrs. Atlas. In granting the stay of execution of the dispossess order, Judge Hickey required Moritz to furnish a bond of $10,000 to guarantee payment of the rent.

Frank Ganello of Pittsburgh has leased the Hippodrome theatre in Niagara Falls from James Wallingford of Buffalo who has been operating the house for a year or so.

Mr. and Mrs. Aikens of Randolph, N. Y., were killed in an auto accident last week. The couple had been operating the Gem theatre in that town for several years.

Bill Dillon, president of the Motion Picture Theatre Owners of New York State, Inc., was in Buffalo last week end, booking some of the big productions along Film Row for showing in his string of houses in Ithaca, N. Y.

A new Dalite Gold Fibre screen has been installed in the Rialto, Lockport, and plans are being made to improve the Wurlitzer organ. The Rialto is a link in the Schine chain.

Manager Johnny Carr received many congratulations on the new units which have been added to the Wurlitzer organ in Shea's North Park theatre, Buffalo. The improved instrument was dedicated Thanksgiving Day. Units have also been added to the Wurlitzer organs in the Victoria and Frontier theatres, two West Side community houses.

George Albert Bouchard, former organist at the old Mark-Strand and recently at Shea's Hippodrome and the Hotel Statler, has been engaged to play at the Rialto theatre in Lockport, where the management is out for the bonus prize offered to the link in the Schine chain in the state doing the biggest business during Schine Month.

The strike of musicians and stage hands is still on in Niagara Falls. The members of Local 106, A. F. of M., are continuing to insert ads in the Gazette calling the attention of the public to the fact. Meanwhile the managers of the Strand, Bellevue and Cataract theatres have forgotten all about the matter, going ahead on an open shop basis.

It is reported that because of the proximity of the proposed new motion picture house which the Askey-Hager company plans to build at Main and W. Northrup streets, Buffalo, to a new gasoline station, the fire department is putting up an objection. The United Brethren church on the opposite corner is also understood to be up in arms over the theatre. It is planned to build an 1800 seat house with an entrance and lobby at 3174 Main street. The building would be 80 feet wide, 120 feet long and 30 feet high and of brick construction. The council has granted the petition subject to consent of nearby churches and residents.

The Hollywood theatre in Holley, N. Y., formerly operated by George McCargo and Francis O'Brien, is now being run by Nat Freedman and Rolf Brotman of Rochester.

Richard C. Fox, district manager of Vital exchanges, with headquarters in Buffalo, announces the appointment of Frank C. Moynihan as manager of the Albany exchange, succeeding Joseph Cantor, resigned. Mr. Fox also announces the appointment of Frank Young, former booker at the Buffalo Renown office, as assistant manager of the Albany exchange. George Schaefer is representing Vital in the Rochester district. Mr. Fox left for Detroit the first part of this week to open an exchange there.

Frank S. Hopkins, well known in Buffalo where for many years he was manager of the old Victor Film Service exchange, has been appointed general manager for Associated Exhibitors in Canada, with headquarters in Toronto.

Romance has hit Film Row in Buffalo. Frank Swalbert, managing director of the First National shipping department, marched up the aisle with Miss Beulah Serius and said "I do!" Mrs. Swalbert has been with Dependable several years in the poster and advertising accessories department. Miss Ella Burg, a member of the First National office force, was also married last week. Adam Trabka of Renown's shipping department has also said farewell to that out every night stuff. He was married the other day.

Bill Mack, Pathe short subject sales manager, was in Buffalo the other day for a conference with Branch Manager Basil Brady and a visit with Mike Shea. Buffalo exhibitors will be interested to know that George Hickey, former Metro manager in Buffalo, has been transferred from Boston to Philadelphia with the same company.

Jacob Farber, the Jackson street clothing merchant in Batavia has purchased the business building at 49 Jackson street from Daniel MacNeil. The property is next door to the new Lafayette theatre, which Mr. Farber owns and which is operated by Fred M. Zimmerman of Buffalo.

Mike Shea and Vincent R. McFaul were in New York city all last week conferring with Paramount theatre department officials on the merger of the Buffalo Shea interests with the F.P.-L. chain. The deal is expected to be finally closed in a few days. Charley Hayman of the Strand and Cataract, Niagara Falls, was also in New York for several days.

BUTTE

W. J. HEINEMAN is now manager of the Universal exchange in Butte.

Frank Murphy, manager of the Famous Players-Lasky corporation, has big signs "No Smoking" posted above all the doors in his office suite. It is very evident that he takes no chances of being burned out.

C. R. Wade, the hustling manager for the Producers Distributing corporation, spends much of his time visiting the key cities of the state.

The employees of the Silver Bow Amusement company were treated to dance on last Thursday evening at the close of the theatre hours. The dance was held in the American Hall and the music was furnished by Ted Rose's Band. A number of guests outside the ranks were invited and all were enthusiastic over the delightful affair. Mr. Sullivan, the Manager and host, believes "that all work and no play make Jack a dull boy."

William Hughardt is back in Butte again at the head of Associated Exhibitors. Mr. Hughardt's popularity will make him a strong factor in the success of his company in Montana as he is one of the strongest salesmen in the film work in this section. His many friends are glad to welcome him to Butte again.

J. J. Harrington, the genial head salesman for Associated First National, is in Butte for a few days to file his shipping orders.

Philadelphia

SIDNEY R. KENT, general manager of Famous Players; George W. Weeks, general manager of distribution, and Phil Reismann, assistant division sales manager, were the leading figures in a sales conference of the Washington, Wilkes-Barre and Philadelphia sales forces of Famous Players recently held in the Hotel Sylvania, Philadelphia. The conference was intended primarily to familiarize the sales forces with the forthcoming product. Mr. Kent delivered a talk on "Man Power," which was declared by those who heard it to be one of the ablest addresses on the correlation between man power and the motion picture industry that has ever been delivered.

The Philadelphia Board of Trade has appointed the following new committees to serve during the ensuing month: Arbitration committee, Jack Hennessy, United Artists; Wm. Heenan, First National, and Miles F. Gibbons of Pathe. The Credit committee consists of C. S. Goodman of Educational, Percy A. Bloch of Famous Players, and Ben Amsterdam of Masterpiece. John Bethel of American Feature Film Exchange, Jerry Safron of F. B. O., and Wm. G. Humphreys of P. D. C., will serve as members of the Fire Prevention committee during the month of December.

J. H. Harvey, of the Hays office, was a recent visitor in the city and addressed a meeting of the Film Board of Trade.

Sunday evening, January 3rd, is the date decided upon for the dinner dance to be given by the M. P. T. O. A. of Eastern Penna., Southern N. J., and Delaware. It was originally intended to give the affair to the members of the organization without cost, but it was found that the total expense would exceed $1,200. After receiving the approval of the body at large to give the affair, the committee asked for a special meeting in order to present fully the probable cost, not feeling warranted in taxing the treasury to that extent without the approval of the membership. It was finally decided to charge $5 per plate, both for members and non-members. Approximately 500 covers will be laid.

Edgar Moss, Philadelphia branch manager for Fox, is now spending three weeks at Hot Springs, Va. Mr. Moss' application to his duties as branch manager has been so untiring that he recently collapsed on the street, suffering a breakdown that necessitates a prolonged vacation.

Prominent exhibitors in this territory are planning to set aside the week of December 14th as "Oscar Neufeld Week" as a tribute to Mr. Neufeld, who has done much to advance the motion picture industry in Philadelphia and surrounding territory.

Harry Bodkin, who entered the employ of Metro-Goldwyn a short time ago, has been temporarily assigned to the Philadelphia office. He will spend several months in the various M. G. exchanges throughout the country, familiarizing himself with conditions.

The Independent Theatres Company, of which Len L. Berman is the head, has taken a lease, with an option to purchase, on the Victoria Theatre, Baltimore.

Central Penn

DANIEL L. HAKE, formerly manager of one of the leading picture theatres of the Nathan Appell Enterprises in York, was stricken with paralysis in Philadelphia on November 17, and at this writing is in a critical condition.

Owing to delays in the rebuilding of the Orpheum theatre, Harrisburg, which is to be known hereafter as the "State house will be delayed until at least the middle of February. Theatre," the reopening of the

The Strand theatre, York, has adopted a plan of starting the first show on Saturdays at noon instead of at 1 p. m. as heretofore. This is the earliest any picture show opens in York.

Manager Gipple, of the Majestic Theatre, Harrisburg, in order to oblige the Harrisburg Consistory of Masons, who desired the use of the Theatre on the afternoon and evening on November 19 for initiatory exercises, omitted the usual picture and vaudeville programs for that day.

Walter C. Simon, organist of the Hippodrome theatre in York, has composed a wedding march. He says he will play it for the first York couple desiring to be married.

By the first of December it is expected the roof will be on the new $600,000 theatre which the Comerford Amusement Company of Scranton is building in Hazleton, adjoining the new Altamont Hotel. It is proposed then to rush the interior decorative work with a view to having the formal opening of the theatre take place about February 1. The theatre will have a seating capacity of 2,300.

Announcement has been made of the marriage of Walter J. Hurley, manager of the Orpheum Theatre, Allentown, and formerly press representative in Harrisburg for the Wilmer & Vincent theatres in that city, and Miss Viola E. Burd, an accomplished musician, of Harrisburg, who has been closely associated with theatrical work.

Detroit

ALEC SCHRIEBER, well known Detroit exhibitor who owns the Frontenac and New Plaza theatres in this city is a proud father these days. He's another Alec the boys say.

Although country stores and household nights at community theatres are nothing new, Detroit's neighborhood houses, it has been noticed, acclaim the idea a very successful one and it is the intention of these exhibitors to continue to offer their patrons useful articles each week.

Business over at Universal's Broadway Strand theatre in Detroit, according to Manager Jimmie Carrier has improved so well in the past eight months that everyone is happy. Jimmie attributes most of his success to the fact that proper stage presentations have a lot to do with it and we'll say he's put on some good ones.

Jules Pinkett opened his new Famingo theatre at Gratiot and Seven Mile road in this city with appropriate ceremonies on Thanksgiving Day, and it takes its place among the leading suburban houses of this territory. The new theatre has a capacity of twelve hundred. Mr. Pinkett formerly owned the Grosse Point Park theatre which he sold to Fred DeLooder.

Tom North, publicity man from the New York office of Pathe stopped at the Detroit exchange last week. He will visit the various Pathe offices in the middle west.

J. Button, who in the past operated the Regent theatre in Port Huron, Mich., has sold his theatre to H. G. Streng.

Charlie Garfield up in Flint, Mich., has taken over the old Globe theatre closed for almost three years and feeling kind of "Ritzie" himself, has renamed the house Ritz. The theatre is now a first run house and according to Charlie business is very good.

Florida

HAWKINS and Hudson, of Brooksville, who operate a string of houses located in Inverness, Bushnell, Dunnellon and Brooksville, are adding two more. They have taken a lease on the new house now building in New Port Richey and are building one at Williston. R. H. Palmer, Jr., former manager of the Highlands at Frostproof, has been engaged to manage the Williston house.

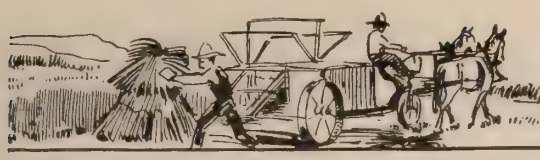
The corner of Polk street and Florida avenue seems to be very attractive to the movie men of Tampa now, and especially so for John B. Carroll, General Manager of the big houses of the Consolidated Amusement Co., for on that corner their latest house, The Tampa, is being built. The new house will have entrances on three streets and will have a seating capacity of over 2,500.

O. G. Finley, who has been assistant manager under George B. Peck, of the Strand, Tampa, has been made manager of the Grand. George Edwards takes O. G.'s place at the Strand, and David Ginsberg, former manager of the Grand, goes with the evening paper, The Times.

Down in Pierce, the American Agricultural Chemical Company, who own the great phosphate mines of that section, have opened up two theatres for the benefit of their employees. One is for the white people and the other for the colored. They are putting on the late releases and making a charge of only 5c and 10c. The company will make good any losses on the venture.



"Phantom Red" is being featured in window displays of shops of all descriptions in a tie-up with the showing of Universal's "The Phantom of the Opera." Photos above show displays by a woman's clothing shop in Milwaukee featuring the engagement of the picture at the Alhambra in that city. Right, a window display in a men's furnishing store in Chicago.



Des Moines



A NEW theatre is opening up in La Villa, Iowa. There has been a house there for some time, but it has been closed. E. C. Bunker is the owner of the La Villa Theatre.

The Universal Club recently organized at the Des Moines office of Universal, is proving a success. The next thing on the program is a party. Ruth Morgan, bookers' stenographer and chairman of the social committee, excels in managing affairs of a social nature and so the blow-out is sure to be a big success. There is to be dancing and maybe eats and hard telling what else. The Universal Club was addressed at the last meeting by Mrs. Chas. Grahl, NEWS correspondent, who talked for five minutes on "The Longest Way Round is the Sweetest Way Home."

C. H. Macke is the manager of a new theatre at Vail, Iowa. He has not yet given the house a name, but has been buying quite a lot of new equipment.

J. H. Feldhans has bought the Princess Theatre at Odebolt. He bought the theatre from H. H. Cone.

I. L. Dutton, salesman for F. B. O., won the division prize last week in the contest now in progress. This is the second time that a Des Moines salesman has won the district prize since Fairchild finished at the head of the list the week previous.

Mildred Rubenstein, formerly of the staff of Metro-Goldwyn at Buffalo, New York, is temporarily filling the place of contract clerk at the F. B. O. exchange, while Bernice Tilton, the regular incumbent, is in Minneapolis.

F. E. Walters is the new exploitation man at the Universal office. He is also covering the Omaha office.

Ione Hanks Meyers, who was the popular little bookers' stenographer last year at the Universal office, is the mother of an eight pound boy.

S. B. Waite, from the home office of Pathe, has been in Des Moines. He is the special two reel pictures representative.

Entire new theatre equipment has been purchased by the Capitol Theatre at Dubuque. The new equipment includes a projector, rectifier set and new screen.

Grace Gannon, stenographer for F. B. O., will witness the Thanksgiving game in Omaha.

K. B. Breeding visited Mr. Swarz at the Premier exchange. Mr. Breeding is of the Strand Theatre at Mystic.

New supplies for the theatre at Bussey were brought by A. M. Boltzley. He purchased a new projector among other things.

E. Parrish of the Playhouse at Cambridge, was one of the theatre men to visit the Des Moines exchanges.

C. C. Knipe, district supervisor of accessories for Universal, was in Des Moines checking up on the sales accessories department.

Lew Metzger, sales director from the New York office, was also here.

E. Reckangle of the theatre at Fonda, has bought a new generator for his theatre.



San Francisco



MILLER & Pflueger, San Francisco architects, are preparing plans for the construction of a class A store, theatre and office building for Robert A. Hazet of Tulare, at Tulare and 3rd Streets. It will have a seating capacity of 1,400 and will cost $150,000.

The organs for the Fruitvale Theatre at East 14th and 37th Avenues, and the Golden State Theatre at Stanford and San Pablo Avenues, are practically completed, and are being assembled, ready for installation in a very short time. They are F. W. Smith organs.

Don Smith who has been covering the San Joaquin and South Coast for P. D. C. is now out on special assignments, as district representative covering the four Coast offices. Harry Carney is handling the city sales, and is splitting the territory with Harry Percy.

On the heels of the national convention in Chicago, came the calling of a district convention of the Famous Players-Lasky Corp., at the Whitcomb Hotel, Sunday, the 15th.

Pathe News celebrated its 15th birthday Saturday, Nov. 15th in San Francisco at the Pathe office, 321 Turk Street, with a large dinner which was attended by Mayor Rolph, his secretaries Ed. Rainey and Mrs. Benedict; Chief of Police O'Brien and Captain Quinn, Col. Anderson, in charge of the Presidio, Captain Cole and Commander Foy, in charge of the 12th Naval District; Walter Varney, the aviator; Emil Bordeson, publicity man for the Orpheum; Jack Partington, of the San Francisco Entertainment, Inc.; Mr. Cobblins, publisher of the San Francisco Examiner; Mr. Hellings and Baker of the P. and A. Still Photo Service; L. E. Kennedy, Pathe Branch Manager; Lou Hutt, Joe Rucker and Mr. Poole, Pathe Cameramen of the San Francisco office. A moving picture was taken of the gathering the early part of the evening, and was exhibited immediately following the dinner.

An addition has been made to the Turk Street row of exchanges, by the opening of the Mutual Independent Exchange by George Slater of Los Angeles, at 281 Turk Street.

A. M. Bowles, general manager of the entire West Coast Circuit, with headquarters in Los Angeles, is the proud father of a son. He was formerly general manager of the Northern District of California, and had offices in San Francisco where he has many friends.

J. A. Harvey is now outfitting his theatre at Santa Cruz. This new theatre will seat 500 and is located on the main street. Projection equipment is being installed by W. G. Preddey.

Work began on the Atkins Theatre in Berkelet, Nov. 23rd as well as the Wilson Theatre in Fresno. Both of these theatres are in the chain recently acquired by the Golden State Theatre Corp. The Grand Lake Theatre, one of the West Coast's newest houses in Oakland is being decorated throughout by this concern.

J. W. Bascom who has conducted the house at Sisson for a number of years is erecting a new theatre on the site of the former one.

Glen Allen has returned as cashier at P. D. C. It will be remembered that Allen left for Salt Lake office some time ago.

Employees of the Universal Exchange are indebted to the Kelly boys of the Strand Theatre, Dinuba, for a fine box of grapes.

Ora Graham, who has been cashier at F. B. O. for several years past, has now joined forces with the Golden State Theatre Corp.

Joe Flanagan has been placed in charge of the entire shipping, poster and inspection departments of Producers.

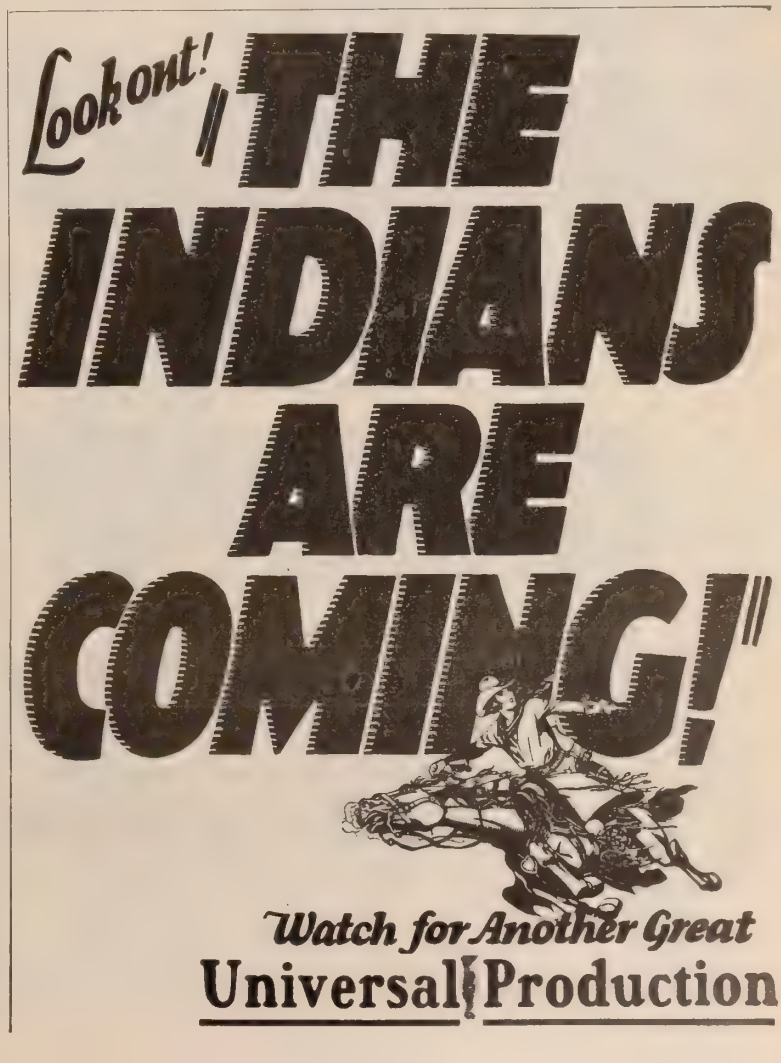
A. G. Clapp is remodeling his old house, which he will shortly open, the lease on his present theatre having expired.

The Progress is the name of a new theatre at Madera, opened by L. Flores Barrera.

Nat Magner is back with an office on Golden Gate Avenue, adjoining the Premier Music Roll Co.'s place of business.

Mrs. Bert Hall is recovering rapidly from a serious operation.

S. Cathro, formerly with Universal is now two-reel comedy salesman for Pathe in the San Joaquin valley and the South Coast.



St. Louis

SKOURAS BROTHERS took over the Missouri Theatre on Saturday, November 21.

To fill the vacancy in the West End Lyric's orchestra pit, Allister Wylie has organized a new orchestra.

The grand opening of the St. Louis Theatre, Grand boulevard and Morgan street, was held on Monday, November 23. This house has 4,080 seats and is the third largest in the world. Its policy will be first run feature pictures in conjunction with Orpheum Circuit vaudeville.

A nervous, well dressed young man held up the cashier of the New Maplewood Theatre, 7170 Manchester avenue, Maplewood, Mo., at 10 p. m., November 18, and escaped with $188 in cash, after exchanging shots with Patrolman Walters of the Maplewood force.

About 500 persons were in the theatre at the time and many of them ran out to see what was happening when the bandit and patrolman began firing.

Suit to determine whether he has any interest in a lot at the corner of Union boulevard and St. Louis avenue, St. Louis, has been filed in the St. Louis Circuit Court by E. A. Freudiger, who names William Goldman, Samuel Goldman, Jr., and Maxwell Goldman as defendants to the action.

William Goldman is the owner-manager of the Kings, Queens, Rivoli, Woodland and Kingsland theatres, and has plans for a 1,800-seat theatre to be erected on the Union boulevard site.

Freudiger, who sets forth that he was formerly employed as an auditor for William Goldman, alleges that a year ago he put up $2,000 to join the Goldmans in purchasing the Union boulevard lot. He said that William Goldman put up $3,500 and the other two $2,500 toward the initial payment of $10,000 on the lot. He asked the court to order a partition of the property so that he can realize on his alleged one-fourth interest in the property.

Title to the property is in the name of William Goldman.

Goldman announced last week that he intended to start construction of the Union boulevard theatre in the immediate future. It will cost upwards of $150,000.

Barney Rosenthal, president of Columbia Pictures Corporation, has announced that the St. Louis Theatre, Grand boulevard and Morgan street, will have the first run of three of the big pictures to be re-released through his exchange.

Out of town exhibitors seen along Picture Row were S. E. Pertle, Jerseyville, Ill.; J. Marshall, Rodgers, Ark., and S. E. Brady, Cape Girardeau, Mo.

Seattle

OREN WOODY, special representative of the Associated Exhibitors' home office, spent several days here last week, on a tour of the Pathe and Associated exchanges. He was received here by Paul R. Aust, manager of the Associated interests in this territory, and by L. A. Samuelson, manager of the local Pathe branch office.

Robert W. Bender, live wire manager of the Columbia Theatre, essayed a neat bit of showmanship last week, when he presented a groupt of twelve concert artists for a two-day engagement on his regular program.

Fred G. Sliter, manager of the First National exchange, left recently for a trip to several of the larger cities in Alaska in the interests of the new First National releases, and expected to be away for several weeks. Mr. J. W. Parry, office manager, is in charge of the exchange's activities during the absence of Mr. Sliter.

Announcement was made last week to the effect that William Hugheart had resigned his associations with the Fox exchange to take over the management of the Associated Exhibitors office in Butte. He was to have been installed in office there by Paul R. Aust, division manager of this territory for Associated, who also announced last week that he had secured Clyde P. Beasom as a sales representative for his company in the Montana territory, assisting Mr. Hugheart.

C. B. Heartwig, theatre operator of Montana, reported last week that he has reopened the Antlers Theatre in Helena. The house has been closed since last June, during which time it has undergone a thorough renovating and remodeling to put it in shape for the fall and winter season.

J. M. Hone, executive secretary and treasurer of the Motion Picture Theatre Owners' of Washington, last week announced five new memberships granted in this exhibitor organization, including close to two hundred theatres in the state. The new members are F. S. Barkus of the Anzier Theatre, Seattle; O. L. Klawitter, manager of the Community Theatres circuit of Seattle; E. A. Prickett of the Olympic Theatre, Sequim, Washington; F. J. Talabere, manager of the Legion Theatre at Walla Walla, and A. C. Barclay, owner of the Grand Theatre at Leavenworth, Washington.

Seth D. Perkins, former manager of the Metro-Goldwyn exchange in this city, and now western district representative for that organization, spent several days here last week with C. M. Hill, local manager.

Leo Seltzer, well-known theatre man of the Oregon territory, recently announced plans for the construction of a new 750-seat motion picture house in a prominent neighborhood district of Portland. Plans have already been completed and work started on the house during the month of November.

L. A. Todd, manager of the Interstate Film Exchange at Spokane, a State Right office, spent a few days here on Film Row last week.

Waldo C. Ives, formerly associated with the Famous Players exchange, and now entitled to the distinction of Washington's youngest theatre owner and manager, through his connection with the Empire Theatre in Anacortes, was last week reported to have taken on additional enterprises. It was announced that he has purchased the interest of H. E. Ulsh in the motion picture house at Mount Vernon, heretofore owned jointly by Mr. Ulsh and O. O. Ruth. Mr. Ives spent several days in this city early this month.

R. Clint "Monty" Montgomery, well-known thespian and film salesman of the Northwest, last week announced the severance of his associations with W. H. Drummond's local Producers Distributing Corporation exchange, in order to take on the task of sales representative for the Western Film Corporation of this city.

Mr. and Mrs. B. B. Downard and Robert Pryde, residents of Red Lodge, Montana, have announced the construction of a moderate-sized house in that town. It is expected to be opened shortly.

Among the out of town exhibitors who spent the recent week-end in Seattle were Hugh McCredie, owner and manager of the Venetian Theatre in Portland, and Geo. Hunt, theatre magnate of Medford, Oregon.



Denver

F. H. (RICK) RICKETSON, retiring manager of the Rialto and Victory theatres, was surprised last Monday night by all the employees of the above theatres who called on him to stage a farewell party. More than forty couples attended. A. H. Vincent, who succeeds Mr. Ricketson, was toastmaster, and Wiles Hallock, assistant to Mr. Vincent, presented Rick with a scarf pin as a token of regard on behalf of the theatre employees. Rick recently severed his relations with the Paramount houses so that he could devote his entire time to the management of the chain of D. & R. theatres.

B. P. McCormick, owner and operator of the Liberty theatre, Florence, Colorado, and the Jones Opera House, Canon City, Colorado, has accepted a challenge to debate before the Women's Club of Florence. Mr. McCormick will champion the powers of the screen in an argument entitled, "Power of the Screen vs. The Press." His opponent will be the editor of the Florence Daily Citizen. The affair will take place Monday night.

Fred Lind, formerly assistant manager and booker for F. B. O., is taking a trip over the Western Slope visiting his exhibitor friends.

James S. Hommel, manager for Producers Distributing Corporation, took a short trip to Colorado Springs and Pueblo during the week. J. H. Ashby, First National Manager, made a run to Fe on a business trip.

M. C. Gerhart of the Empress theatre, Ft. Collins, Colorado, is rapidly improving from his recent illness resulting from an operation in which, it will be recalled, he was on the operating table for some two hours and forty-five minutes. A number of managers called upon Mr. Gerhart a week ago and found him sitting up and in the best of spirits. He stated that he was expecting to be out doing his work as usual within two weeks.

Eugene Gerbase, Universal manager, was painfully burned a few days ago when an accumulation of gas exploded while he was attending his furnace. The right side of his face and shoulders were burned by the flame. Mr. Gerbase, however, was down on the job as usual, not having missed a single hour's work on account of the accident.

Charles R. Gilmour, local Warner Bros. Manager, held a "peppy" sales meeting this week. His salesmen, Bob Ryan, R. L. Harris, and E. J. Lustig were all in for the meeting.

C. H. Reeder, former exhibitor a LaVoye, Wyoming, has taken over the L. & A. theatre, Edgerton, Wyoming.

James Gilmour has accepted a position as salesman with the Associated Exhibitors. Mr. Gilmour was formerly associated with F. B. O. and is well known in all parts of the Denver territory.

Kansas City

IF the M.P.T.O. Kansas-Missouri fails to reach its goal of 500 active members it will be no fault of C. E. "Doc" Cook, business manager. Scarcely had "Doc" returned from a tour over the territory, that he departed November 16 for another 10-day jaunt. He will visit exhibitors in Southern Kansas and Western Missouri.

Fire of undetermined origin destroyed the Grand theatre of Moberly, Mo., early November 16, the loss being estimated at $150,000. The fire also destroyed adjoining buildings.

The Empire theatre, Chillicothe, Mo., last week was purchased by Sam Minich, owner of the Electric theatre of that city, for $24,000. The deal will become effective January 1. A lease held on the Empire has several months to run, it is understood. Mr. Minich plans to remodel the house.

C. H. Badger of the Stebbins Picture Supply Company, Kansas City, is responsible for the statement that the supply business is better than in several years previous.

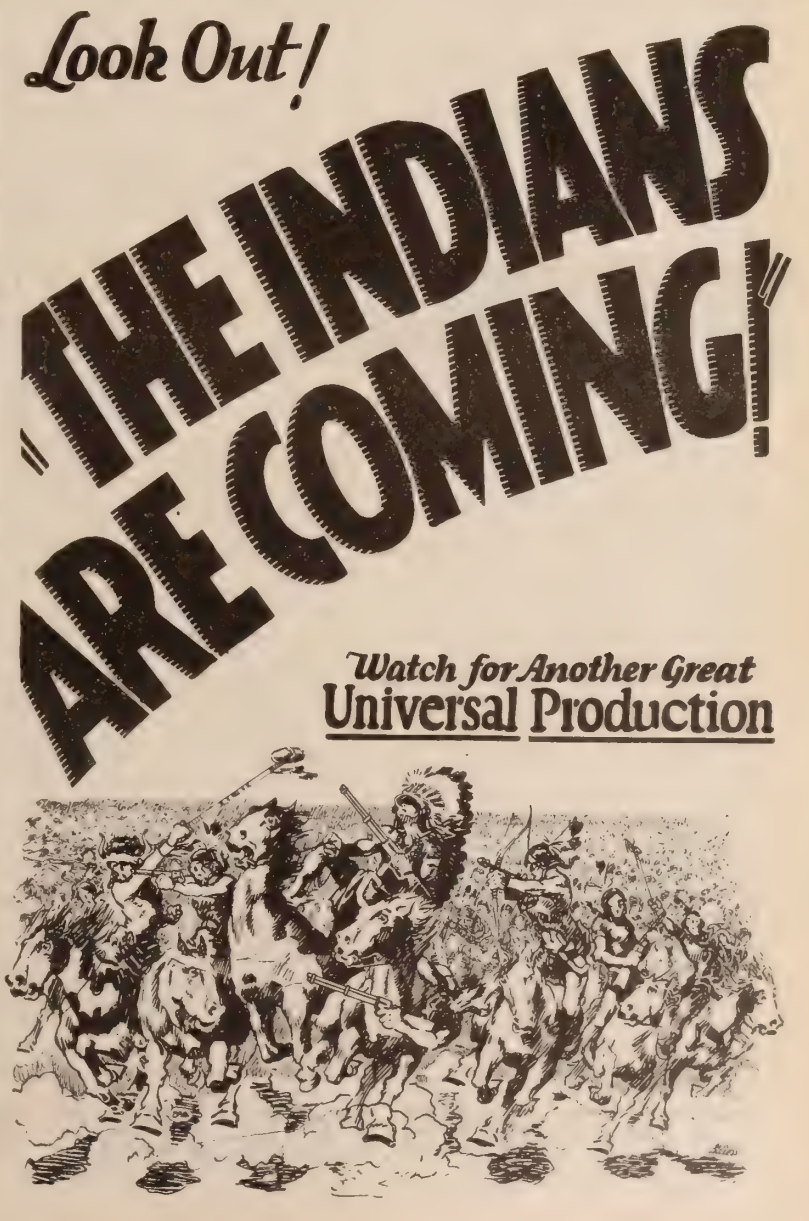


Hoot Gibson, star of "The Arizona Sweepstakes," a Universal picture.

Among the out-of-town exhibitors in the Kansas City market last week were: Mr. and Mrs. H. Winkler, Main street, Lexington, Mo.; E. E. Frazier, Grand, Pittsburg, Kas.; Harry McClure, Strand, Emporia, Kas.; L. Brenninger, Crystal and Cozy, Topeka, Kas.; A. Hawkins, Banks, Lenexa, Kas.; W. E. Shilket, Rex, Joplin, Mo.; Mr. and Mrs. W. Christian, Casino, Excelsior Springs, Mo.; G. E. Earl, Strand, Eskridge, Kas.

The Orpheum theatre, Kansas City, combination motion picture and vaudeville house, set a new precedent last week when the entire vaudeville bill was held over for another week. This is the first time in history that the order of booking at that house has changed and thus far the bill has been received by capacity houses this week.

A north wind added to the briskness along Kansas City's movie row last week. C. E. Allen, assistant P. D. C. branch manager, returned from a trip through his territory. George Hartman, Educational representative, will resign soon to enter a new business. C. A. Schultz, P. D. C. branch manager, made a hurried business trip to Wichita, Kas., but returned in time to meet J. M. Flinn, home office representative. Ben Blotcky Paramount branch manager, has been busy with the duster since returning from the recent sales convention of his organization in Chicago. Bob Gary, Universal exploiteer, is back in town. Harry Taylor, Universal branch manager took to the road himself to pocket a few contracts. W. E. Truog of Kansas City, Universal district manager, visited the Omaha and Des Moines offices and found business good, while O. H. Lambert, Metro-Goldwyn office manager, returned with the same report from the territory. Frank Cassil, Associated Exhibitors branch manager, has assigned B. O. Whittaker to Western Missouri, M. C. Seneft to Northern Kansas and Fred A. Dohr to Southern Kansas. "Gib" Jones, Metro-Goldwyn booker, was showing onlookers how to "take" the corners in his new Chevrolet. So good has business been of late that the Universal branch is enlarging its quarters at Eighteenth and Wyandotte streets.



Atlanta

FRED L. FREEMAN of Live Oak, Fla.; A. H. McCarty of the Mildred Theatre, Barnesville, Ga., and Chas. P. Bailey, manager of the 81 Theatre, Atlanta, are among the exhibitors in this territory building or remodeling their theatres this month. The Consolidated Amusement Company of Lenoir City, Tenn., headed by C. E. Hughes, are planning on several important features, including an expensive pipe organ, to go in their new theatre at Athens, Tenn., which will be opened November 27th. In Atlanta, the new West End Theatre, a suburban house being built by Arthur Lucas, prominent film executive and theatre owner, and his associates, will be ready for opening next week.

A dramatic touch was given the regular weekly meeting of the Atlanta Film Board of Trade, Monday noon, when the portrait of the late James J. Burke, Jr., which occupies a place of honor in the Board's assembly room, was wreathed in flowers. That day marked the first anniversary of Jim's death and George R. Allison, newly installed president of the Board, fittingly arranged the silent tribute to his memory.

Loew's Vendome Theatre in Nashville, Tenn., which was closed last month for a short time to be remodeled and redecorated, opened again last week. It is understood that about $50,000 was spent in overhauling and refurnishing the house. Howard Price Kingsmore manages Loew's Vendome.

Loew's Grand Theatre, which has been undergoing a course of redecorating and refurnishing during the past three weeks without interfering in any way with the daily program of pictures and vaudeville, will be ready for what will be called a "Fall Opening Week" on Monday, November 30th.

C. J. Sonin, general purchasing agent for Loew's, Inc., and the Metro-Goldwyn-Mayer Corporation, arrived in Atlanta early in the week to pay the local Metro-Goldwyn-Mayer exchange a short visit.

O. K. Bourgeois, who has been local manager of Associated Exhibitors' interests in this territory for the past several months, severed his connection with that company last week, and will become a salesman for Pathe, traveling out of Atlanta. Mr. Bourgeois is succeeded by W. G. Minder, who was formerly a salesman for Flim Booking Offices in this territory.

Raymond R. Miller, who took over the management of the Alamo No. 2 in August, when Matt Whitam resigned to accept a managerial position with Famous Players in West Palm Beach, Fla., will terminate his connection with the Alamo No. 2 this Saturday.

Ira P. Gillette, head of the motion picture department of the Eastman Kodak Company, spent several days in Atlanta last week-end on his way to the Coast.

Work on the Wescon Company's new theatre in Birmingham, Ala., is progressing with good strides, it is reported. The new house will be called the Picadilly Theatre, and while small, will be first-class in every respect.

Metro-Goldwyn's Atlanta exchange will celebrate the first two weeks in January, beginning the 3rd and 10th respectively, as "Jimmie Hanlon Weeks," and already comes the report that business from his host of exhibitor friends is pouring in to put this popular manager's sales drive emphatically over the top.

Charles E. Kessnich, district manager for Metro-Goldwyn in the southern territory, has inaugurated the drive for "Managers' Week" in Atlanta, New Orleans, Dallas, and Oklahoma City.

Sammy Mayer, popular young athlete and salesman for Associated Exhibitors, traveling out of the Atlanta office, was in town several days this week. He left for his territory during the week-end.

James Hamilton, of the Hamilton-Beach Company, is recovering this week from a very painful cut in his hand, The accident occurred in his work-shop, and it was necessary to take seven stitches in the wound.

Jimmie Hanlon, Metro-Goldwyn's energetic branch manager in the Atlanta exchange, just returned to the city after having made a trip through their Florida territory.

Ernest Neiman, representative for Producers Distributing Corporation in this territory, will remain in Atlanta quite a while on his present trip, it is understood.

Bill Sharp, who travels for United Artists in this territory, arrived in town early in the week.

P. C. Parrish, manager of the Atlanta office of the Southern Theatre Equipment Company, left early in the week on a business trip to several points.

James Buchanan, who films news for Pathe in this territory, returned to Atlanta early in the week.

Hank Hearn, manager of Liberty Film Distributing Corporation's local exchange, was operated on in the St. Joseph's Infirmary last Tuesday. He is reported as doing nicely, and expects soon to be at work again.

W. E. Callaway, southern district manager for First National Pictures, with headquarters in New Orleans, stopped off in Atlanta for a few hours, Tuesday, on his way to attend a special conference at the home office.

J. J. Durfield, Metro-Goldwyn's salesman for the Florida territory, arrived this week with Jimmie Hanlon, branch manager of the Atlanta exchange, from Florida.

M. J. Mullins, purchasing agent for Southern Enterprises, Inc., left town Wednesday for Jacksonville, to remain there a short while. Mr. Mullins was accompanied by S. E. Posey, also of Southern Enterprises.

L. J. Davies, representative for F. A. Leatherman in Birmingham, came to Atlanta for several days this week on business.

Jack Elwell of the local Metro-Goldwyn exchange, left town the first of the week to be gone several days.

Cleveland

THE Cameo, the ninth and the newest picture theatre of Loew's Ohio theatres, opened its doors to the public the day before Thanksgiving. The new Cameo used to be the old Star Theatre. But all that remains of the original burlesque house are the walls. Everything else is new. The house is located on Euclid Avenue, in the heart of the shopping district. It has about 1,250 seats. The Cameo will play a straight picture policy. Fred Coddington has been appointed manager of the Cameo Theatre. And J. E. Murdock, formerly associated with the Crandall theatres in Washington, D. C., has been appointed manager of the Mall, succeeding Coddington. The other local theatres operated by Loew's Ohio theatres are the Stillman, Allen State, Park, Mall, Alhambra, Liberty and Doan.

Bill Raynor, manager of Reade's Hippodrome, is surely going to hang up his stocking this Christmas eve. The other day he lost his diamond stick pin, and anyone who wants to get into Bill's good graces can do so by just slipping another one like it into the hanging sock.

"Mayor" Frank Kelly of the Lincoln Theatre, Massilon, was in Cleveland last week on a very pleasant mission. He came to get his wife from a local hospital and take her home for Thanksgiving.

Edward F. Allman, manager of the Pike Theatre in Dover, was in town recently.

"Doc" Brody's newest theatre, the Cedar-Lee, will open on or about Christmas day. This will be a 1,200 seat picture house located in the exclusive Cleveland Heights residence district, and will be the second theatre on the Heights. The other one is called the Heights, and is operated by Louis Israel. There are no Sunday pictures on the Heights. Dr. Brody has built three other fine neighborhood theatres within the past few years.

Lew C. Thompson has been named district supervisor of sales for Associated Exhibitors. He will cover the Cleveland, Cincinnati, Pittsburgh, Indianapolis and Detroit offices, with headquarters in Cleveland. Thompson has been in charge of city sales for Producers Distributing Corporation. Tom Colby is Cleveland exchange manager for Associated. C. S. Littman has been appointed salesman for the Youngstown territory, E. A. McAuliffe covers the Akron territory, and O. G. Yeisley covers Toledo and its environs.

Ned Holmes, director of exploitation for Fox Film Corporation, was in the city last week and while here, he, together with Roger Ferri, resident Fox exploiteer, effected a local newspaper tie-up.

Joe Ferte has resigned from the Associated Exhibitors sales force, to cover the city for Producers Distributing Corporation. There's a reason why Ferte is in great demand, for he has a "golden voice." Listen in some night to Station WTAM.

We have a new exchange in Cleveland. It is called the Ivanhoe Film and Vaudeville exchange and is operated by two boys who have been in the film business for a considerable time. J. E. Greenley, formerly with the Fischer Film Company, is one of the partners, and the other is Nate Schultz, previously with the Cleveland Lande exchange.

The Fischer Film Exchange has outgrown its initial location on the main floor of the Film Exchange building and has moved to larger quarters in No. 518 of the Film Exchange building.

E. W. Kramer, Universal's new sales manager, made his maiden trip to Cleveland last week in that capacity. It was just a one-day visit to visit local exchange Manager Al Mertz.

J. S. Jossey of Progress Pictures took his newly painted Wills St. Clair out into the territory last week to make some personal visits on the exhibitors.

A. E. Davies, formerly with the sales force of the Cleveland office of the Progress Pictures Company, has been transferred to the Cincinnati office of that company, where he will be associated with "Baron" Hirsch, who last week assumed the title and the responsibilities of Cincinnati branch manager.

COSTUMES FOR HIRE PRODUCTIONS EXPLOITATIONS PRESENTATIONS BROOKS 1437 Broadway Tel. 5580 Pen.



CONSTRUCTION & EQUIPMENT DEPARTMENT



Owner Should Inspect Specifications

Points For Exhibitors To Consider In Sizing Up Clarity and Fairness

By H. Robins Burroughs, Theatre Engineer

THE subject of specifications is one that is usually not given much attention by owners, who contemplate building. This is probably due to the fact that specification work is considered more or less technical and is something that the average owner feels that he is not qualified to pass upon. This may be true to a certain degree but on the other hand, if he were purchasing an automobile, for instance, which is admittedly a technical subject, considerable attention and study would be given to the specifications of any given automobile or automobiles which it might be contemplated to buy. This point may be illustrated by a remark made to the writer by a theatre owner who had taken sufficient interest in the construction of his theatre to familiarize himself with the various angles of construction, some of which were more or less technical, and particular reference was made to the purchase of two projection machines. The question was raised as to the whys and wherefores of certain parts of this machine to which it was answered that this particular manager to whom he was talking was not familiar with the subject. The owner replied that, were he in the manager's position, he would know all about just how the machine worked. So it is with owners who are really managers of their construction work. They should interest themselves at least to the extent of knowing in a general way the different types of construction and be able to judge their value to such a degree that, when they authorize work to be done or sign contracts, they know that the amount of cost involved is approximately correct.

It may not occur to every building owner who reads these lines that a specification is really a part of the contract. No one would think of signing a contract without a careful reading of each paragraph, yet frequently the same men, who are accustomed to give the most careful consideration to a building contract, will affix their names or initials to specifications without reading them carefully. This is a mistake from every reasonable point of view. It may be that the specifications are bulky and usually make dry reading. They offer, however, an effective cure for insomnia but for the investor or owner to ignore them on the supposition that all architects or engineers write good specifications is probably paying too high a compliment to them. While it is true that a determined effort is being made by some of the engineers and architects, who are striving with the help of good contractors to standardize specifications, and the technical magazines are supporting this effort in a very helpful spirit, it is nevertheless a fact that many specifications which are issued in connection with important projects are carelessly drawn, full of contradictions or overlappings and are excellent illustrations of the art of "passing the buck." It would be an interesting subject for investigation by laboratory or psychology to trace a reason for the intellectual laziness in this field which leaves to someone else the work of writing the specifications or the job of looking them over before they are issued to the builders. Lest the writer be misunderstood, he would admit that possibly he too has been guilty of this so-called intellectual laziness in this field of construction practice. He remembers very carefully the strain of specification writing made doubly hard because of a cordial dislike for the task and a preference for the graphical side of the work, but he had to learn his lesson in due time and that lesson was to the effect that success in practice must be achieved by scrupulous care in attending to the prosaic or uninteresting phases of routine office work. This may seem more or less like preaching a doctrine but it actually is nothing more or less than sound common sense. The writer believes that poor specification writing contributes to the high cost of building. There is no doubt about that. It is consequently with sincere convictions on the subject that he addresses himself to the investor.

It is not possible in the small amount of space allotted to a brief article to completely de-

CREDITS

THE credit situation is clearing up most encouragingly throughout all phases of this industry. The last strong hold of poor credits is being successfully attacked with promises of a complete victory in the not distant future. This latest trend toward better business methods is the result of a concerted effort on the part of important equipment manufacturers who are now demanding payment of goods sold on terms in agreement with established precedents of other industries. This procedure is a mighty good thing for everybody concerned, even those who derive the benefits—if they actually were that—from unbusiness like credits.

It was only a short time ago that credits were the very bugaboo of the motion picture industry. Eventually, however, methods of paying for film, more or less satisfactory both to exhibitors and distributors, were fixed upon. Collections by equipment manufacturers, nevertheless, continued in their former slovenly hit or miss method.

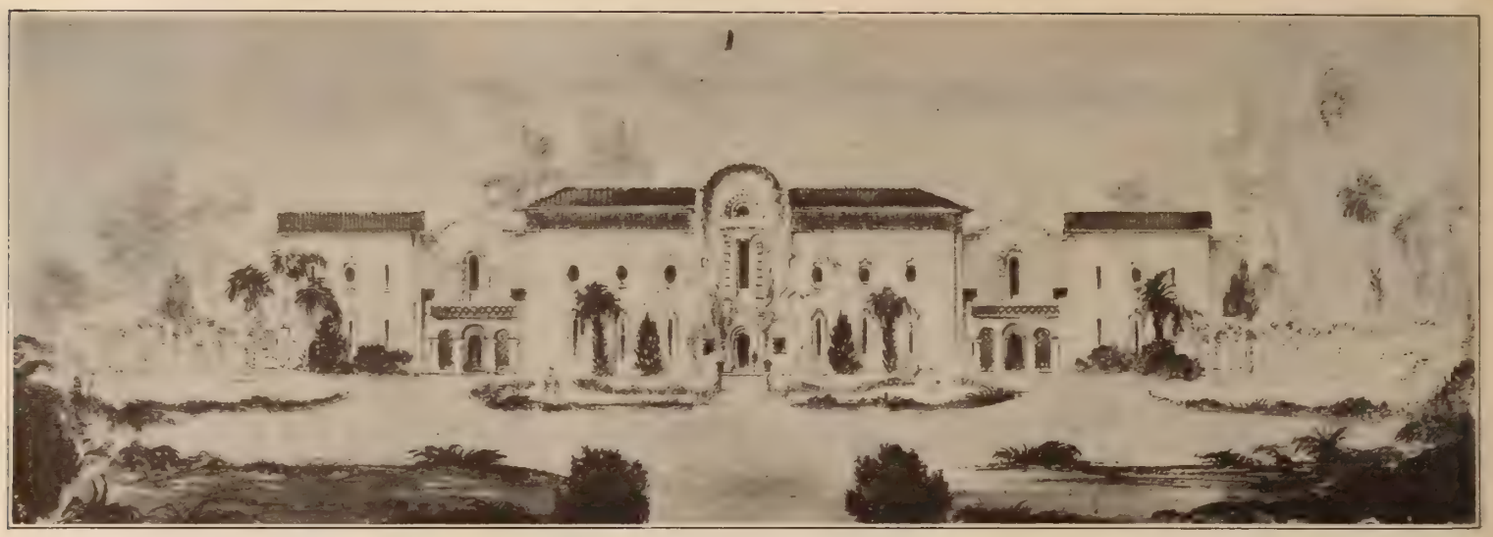
To demonstrate the extreme degree of mistreatment tendered equipment credits, by exhibitors to distributors and distributors to manufacturers, it is sufficient to point out that one of the world's foremost makers of electrical products found the situation so hopelessly involved that they withdrew from this field—in face of the fact that they were doing good business.

This industry is operated on essentially a cash basis—the source of the gross revenue for its entire operation starting with strictly cash customers. It therefore follows that practically cash payments should prevail right on down through. Such a system certainly makes for most healthy and sound business principles and operates to everyone's advantage. There are still exceptions to this sound policy in the equipment field but every indication points to their elimination.

It certainly is a proud day with this industry when it can lay claim to high standards of business methods on a par with the older established industries. Every industry while in the formative stages, goes through practically the equivalent cycles of stabilization. It is the final step when definite credit policies are established.

We can now look forward to many more manufacturers of high grade equipment placing their products before this market—which all tends toward better theatres and bigger business.

P. M. ABBOTT.



Architect's prospective rendering of the studio to be erected at Studio Park, St. Petersburg, Florida.

Specifications Should Be Inspected

scribe a good specification. It would seem better not to attempt to cover too much ground but to confine this paper to pointing out some of the more common faults which occur and to assist the investor or owner to size up in general the specification in order to appraise its value in clarity, simplicity and fairness. The owner's agent, acting in the capacity of engineer or achitect, is in honor bound to write the specification so that both owner and contractor are treated with equal fairness. If, through carelessness, he makes a contractor feel that with him it is a case of "heads you win, tails I lose," the cost is undoubtedly increased for the reason that the contractor who figures work in competition has to make allowances for careless wording of specifications and has to add a sufficient amount to cover the most extreme interpretation of the plans and specifications. Some specifications are so much inclined this way that one might readily feel that it was done with intention so as to allow a wide range of interpretation unless the bidders are aware of this and make due allowance. However, trouble is sure to follow. In any case the owner is the one who has to pay either in the original contract price or in delays due to controversies between the builder and the architect or engineer.

Frequently, one may find that an engineer or achitect, not having given the proper attention to the standard forms of specification writing and being desirous of getting into his specifications certain paragraphs he has been accustomed to using, proceeds to duplicate some of the subjects in the body of the specifications, which are already covered in the General Conditions. This is not only a useless duplication of effort but it presents an opportunity for conflicting interpretations. The General Conditions, as usually issued and as are issued by the American Institute of Architects, are complete in themselves and nothing should be added except paragraphs required to bring out special points not covered in the standard form. If, for any reason, certain parts of the standard form are unsatisfactory or do not apply to any particular job, these parts that are not applicable may be crossed out and notes should be included calling attention to these cancellations and the paragraphs that have been inserted in their place.

Let us consider some of the reasons why specifications are usually not as well done as the working drawings and details. One of the chief reasons is the fact that specifications are written during the rush of completing the working drawings. There is usually pressure exerted upon the office force to clear up the job and get it out as scheduled to bidders. It may be that the owner is not able to make up his mind about details, certain plans or the exterior or interior design, consequently the work has dragged. Perhaps those preparing the plans have had new work coming in on which it has been desirable to place the same draughtsmen who are engaged in "cleaning up" a set of working plans. As a result, the word is passed along that the job has dragged and consequently is costing more than it should and, in order to balance up, the men must finish up quickly even if night work is required. In the midst of this scramble to complete, the specification writer endeavors to produce a businesslike document, tying together the various trades which are involved in the production of the completed building. Perhaps it should be said that it is a wonder the specifications are as good as they are under those circumstances and, in view of the aforesaid, it might be well to here point out to the owner that he is the one to finally carry the burden if delays are caused by his inability to reach decisions.

Another reason for unsatisfactory specifications and final results is due to the employment on specification work of men who are ranked as designers and are not familiar with the practical side of construction. The artistic designer is supposed to be temperamentally unfit for the task of specification writing. The writer is of the opinion that the designer must of necessity have considerable to do with specification work for the reason that the designer visualizes the finished effect he has worked to achieve. Therefore, to delegate the description of the finished work or kind of construction to be used to one who is not familiar with the results to be obtained is certainly a mistake.

Specifications are required for two reasons: first, to describe the materials to be used in the construction of the building and how they are to be finished, and second, to enable a builder to determine the cost. If the specifications are written so as to make easier the task of the estimator, the cost of will be lower, which means that the overhead expense of the builder will be reduced. Since the owner eventually pays for this overhead, it is to the owner's interests that the architect or engineer prepare his specifications from the estimator's viewpoint. This may appear to be self-evident. However, it is no exaggeration to state that only a small percentage of specification writers concern themselves with this point of view. Another common weakness among writers of specifications is the tendency to "pass the buck" or introduce so-called jokers in the specifications. One of the clauses frequently used in this connection may be mentioned as follows: "The contractor must supply everything required to complete a first-class job whether or not specified." Another clause which often is a source of trouble is to describe a certain piece of workmanship and finish for a certain section of the building and to add the words "unless otherwise specified." This is the direct result of the aforementioned intellectual laziness plus an unwillingness on the part of the architect or engineer to assume responsibility. In as much as the responsibility for success or failure must be charged to him, it should be assumed by him from the beginning and consequently the bidders should be furnished a complete and accurate schedule of all work to be done.

Another term frequently used in specification work is "or equal." In certain instances this may be obligatory. It cannot be claimed that the use of these words is due to laziness on the part of the writer or his desire to "pass the buck." It is usually the outcome of an effort to preserve competition even when the preference for a certain material is indicated. A builder, let us assume, decides to take a chance while preparing estimates by ignoring the article directly specified and substituting another which he intends to claim as being within the "or equal" required. The specifications

(Continued on page 2710)



Interior of Albee Theatre, Brooklyn, New York

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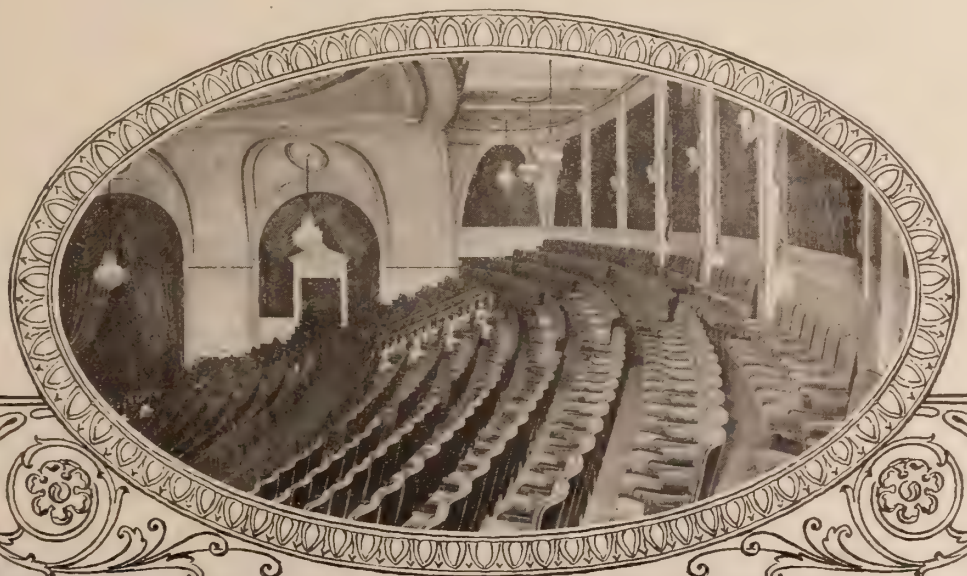
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Projection

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Inquiries and Comments

Standardized Screen Brightness

PART II

EXCESSIVE illumination of the screen in the general run of Motion Picture Theatres, which has at last stirred up activity directed toward the end of arriving at some kind of standardization of screen brightness, is costing the motion picture industry thousands of dollars annually.

This evil plays no favorites and strikes producers, exhibitors and theatre patrons alike. With the first two groups it is a matter of financial loss entailed by waste and in the last it involves acute discomfort and the likelihood of serious impairment to vision. In extreme cases loss of patronage with its consequent effects down along the line, is the ultimate outcome.

Small wonder, then, that responsible bodies like the Society of Motion Picture Engineers and large producing companies alive to the dangers underlying this pernicious practice are considering measures to assist in eliminating it. It is a good sized job, that is true. A tremendous amount of educational work must be done before the average exhibitor can be made to see the advantages of using a safe and sane intensity of screen illumination.

At this point, however, we are a little ahead of our story. Aside from the necessity of selling exhibitors and projectionists alike on the idea there remains to be evolved a practical method whereby a practical standard for screen brightness can be established. The problem has many angles.

Any talk of a standard screen brightness immediately opens up the question of a standard film density. It is useless to talk standardization when the density of film at present released by exchanges varies all over the lot and then back again.

Steps have been taken by certain producers to use a constant standard intensity of light for printing purposes. Some progress has been made along these lines already but the difficulty lies in convincing a sufficiently large percentage of them to follow the practice of a constant, well regulated, printing intensity.

Passing the Buck

The usual argument of a certain class of producers, when approached with this end in mind, is that no good can result from regulating the density of film as long as the conditions of projection vary as greatly as they do. The film which is projected with an intensity of four foot-candles in one theatre may easily encounter 10 to 12 foot-candles in the next. It is obvious that in one of these two theatres the picture will be either brilliantly illuminated or greatly under-illuminated.

The usual arguments such as condition and type of screen surface and conditions of local surroundings are also advanced to support the main one of widely varying projection intensities encountered. There is a certain amount of logic in this line of reasoning. It is true as far as it goes. The point that is overlooked is this. The producing companies, in a way, represent the source of this evil. Widely varying film densities practically render it necessary for the exhibitor to overpower his projectors so as to be prepared to meet all conditions of film and at the the same time provide him with a powerful argument wherewith to resist efforts to have him to change.

That argument should be taken away from him.

Standard film density comes first. After that we can talk standard screen brightness.

Exhibitor's Loss

The exhibitor's interest in this matter lies in effecting economies of operation in addition to being able to present pictures so as to bring out fine effects on which the producer has expended much time and money to incorporate in the scenes.

Let us consider the first item—that of lower operating costs—since that is easier to calculate.

In order to be conservative let us place the number of theatres in this country at 14,000.

All of these theatres certainly do not operate on a ten hour daily schedule for six days per week but it would probably be safe to say that the equivalent of 10,000 theatres in this country average a total of sixty projection hours per week.

In some localities theatres operate longer than this but in many others the period is much less. A fair figure, however, would seem to be that given above. The total number of hours operation per year, would therefore be about 3,000 for each theatre, and for 10,000 theatres the total for the country would be 30,000,000.

No projection device is 100 per cent efficient and the projectionist does not live who can attain the same degree of efficiency in his work. Some loss is therefore, inevitable. Suppose every one of these theatres wasted 100 watts of electrical energy during projection of the picture. The total waste for the country would be 3,000,000 kilowatt hours annually and at an average power rate of five cents per kw. hr. this would represent a yearly loss of $150,000.

Now a 100 watt loss in the case of 25 ampere reflector arc would mean an operating efficiency of about 95 per cent. Does it seem probable that projectionists in this country—or any other for that matter are that efficient. If personal observation in a large number of theatres counts for anything we should say that such a figure is indeed highly improbable.

It can be safely said that the average projectionist will not deliver more than 75 per cent of the full value of electrical energy on the screen in the form of light. We know many who are not doing that good.

Somewhere we once saw figures which purported to show that the average size of arc used for projection purposes was of 50 amperes capacity using direct current. We have no idea as to whether or not this figure is correct and for that matter, we doubt whether anyone else has. It seems, however, like a fair average for all the theatres.

A 50 ampere D. C. arc supplied by a motor-generator set would require a total power consumption of about 4,000 watts. If 25 per cent of this energy is lost in projecting the picture to the screen the total loss for the country would be 30,000,000 kw. hr. at a cost of $1,500,000. Surely no small item! There is a strong possibility that the actual loss due to inefficient operation even exceeds this figure.

It is claimed for both the reflector arc and Mazda lamp that savings of from 25 to 75 per cent over the old form of arc can be obtained. Yet with either of these devices a power loss of from 250 to 400 watts is involved due to faulty operation. If every theatre in the country was equipped with one or the other of these two most efficient projection means, a total loss of from $450,000 to $600,000 would probably be involved. It is our guess that in excess of $2,000,000 is annually wasted due to inefficient devices and methods of projection.

All that has been said so far has to do with natural losses which can hardly be avoided unless expert projectionists be employed in every theatre.

In addition to the large waste which occurs due to natural factors of operation, the exhibitors are voluntarily saddling themselves with the burden of a far greater waste by using power in excess of that required for same projection results and by accepting, or promoting, such designs of theatres that the most powerful projection devices are required to supply a picture no brighter than could be provided by a more economical projection lamp used at a shorter distance.

It is unusually the case, when improvements in any device are wrought, to use such improvements for securing better operating results rather than lower costs. This has occurred time and again in the lighting industry where the improvements in the way of increased efficiency in incandescent lamps has invariably been applied to secure higher intensities of illumination, rather than a lower cost of operation.

So also with the projection field. Coupled with this fact we have the natural proclivity of the exhibitor to over exert himself in securing a bright picture, no matter what the projection device be.

It would be useless to attempt even a wild guess as to the power waste which yearly occurs due to "overshooting" but it is intended in future articles to outline a method for arriving at a desirable value of screen brightness.

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Kunsky Opens New Theatre At Detroit, Mich.

With the opening of the new State theatre at Detroit, Mich., on Thursday night, October 29th, John H. Kunsky has added another beautiful house to his already powerful circuit. The reported cost of this new house is $2,000,000.

Beauty, harmony and comfort have been the keynotes in the construction of the State. Marble pillars rise from the floor and the well chosen drapes that hang from the walls and pillars, harmonize perfectly.

Deep carpets, worked in blue on a red background, cover the floors, staircases and aisles and add to the comfort of the patrons. The color scheme throughout the playhouse is blue and gold with a delicate touch of pink. The theatre chairs are particularly restful and have been placed far enough apart to insure plenty leg room.

Howard O. Pierce who is in charge of all the Kunsky stage presentations, fairly outdid himself in preparing an elaborate program and stage settings for the first night audience.

The State orchestra which is equal in size to that of the Capitol, will be in charge of Herbert Straub, former conductor at the Madison theatre. Edward Werner, conductor at the Capitol was the guest director of the overture.

The huge Wurlitzer organ is mounted on a special platform, raised and lowered from view by the means of hydraulic lifts. The orchestra platform is controlled in a similar manner.

The picture policy of the State will be the same as the Capitol, that of continuous performances daily from noon to eleven p. m. with the Kunsky scale of popular prices prevailing.

Vacant Seat Indicators Proving Help to Exhibitors

The Guerin Theatre Seating System, Inc., manufacturers of vacant seat indicators report that their latest model has been received enthusiastically by all exhibitors who have had an opportunity to use it. It is claimed for this seating system that the time required for ushering is reduced seventy-five percent and enables ushers to signal just how many seats there are and whether singles, doubles, etc. in any part of the house, thus, it is pointed out eliminating constant walking up and down aisles by ushers. The feature, it is said, that appeals most strongly to the theatre manager is the fact that through this system a maximum number of seats in the house can be kept filled thereby decreasing standees.

St. Louis Building Program Totals 10,000 Seats

The new St. Louis Theatre, Grand boulevard at Morgan street, St. Louis, Mo., will be opened on November 23, Clarence Williams, manager, has announced officially.

The house will be operated by the Orpheum Circuit as a combination first-run motion picture and high class vaudeville theatre. It was built by the Metropolitan Theatre Corporation at a cost of $2,000,000 and is the third largest in the United States, seating 4,100 persons.

Construction has started on the St. Louis-Gravois Theatre at Gravois and Ellenwood avenues in South St. Louis. The project will cost approximately $1,000,000 and will seat 1,850 persons. There will be 450 seats in the mezzanine balcony.

This project was promoted by Reuben Levine of Chicago and the Gohman-Levine Construction Company, Chicago, are the builders.

Fred Wehrenberg also plans to start construction shortly on his new house at Grand avenue and Bates street. He also has plans for a new house at Grand boulevard and Meramec street. These houses will have a combination seating capacity of 3,500 persons.



C. Sharpe Minor, nationally known Organist will incorporate his ideas with those of The Link Organ Co.

Marr And Colton Organ Co. Report New Sales

The Marr and Colton Organ Company of Warsaw, N. Y., have recently installed instruments in the following theatres: The Elk Theatre, Mahanoy City, Pa., Messrs. Oppenheimer and Sweet at Shenandoah, Pa. and Wilmer and Vincent's New State, Altoona, Pa. Other installations include the New Thurston Theatre, Rochester, N. Y., The Winter Garden at Jamestown, operated by Peterson and Wood, the Zaring Egyptian Theatre, Indianapolis, Ind., and the New Hinsdale Theatre at Hinsdale, Ill.





The Guerin Theatre Seating System, Inc., of New Orleans, La., claim their latest model Indicators reduce ushering seventy-five percent.

Link-C. Sharpe Minor Unit Organs Placed on Market

C. Sharpe Minor, theatre organist of national repute has recently successfully terminated his long planned initiation into the field of theatre organ manufacturing, as this noted organist has recently become affiliated with the Link Company, one of the oldest manufacturers of musical instruments. This combination of Link and Minor is now manufacturing Link-C. Sharpe Minor Unit Organs which it is claimed incorporate both the features of the Link Company standards and original ideas of Mr. Minor. It is said that this new unit organ is successfully finding its place in motion picture theatres.

C. Sharpe Minor, it will be recalled, enjoyed a nation wide reputation, and during his career played practically every type and style of organ manufactured. Mr. Minor started his business career as an automobile salesman at Seattle and decided to join the Musicians' Union and cultivate his love for music. It was not long afterwards that he was engaged as pianist in Jenson and Von Herberg's Mission Theatre in Seattle. From that start, his interpretation of the photoplay pleased Mr. Jenson and he was soon made chief organist at the Liberty Theatre. It was from this start that his rather meteoric career led him to the enviable position of the highest salaried theatre organist in the country.

The motion picture industry will watch with interest, the future career of this well known organist now that he has definitely entered the field of organ manufacturing in combination with the well known musical instrument makers.

Trend Toward More Space In Projection Rooms

The Hertner Electric Company finds that the old cramped projection room is becoming a thing of the past. In the theatre of to-day it is the general practice to allow much more space and the transverter, itself, has some bearing on this on account of specifications calling for the horizontal instead of the vertical type.

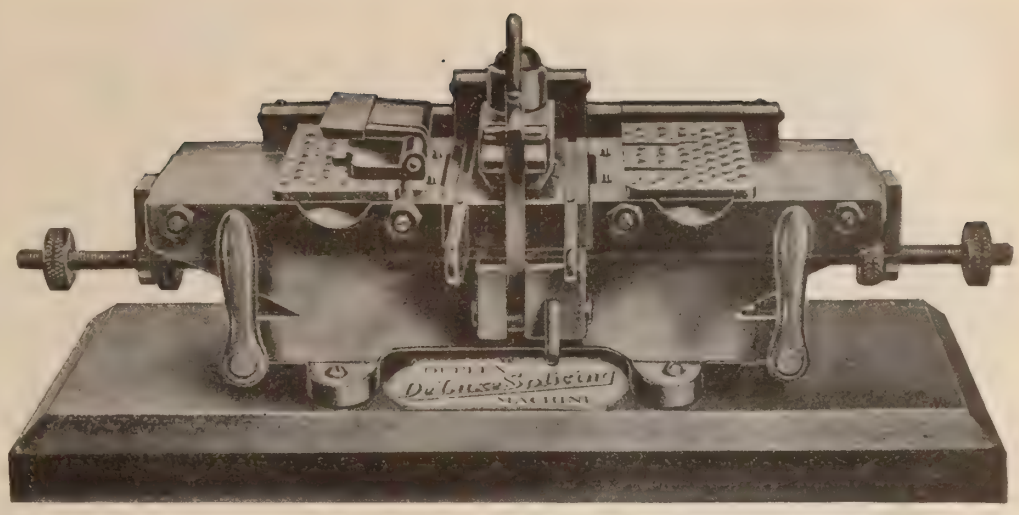
Recent installations of Hertner Transverters include the Marshall Theatre, Maplewood, Mo.; Crown Theatre, Houston, Tex.; Loew's Burland Theatre, New York City; New Linden Theatre, Columbus, Ohio; Kenmore Theatre, Inc., Buffalo; The Princess Theatre, North Little Rock, Ark., and The Orange Theatre, Orange, N. J.

"Simplex Service for Better Projection" Booklet Issued

A very interesting booklet entitled "Simplex Service for Better Projection" has just been published by the Precision Machine Company, Inc. This bulletin is exceedingly well written presenting valuable information on Simplex Projectors and also contains dissertations on the importance of good projection and services that distributors of Simplex machines are in a position to render their customers. A copy of this booklet may be obtained by writing to the Precision Machine Company, Inc., 317 East 34th Street, New York City, and is well worth the effort of obtaining.

Duplex M. P. Industries, Inc. Now Mfg. Film Splicers

The Duplex Motion Picture Iindustries, Inc., makers of Duplex Deluxe products, one of which is their film splicing machine reports that this particular apparatus has received the approval of numerous projectionists, laboratories, exchanges, etc., wherever motion picture film is spliced. This machine is claimed to be absolutely accurate and practically fool-proof, and makes any size of patch. It is also said that this apparatus is particularly well adapted for rapid splicing to handle both new and sunken negatives. This company is also making a splicing block that is patching machine containing many of the features contained in their Deluxe model, though selling at a much lower price.



The splicing machine manufactured by the Duplex Motion Picture Industries, Inc.

Fabian Theatre, Paterson To Hold Premiere

Jacob Fabian, well known theatrical magnate, has announced the completion and forthcoming opening of his newest theatre, The Fabian in Paterson for some time late in November.

There has been much speculation and no little interest in the disposition of this great Fabian building, in the course of construction, on Church street, near Market, for the past few months. Adjoining the Alexander Hamilton Hotel, and located in one of the city's most valuable spots, its quickening into activity is a matter of some moment in Paterson's civic life.

The theatre will be dedicated to the proper presentation of the finest films of the cinema world.

Number fourteen of a dignified chain of houses, the Fabian represents a reported investment of a million and a half dollars. It will have a seating capacity of 4,000, a symphony orchestra, and a Wurlitzer organ.

There is a good bit of sentiment in the forthcoming premiere of this house. John Fabian has his home in Paterson. His sons have grown to manhood there and have become associated with their father in the working out of their theatre-interests. Eleven years ago he opened the Regent Theatre, achieving then the ambitions of theatre-perfection. The Fabian Theatre represents a much higher achievement.

New Theatre at Ilion, N. Y., Opens Nov. 23d

Everything is in readiness for the opening of the new theatre in Ilion on the night of November 23. Robert Pierce, who will manage the house, was along Film Row during the past week, and gave out considerable information regarding the theatre. The house will have a seating capacity of about 1,500 and the fore part of each week will be devoted entirely to pictures, while the last half will be given over to a program of vaudeville. A ten-piece orchestra is to be installed to furnish the music.

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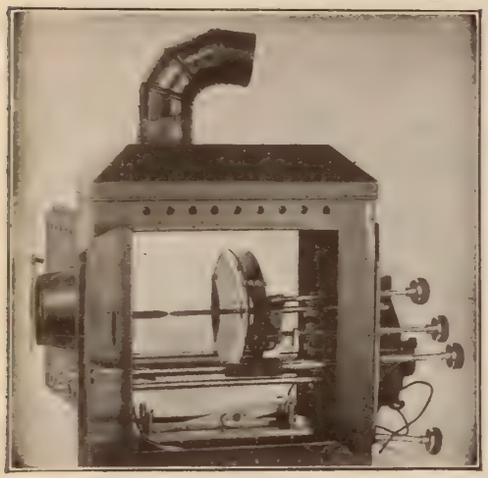
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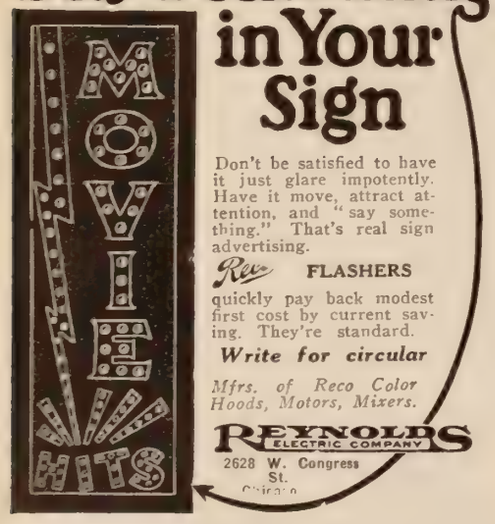
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(*Continued from page* 2704)

provide that the architect or engineer's decision in such a case would be final. The substitution is submitted for approval and disapproved. The builder either loses the contract in the beginning by figuring only on the articles named in the specifications or he loses money eventually through the architect or engineer's ruling; so, in that case, it must be assumed that it is a case of "heads you win, tails I lose" for the builder. This opportunity for ambiguity can be eliminated. What is primarily desired is to secure close competition by having all the builders estimate on the same basis. Consequently, if the architect or engineer prefers a certain article or material but wishes competition among dealers, he need only name in the specifications the article preferred and request bidders to state the addition or deduction which would ensue if any one of two or three articles also mentioned is substituted. This process is a very simple one and yet it offers a perfectly fair basis of competition and comparison of costs. In certain cases it may be possible to specify two or three articles with a simple statement that any one of them would be acceptible. The builder will, of course, supply the one he can secure at the best price, but this leaves the element of competition entirely free and open.

The best specifications are so subdivided into trades that a general contractor can turn over to a sub-contractor that part of the specifications which refers to the particular trade to be figured, together with all drawings that have to do with that trade. It is important that the specification writer should understand the contractor's responsibilities in this connection. By this is meant, the way in which one trade comes in contact with or over-laps the others. Extreme care must be taken so that over-lapping of contracts does not occur.

In conclusion, the writer would advise owners, investors, and others, contemplating building theatres or other buildings, to make certain that, when they employ an engineer or architect, they secure the services of those who will write him complete, economical, clear, fair specifications and that will not lead to controversies and ambiguities. Your specification is your Bible for, after the contract is signed, sealed and delivered, nothing else counts except that which is absolutely and clearly stated in the specifications beyond any possibility of question. Contractors are ever on the alert and it seems to be one of the main objectives of their business to pick to pieces and find flaws in specifications and thereby obtain extras or delays which will ultimately materialize to their benefit.

Goss To Market Equipment From Atlanta

C. K. Goss, who will be remembered by many Southeastern exhibitors in his connection with the Gardiner Velvet Gold Fibre Screen factory is now vice-president and sales manager of the Southern Film Service, Houston, Texas, will shortly open a branch office in Atlanta, from which point their line of theatre equipment will be distributed in this territory.

Ground Broken For New Jamaica Theatre

Leases were signed on Monday for the erection of a $1,000,000 theatre in Jamaica by the Tri-United Corporation, Robert A. Wolfe, President, of No. 50 East 42d Street, Manhattan. The design is by Eugene De Rosa, architects, and plans have been filed with the Building Department. The theatre when completed will contain approximately 3,000 seats and will be modern in every respect. The lease is for twenty-one years, with privilege of renewal, and rental is rumored to run into figures in excess of $1,500,000. Contract has been awarded the Glen Cove Construction Co., Inc., Morris Tucker, President.

The opening of the theatre is scheduled for Sept. 1, 1926.

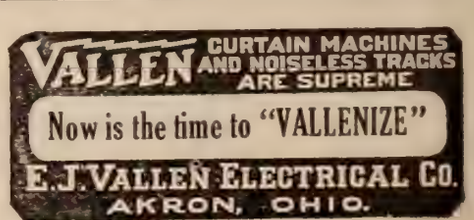
Mr. Wolfe announces that the house will run pictures and vaudeville.

Theatre Construction

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming, will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Amazing Quest, The	Henry Edwards	Cranfield & Clarke	5500 feet	
American Pluck	George Walsh	Chadwick	5000 feet	July 11
Apache Love	Geo. Larkin	B'way Dist. Co	5000 feet	
As No Man Has Loved	Special Cast	Fox	7836 feet	Feb. 28
Battler, The	Kenneth McDonald	Bud Barsky (S. R.)	5000 feet	
Below The Line	Rin-Tin-Tin (dog)	Warner Brothers	6001 feet	Oct. 31
Big Pal	Wm. Russell	Ginsberg Dist	4543 feet	Oct. 24
Black Cyclone	Rex (horse)	Pathe	5058 feet	May 30
California Straight Ahead	Reginald Denny	Universal	7238 feet	Sept. 12
Call of Courage, The	Art Acord	Universal	4661 feet	Sept. 19
Coast of Folly	Gloria Swanson	Paramount	6840 feet	Sept. 12
Coming of Amos	Rod La Rocque	Prod. Dist. Corp	5677 feet	Sept 19
Cyclone Cavalier	Reed Howes	Rayart (S. R.)	4928 feet	Sept. 26
Dark Angel, The	R. Colman-V. Banky	First National	7311 feet	Sept. 26
Don Q, Son of Zorro	Douglas Fairbanks	United Artists	10264 feet	June 27
Free to Love	C. Bow-D. Keith	B. P. Schulberg (S.R.)		
Freshman, The	Harold Lloyd	Pathe		July 25
Havoc	Special Cast	Fox	9200 feet	Aug. 29
High and Handsome	"Lefty" Flynn	F. B. O.	5669 feet	
His Majesty Bunker Bean	M. Moore-Devore	Warner	7149 feet	Sept. 26
His Master's Voice	Thunder (dog)	Gotham Prod. (S. R.)	5827 feet	Nov. 14
If Marriage Fails	J. Logan-C. Brook	F. B. O	6006 feet	May 23
Kentucky Pride	Special Cast	Fox	6597 feet	Sept. 19
Knockout Kid, The	Jack Perrin	Rayart Pict. Corp. (S. R.)	4901 feet	
Let's Go Gallagher	Tom Tyler	Film Book Offices	5182 feet	Oct. 3
Limited Mail, The	Monte Blue	Warner Bros	7144 feet	
Little Annie Rooney	Mary Pickford	United Artists	8850 feet	Oct. 31
Live Wire, The	Johnny Hines	First National	6850 feet	Sept. 12
Lost World, The	Special Cast	First National	9700 feet	Feb. 21
Man of Nerve	Bob Custer	F. B. O	4452 feet	Nov. 28
Man Who Found Himself	Thomas Meighan	Paramount	7168 feet	Sept. 5
Mystic, The	Pringle-Earle	Metro-Goldwyn	6147 feet	Sept. 12
Never the Twain Shall Meet	Stewart-Lytell	Metro-Goldwyn	8143 feet	Aug. 8
New Champion, The	Wm. Fairbanks	Columbia Pict. (S.R.)	4547 feet	
Not So Long Ago	Betty Bronson	Paramount	6849 feet	Aug. 8
Once In a Lifetime	Richard Holt	Gerson Pict. (S. R.)		
Other Woman's Story	Calhoun-Frazer	B. P. Schulberg	6080 feet	Nov. 7
Outlaw's Daughter, The	Josie Sedgwick	Universal	4375 feet	
Parisian Nights	E. Hammerstein - L. Tellegen	F. B. O	6278 feet	June 20
Plastic Age, The	Special Cast	B. P. Schulberg (S. R.)	6848 feet	Oct. 10
Pretty Ladies	Zazu Pitts	Metro-Goldwyn	5828 feet	July 25
Primrose Path, The	Bow-MacDonald	Arrow	5475 feet	Oct. 31
Ridin' the Wind	Fred Thomson	Film Book Offices	5014 feet	Oct. 24
Scandal Street	Kennedy-Welch	Arrow	6923 feet	
Sealed Lips	Revier-Landis	Columbia Pict.(S.R.)	5770 feet	Nov. 7
Seven Days	Lillian Rich	Prod. Dist. Corp	6974 feet	Sept. 12
Shore Leave	Barthelmess-Mackaill	First National	6856 feet	Aug. 29
Siege	Virginia Valli	Universal	6424 feet	June 20
Son of His Father, A	Special Cast	Paramount	6925 feet	Sept. 19
Souls for Sables	Windsor-O'Brien	Tiffany (S. R.)	7000 feet	Sept. 12
S. O. S. Perils of the Sea		Columbia Pict. (S.R.)		
Speed Madness	Frank Merrill	Hercules Film	4579 feet	
Spook Ranch	Hoot Gibson	Universal	5147 feet	May 2
Steppin' Out	Sterling-Revier	Columbia	5267 feet	
Sun Up	Special Cast	Metro-Goldwyn		Aug. 29
Teaser, The	Laura La Plante	Universal	6967 feet	May 30
Three Weeks in Paris	M. Moore-D. Devore	Warner Brothers	5900 feet	
Three Wise Crooks	Evelyn Brent	Film Book. Offices	6074 feet	Oct. 24
Timber Wolf, The	Buck Jones	Fox	4869 feet	Sept. 26
Trouble With Wives, The	Vidor-T. Moore	Paramount	6489 feet	Aug. 15
Two Fisted Jones	Jack Hoxie	Universal	5 reels	
Wall Street Whiz, The	Richard Talmadge	Film Book. Offices	5452 feet	Nov. 7
What Fools Men	Stone-Mason	First National		Oct. 10
Wheel, The	Special Cast	Fox	7264 feet	Aug. 29
White Outlaw, The	Jack Hoxie	Universal	4836 feet	June 27
Wild Horse Mesa	Special Cast	Paramount	7221 feet	Aug. 22
Wild, Wild Susan	Bebe Daniels	Paramount	5774 feet	Aug. 15
With This Ring	Mills-Tellegen	B. P. Schulberg	5333 feet	Oct. 3

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
Beautiful City	R. Barthelmess	First National	7 reels	Nov. 14
Bobbed Hair	Prevost-Harlan	Warner Brothers	7781 feet	Oct. 31
Borrowed Finery	Louise Lorraine	Tiffany (S. R.)	6500 feet	
Bustin' Through	Jack Hoxie	Universal	4506 feet	Oct. 24
Cactus Trails	Jack Perrin	Madoc Sales	4800 feet	
Classified	Corinne Griffith	First National	6927 feet	Oct. 17
Circus Cyclone, The	Art Acord	Universal	4609 feet	Aug. 22
Compromise	Irene Rich	Warner Bros	6586 feet	Nov. 7
Clothes Make the Pirate	Errol-D. Gish	First National	7000 feet	Nov. 14
Dollar Down	Ruth Roland	Truart (S. R.)	5860 feet	Aug. 29
Everlasting Whisper, The	Tom Mix	Fox	5611 feet	Oct. 24
Exchange of Wives, An	Special Cast	Metro-Goldwyn	6300 feet	Oct. 17
Fate of a Flirt, The		Columbia (S. R.)		
Fighting Heart, The	Geo. O'Brien	Fox	6978 feet	Oct. 3
Golden Princess, The	Bronson-Hamilton	Paramount	6395 feet	Sept. 19
Great Sensation, The	W. Fairbanks-P. Garon	Columbia (S. R.)	4470 feet	Sept. 26
Heads Up	Fred Thomson	F. B. O.	5482 feet	Nov. 14
Hell's Highroad	Leatrice Joy	Prod. Dist. Corp	6054 feet	Sept. 5
Heartless Husbands	Gloria Grey	Madoc Sales	5000 feet	
His Father's Pride	Richard Holt	Gerson Pict. (S. R.)		
Iron Horse, The	O'Brien-Bellamy	Fox Film Corp.	10288 feet	Sept. 12
Keeper of the Bees, The	Robert Frazer	F. B. O	6712 feet	Oct 17
Low Tyler's Wives		B. P. Schulberg (S. R.)		
Lights of Old Broadway	Marion Davies	Metro-Goldwyn	6437 feet	Nov. 14
Lorraine of the Lions	Kerry-Miller	Universal	6753 feet	Aug. 15
Lovers in Quarantine	Daniels-Ford	Paramount	6570 feet	Oct. 24
Man on the Box, The	Sydney Chaplin	Warner Bros	7481 feet	Oct. 10
Midnight Special		Truart (S. R.)		
Midshipman, The	Ramon Novarro	Metro-Goldwyn	7498 feet	Oct. 24
Mock Marriages	Hawley-Lincoln	Broadway Dist	5600 feet	
New Brooms	Hamilton-Love	Paramount	5443 feet	Oct. 24
Pace That Thrills, The	Ben Lyon	First National		Oct. 29
Peacock Feathers	Logan-Landis	Universal	6747 feet	Aug. 17
Pony Express, The	Betty Compson	Paramount	9801 feet	Sept. 26
Prairie Pirate, The	Harry Carey	Prod. Dist. Corp	4603 feet	Sept. 26
Red Hot Tires	Monte Blue	Warner Bros	6600 feet	Oct. 31
Regular Fellow, A	Raymond Griffith	Paramount	5027 feet	Oct. 17
Seven Keys to Baldpate	Douglas MacLean	Paramount	6648 feet	Nov. 7
Silver Fingers	Geo. Larkin	B'way Dist. Co	5000 feet	
Some Pun'kins	Chas. Ray	Chadwick	6500 feet	Sept. 19
Storm Breaker, The	House Peters	Universal	6064 feet	Sept. 26
Substitute Wife, The	Jane Novak	Arrow	5994 feet	Nov. 7
Thunder Mountain	Special Cast	Fox	7537 feet	Oct. 10
Tower of Lies	Chaney-Shearer	Metro-Goldwyn	6849 feet	Oct. 10
Tumbleweeds	Wm. S. Hart	United Artists	7 reels	Nov. 28
Unchastened Woman, The	Theda Bara	Chadwick	6800 feet	
Wandering Fires	Constance Bennett	Arrow		Oct. 17
Wandering Footsteps	Special Cast	Ginsberg Dist. Corp.	5060 feet	Nov. 21
Why Women Love	Blanche Sweet	First National	6750 feet	Oct. 31
Without Mercy	Vera Reynolds	Prod. Dist. Corp	6550 feet	Oct. 24
Winding Stair, The	Special Cast	Fox	5700 feet	Oct. 17

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
After Marriage	Margaret Livingston	Madoc Sales	5500 feet	Nov. 14
All Around the Frying Pan	Fred Thomson	F. B. O	5519 feet	Nov. 28
Ancient Highway, The	Jack Holt	Paramount	6034 feet	Nov. 21
Best Bad Man, The	Tom Mix	Fox		
Best People, The	Special Cast	Paramount	5700 feet	Nov. 7
Blue Blood	George Walsh	Chadwick		
Calgary Stampede, The	Hoot Gibson	Universal	5924 feet	Oct. 10
Camille of the Barbary Coast	Busch-O. Moore	Assoc. Exhib	5600 feet	Aug. 1
Clash of the Wolves	Rin-Tin-Tin (dog)	Warner Bros	6478 feet	Nov. 28
Cobra	Valentino	Paramount	7 reels	Nov. 21
Daring Days	Josie Sedgwick	Universal	5 reels	
Don't	S. O'Neill-B. Roach	Metro-Goldwyn		
Durand of the Bad Lands	Buck Jones	Fox	5844 feet	Oct. 24
East Lynne	Special Cast	Fox	8975 feet	Oct. 10
New Commandment	Sweet-Lyon	First National	7 reels	Nov. 14
Fifty-Fifty	L.Barrymore-H.Hampton	Assoc. Exhib	5564 feet	June 20
Fight to a Finish, A		Columbia (S. R.)		
Flower of Night	Pola Negri	Paramount	6374 feet	Oct. 31
Fool, The	Edmund Lowe	Fox	9374 feet	April 25
His Buddy's Wife	Glenn Hunter	Assoc. Exhib	5600 feet	July 25
Home Maker, The	Alice Joyce	Universal	7755 feet	Aug. 8
Keep Smiling	Monty Banks	Assoc. Exhib	5400 feet	Aug. 1
King on Main St., The	Adolphe Menjou	Paramount	6229 feet	Nov. 7
Last Edition, The	Ralph Lewis	Film Book. Offices		Oct. 17
Lazybones	Special Cast	Fox Film	7234 feet	Oct. 31
Little Bit of Broadway	Ray-Starke	Metro-Goldwyn		
Manhattan Madness	Dempsey-Taylor	Assoc. Exhib	5500 feet	July 25
Merry Widow	Mae Murray	Metro-Goldwyn	10027 feet	Sept. 12
No Man's Law	Bob Custer	F. B. O.	4042 feet	Nov. 21
People vs. Nancy Preston	Bowers-De La Motte	Prod. Dist. Corp.	6300 feet	Nov. 7
Perfect Clown, The	Larry Semon	Chadwick		
Phantom Express, The	Special Cast	Ginsberg Dist		
Price of Success, The	Alice Lake	Columbia (S. R.)		
Road to Yesterday, The	Joseph Schildkraut	Prod. Dist. Corp.	9980 feet	Nov. 14
Romance Road	Raymond McKee	Truart	5000 feet	Aug. 8
Rose of the World	Special Cast	Warner Bros	7506 feet	Nov. 21
Satan in Sables	Lowell Sherman	Warner Bros	7264 feet	Oct. 24
Scarlet Saint, The	Astor-Hughes	First National	6880 feet	Nov. 21
Seven Sinners	Marie Prevost	Warner Bros	6286 feet	
Simon the Jester	Rich-O'Brien	Prod. Dist. Corp.	5070 feet	Oct. 24
Sporting Life	Special Cast	Universal	6709 feet	Sept. 26
Stage Struck	Gloria Swanson	Paramount	7 reels	Nov. 28
Tessie	McAvoy-Agnew	Arrow	6221 feet	Oct. 24
Thank U	Special Cast	Fox	6900 feet	Sept. 19
Time the Comedian	Cody-Busch	Metro-Goldwyn		
Transcontinental Limited	Special Cast	Chadwick (S. R.)		
Under the Rouge	Tom Moore	Assoc. Exhib	6500 feet	July 25
Unguarded Hour, The	Sills-Kenyon	First National	6613 feet	
Wedding Song, The	Leatrice Joy	Prod. Dist. Corp.		Nov. 28
We Moderns	Colleen Moore	First National	6609 feet	
Where Was I?	Reginald Denny	Universal	6630 feet	Aug. 29
Wild Girl		Truart (S. R.)	5800 feet	
Winner, The	Charles Ray	Chadwick (S. R.)		

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Ancient Mariner, The	Special Cast	Fox		
Between Men	"Lefty" Flynn	F. B. O		
Broadway Lady, A	Evelyn Brent	F. B. O.		
Circle, The	Eleanor Boardman	Metro-Goldwyn	5511 feet	Oct. 31
Counsel for the Defense	Peters-Compson	Asso. Exhib.	7 reels	Nov. 21
Dice Woman, The	Priscilla Dean	Prod. Dist. Corp		
Flood, The	Special Cast	Truart (S. R.)		
Girl from Montmartre	La Marr-Stone	First National		
Golden Strain, The	Special Cast	Fox		
Goose Woman, The	Special Cast	Universal	7500 feet	Aug. 22
Handsome Brute, The		Columbia Pict. (S. R.)		
Hogan's Alley	Harlan-Miller	Warner Bros	7202 feet	
Infatuation	Special Cast	First National		
Joanna	Mackaill-Mulhall	First National		

Feature	Star	Distributed by	Length	Reviewed
Lady Windermere's Fan	Special Cast	Warner Brothers		
Lodge in the Wilderness, The		Tiffany (S. R.)	6500 feet	
Lover's Island	Hampton-Kirkwood	Assoc. Exhib		
Madam Behave	Eltinge-Pennington	Prod. Dist. Corp.	5417 feet	Nov. 14
Man From Red Gulch	Harry Carey	Prod. Dist. Corp		
Midnight Flyer, The	Landis-Devore	F. B. O.		
Morals for Men	Tearle-Mills	Tiffany (S. R.)	6500 feet	
North Star, The	Strongheart (dog)	Assoc. Exhib		
Pals		Truart (S. R.)	5800 feet	
Pinch Hitter, The	Glenn Hunter	Asso. Exhibitors		
Pleasure Buyers, The	Irene Rich	Warner Brothers		
Prince of Pep	Richard Talmadge	F. B. O.		
Prince of Broadway	George Walsh	Chadwick		
Sally, Irene and Mary	Special Cast	Metro-Goldwyn		
Silver Treasure, The	Special Cast	Fox		
Smilin' at Trouble	Lefty Flynn	F. B. O.		
Splendid Road, The	Anna Q. Nilsen	First National		
Sweet Adeline	Charles Ray	Chadwick		
Three Faces East	Goudal-Ames	Prod. Dist. Corp.		
Triple Action	Pete Morrison	Universal	4800 feet	Nov. 14
Wages for Wives	Special Cast	Fox		
When the Door Opened	Special Cast	Fox	6515 feet	Nov. 28

JANUARY

Feature	Star	Distributed by	Length	Reviewed
Braveheart	Rod LaRocque	Prod. Dist. Corp		
Conquered	Gloria Swanson	Paramount		
Count of Luxembourg	George Walsh	Chadwick		
Danger Girl, The	Priscilla Dean	Prod Dist. Corp.		
Daybreak		Fox		
Dixie Merchant, The	Special Cast	Fox		
Fifth Avenue	De La Motte	Prod. Dist. Corp		
Fighting Edge, The	Harlan-Miller	Warner Brothers		
Golden Cocoon		Warner Bros.		
Golden Butterfly, The	Special Cast	Fox		
Hearts and Fists		Assoc. Exhib.		
His Jazz Bride	Special Cast	Warner		
Husband Hunters		Tiffany	6500 feet	
I Do		Assoc. Exhib.		
Johnstown Flood, The	Special Cast	Fox		
Ladies of Leisure	Elaine Hammerstein	Columbia (S. R.)		
Lady from Hell		Assoc. Exhib.		
Lure of the Arctic, The		Prod. Dist. Corp.		
Marrying Money		Truart (S. R.)	5800 feet	
Million Dollar Handicap, The	Vera Reynolds	Prod. Dist. Corp.		
Rocking Moon	Bowers-Tashman	Prod. Dist. Corp.		
Sea Beast, The	John Barrymore	Warner Bros.		
Shadow of the Law		Assoc. Exhib.		
Steel Preferred	William Boyd	Prod. Dist. Corp.		
Where the Worst Begins		Truart (S. R.)	5800 feet	
White Mice	Jacqueline Logan	Associated Exhib		

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Agony Column, The	Monte Blue	Warner Bros		
Broadway Boob, The		Assoc. Exhib.		
Bells, The	Lionel Barrymore	Chadwick Pictures		
Cave Man, The	Prevost-Moore	Warner Bros		
First Year, The	Special Cast	Fox		
Love Toy, The	Lowell Sherman	Warner Bros		
Lure of Broadway, The	Special Cast	Columbia (S. R.)		
Man Upstairs, The		Warner Bros		
Miracle of Life, The	Busch-Marmont	Assoc. Exhib		
Morganson's Finish	Special Cast	Tiffany (S. R.)	6500 feet	
Night Cry, The	Rin-Tin-Tin	Warner Bros		
Night Watch, The	Special Cast	Truart (S. R.)		
Palace of Pleasure	Special Cast	Fox		
Separate Rooms	Special Cast	Fox		
Ship of Souls	B. Lytell-L. Rich	Assoc. Exhib	6800 feet	
Siberia	Special Cast	Fox		
Silent Witness, The	Louise Lorraine	Truart (S. R.)	5800 feet	
Tony Runs Wild	Tom Mix	Fox		
Two Can Play		Assoc. Exhib.		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Broken Hearts of Hollywood	Harlan-Miller	Warner Brothers		
How to Train a Wife	Valli-O'Brien	Assoc. Exhib.		
Little Irish Girl, The	Special Cast	Warner Bros.		
Love Me and the World Is Mine		Universal		
Nightie, Night Nurse	Syd Chaplin	Warner Brothers		
Play Safe	Monty Banks	Assoc. Exhib.		
Why Girls Go Back Home		Warner Brothers		

APRIL

Feature	Star	Distributed by	Length	Reviewed
Sap The	M. Moore-D. Devore	Warner Bros		
Silken Shackles	Irene Rich	Warner Bros.		

Comedy Releases

Feature	Star	Distributed by	Length	Reviewed
Absentminded	Neely Edwards	Universal	1 reel	
Account of Monte Cristo		Bischoff, Inc.	2 reels	
Air Cooled	"Aesop Fable"	Pathe	1 reel	
Alice Plays Cupid		Winkler (S. R.)	2 reels	
Alice the Jail Bird		Winkler (S. R.)	2 reels	
All Abroad	"Helen & Warren"	Fox	2 reels	
All for a Girl	Buddy Messinger	B'way Dist. Co	2 reels	
All Wool	Mohan-Engle	Pathe	1 reel	Oct. 31
Amazing Mazie	Alberta Vaughn	F. B. O.	2 reels	Oct. 24
Are Parents Pickles?	Parrott-Ralston	Pathe	1 reel	
At Home	"Our Gang"	Pathe	2 reels	
Baby Be Good	"Juvenile"	Educational	2 reels	Oct. 24
Back to Nature	Charles Puffy	Universal	1 reel	
Bad Man, The	"Dinky Doodle"	F. B. O.	1 reel	
Barnyard Follies	"Aesop Fable"	Pathe	1 reel	Sept. 5
Be Careful	Jimmie Adams	Educational	2 reels	Aug. 22
Better Movies	"Our Gang"	Pathe	2 reels	Nov. 7
Beware of Your Relatives	Neely Edwards	Universal	1 reel	
Big Kick, The	Mohan-Engle	Pathe	1 reel	Oct. 10
Bonehead Age, The	"Aesop Fable"	Pathe	1 reel	
Brainstorm, The	Smith-Bennett	Fox	2 reels	
Breaking Into the Movies	Buddy Messinger	B'way Dist. Co.	2 reels	
Buster Be Good	Trimble-Turner	Universal	2 reels	
Buster's Nightmare	Trimble-Turner	Universal	2 reels	
By the Sea	Chas. Puffy	Universal	1 reel	Oct. 10
Captain Suds	Eddie Gordon	Universal	2 reels	
Caretaker's Daughter, The	Charley Chase	Pathe	2 reels	Oct. 10
Cat's Whiskers, The	Neely Edwards	Universal	1 reel	
Cheap Skates		Educational	2 reels	
Chester's Donkey Party	Joe Murphy	Universal	2 reels	
Cleaning Up	Johnny Arthur	Educational	2 reels	Nov. 14
Closer Than a Brother	"Aesop Fable"	Pathe	1 reel	
Cloudy Romance	Special Cast	Fox	2 reels	Oct. 10
Constant Nymph, The	Alberta Vaughn	F. B. O.	2 reels	
Control Yourself	Smith-Bennett	Fox	2 reels	Nov. 28
Cuckoo Love	Glenn Tryon	Pathe	2 reels	Oct. 17
Cupid a La Carte		Fox		
Cupid's Victory	Wanda Wiley	Universal	2 reels	
Dangerous Curves Behind	Mack Sennett	Pathe	2 reels	Nov. 7
Day's Outing, A	"Aesop Fable"	Pathe	1 reel	
Dog Daze	Bowes-Vance	Educational	1 reel	
Dog's Life, A	Charles Chaplin	Pathe	3 reels	
Ebony Clean Up		L. B. Cornwell (S. R.)	1 reel	
Educating Buster	Trimble-Turner	Universal	2 reels	Aug. 29
Eighteen Carat	Edna Marian	Universal	2 reels	
Elsie in New York		Fox	2 reels	
English Channel Swim, The	"Aesop Fable"	Pathe	1 reel	
Failure	Special Cast	Fox	2 reels	Nov. 21
Faint Heart	Charles Puffy	Educational	1 reel	Nov. 28
Fair But Foolish	Jimmie Adams	Educational	2 reels	
Fair Warning	Al St. John	Educational	2 reels	Sept. 26
Felix the Cat Busts Into Business	"Cartoon"	Educational	1 reel	
Felix the Cat in Eats Are Wets	"Cartoon"	Educational	1 reel	
Felix the Cat in The Cold Rush	"Cartoon"	Educational	1 reel	
Felix the Cat on the Farm	"Cartoon"	Educational	1 reel	
Felix the Cat Kept on Walking		Educational	1 reel	
Felix the Cat on the Job	"Cartoon"	Educational	1 reel	
Felix the Cat Tries the Trades	"Cartoon"	Educational	1 reel	
Felix the Cat Trips Thru Toyland	"Cartoon"	Educational	1 reel	
Fighting Dude, The	Lupino Lane	Educational	2 reels	
Fighting Tailor, A	„ East Side-West Side"	Fox		
Fire Away		Educational	2 reels	
Flaming Affair, A	Special Cast	Fox		
Framed	Lloyd Hamilton	Educational	2 reels	Nov. 28
Free Ride, A	Arthur Lake	Universal	1 reel	
From Rags to Britches		Pathe	2 reels	
Going Good	Wanda Wiley	Universal	2 reels	
Good Morning Madam	Ralph Graves	Pathe	2 reels	Oct. 17
Goofy Gob, A	Billy Dooley	Educational	2 reels	Oct. 31
Goosey Gus	Special Cast	B'way Dist. Corp.	2 reels	
Great Open Spaces, The	"Aesop Fable"	Pathe	1 reel	
Green-Eyed Monster, The	Arthur Lake	Universal	1 reel	
Half Fare	Arthur Lake	Universal	1 reel	
Happy Go Lucky	Neeley Edwards	Universal	1 reel	
Haunted House, The	"Aesop Fable"	Pathe	1 reel	
Heart Breaker, The	Special Cast	Fox	2 reels	Oct. 24
Hero Wins, The	"Aesop Fable"	Pathe	1 reel	
His Wooden Wedding	Charlie Chase	Pathe	2 reels	
Hollywouldn't	Johnny Sinclair	Bischoff, Inc.	2 reels	Sept. 12
Hold Everybody	Perry-Codey	Fox		
Humming Birds, The	Buddy Messinger	B'way Dist. Corp.	2 reels	
Honor System, The	"Aesop Fables"	Pathe	1 reel	
Hot Doggie	Walter Hiers	Educational	2 reels	Nov. 14
Hot Feet	Bowes-Vance	Educational	1 reel	Nov. 14
Hotsy Totsy	Alice Day	Pathe	2 reels	
How the Elephant Got His Trunk		F. B. O.	1 reel	
Hungry Hounds	"Aesop Fable"	Pathe	1 reel	
Hurry, Doctor!	Ralph Graves	Pathe	2 reels	
In Deep	Bowes-Vance	Educational	1 reel	Oct. 10
Isn't Love Cuckoo?		Pathe	2 reels	
Jiminy Crickets	Neely Edwards	Universal	1 reel	
Just Spooks	"Dinky Doodle"	F. B. O.	1 reel	
Kick Me Again	Charles Puffy	Universal	1 reel	
Klynick, The	"Hey Fellas"	Davis Dist.	2 reels	Sept. 5
Ko-Ko Packs 'Em In	"Cartoon"	Red Seal	1 reel	Nov. 14
Laughing Ladies	Special Cast	Pathe	2 reels	
Lame Brains	Alice Ardell	F. B. O.	2 reels	
Lion and the Monkey, The	"Aesop Fables"	Pathe	1 reel	Oct. 10
Little Red Riding Hood	Baby Peggy	Universal	2 reels	
Love and Kisses	Alice Day	Pathe	2 reels	Oct. 10
Love My Dog	Arthur Lake	Universal	1 reel	
Maid in Morocco	Lupino Lane	Educational	2 reels	Oct. 17
Maizie Won't Tell	Alberta Vaugh	F. B. O.	2 reels	
Merchant of Weenies	Charles Delaney	Bischoff, Inc.	2 reels	
Misfit Sailor, A	Billy Dooley	Educational	2 reels	Oct. 3
Monkey Business	"Krazy Kat"	Winkler (S.R.)	1 reel	
Moonlight and Noses	Clyde Cook	Pathe	2 reels	Oct. 3
More Mice Than Brains	"Aesop Fable"	Pathe	1 reel	
Movies, The	Lloyd Hamilton	Educational	2 reels	Oct. 3
Muddled Up	Charles Puffy	Universal	1 reel	
My Swedie		Educational	2 reels	
Never Weaken	Harold Lloyd	Assoc. Exhib. (Re-issue)	3 reels	
No Father to Guide Him	Charles Chase	Pathe	2 reels	Sept. 5
Nursery Troubles	Edna Marian	Universal	2 reels	Oct. 24
Nuts and Squirrels	"Aesop Fable"	Pathe	1 reel	
Off His Beat	Walter Hiers	Educational	2 reels	Sept. 12
Officer No. 13	Eddie Gordon	Universal	1 reel	
Officer of the Day		Fox		
Oh Buster	Arthur Trimble	Universal	2 reels	Nov. 7
On Edge		Educational	2 reels	
One Wild Night	Neely Edwards	Universal	1 reel	
One Wild Ride	"Our Gang"	Pathe	2 reels	
Oo-La-La	Bobby Vernon	Educational	2 reels	
Or What Have You	Alberta Vaughn	F. B. O.	2 reels	
Over There-Abouts	Mack Sennett	Pathe	2 reels	
Papa, Be Good!	Glenn Tryon	Pathe	2 reels	
Parisian Knight, A	Earle Foxe	Fox	2 reels	
Peacemakers, The	"Helen & Warren"	Fox	2 reels	Nov. 7
Pie Eyed Pie	"Krazy Kat"	Winkler (S.R.)	1 reel	
Piping Hot	Al Alt	Universal	2 reels	Oct. 10
Pleasure Bent	Charles Puffy	Universal	1 reel	

Feature	Star	Distributed by	Length	Reviewed
Pleasure Bound	Lige Conley	Educational	2 reels	Aug. 22
Punch in the Nose, A	Special Cast	Pathe	2 reels	Oct. 31
Rainbow's End, The	"Felix the Cat"	Educational	1 reel	
Raisin' Trouble		Arrow	2 reels	
Rainy Knight, A		Pathe	2 reels	
Roomers Afloat	Jack Cooper	Bischoff (S.R.)	2 reels	Oct. 31
Salty Sap, A	Johnny Dooley	Educational		
Saving a Safe	Jimmy Aubrey	F. B. O.	2 reels	
Scandal Hunters	Al Alt	Universal	2 reels	
Scrambled Eggs	Bowes-Vance	Educational	1 reel	Oct. 17
Sea Scamps		Educational	2 reels	
Shoes	Special Cast	Fox	2 reels	Aug. 29
Should Sailors Marry	Clyde Cook	Pathe	2 reels	Nov. 14
Sky Jumper, The	Earle Foxe	Fox	2 reels	
Slippery Feet	Bobby Vernon	Educational	2 reels	Oct. 31
Smash Up, The	"The Gumps"	Universal	2 reels	
Soapsuds Lady, The	Alice Day	Pathe	2 reels	Nov. 28
Solid Ivory	Mohan-Engle	Pathe	1 reel	Oct. 17
So Long Bill	Billy West	Arrow	2 reels	
Somewhere in Somewhere	Special Cast	Pathe	2 reels	Sept. 26
Speedy Marriage, The	Wanda Wiley	Universal	2 reels	Nov. 14
Spooky Spooks		Bischoff (S. R.)	2 reels	Sept. 12
Slow Down	Cliff Bowes	Educational	1 reel	Nov. 28
Spot Light	Lige Conley	Educational	2 reels	Oct. 24
Stranded	Edna Marian	Universal	2 reels	Sept. 5
Strong For Love	Special Cast	Fox	2 reels	
Sweet and Pretty	Bowes-Vance	Educational	1 reel	
Sweet Marie	Special Cast	Fox	2 reels	Aug. 29
Sweet Pickle, A	Alice Day	Pathe	2 reels	Oct. 24
Tailoring	"Fat Men"	F. B. O.	2 reels	
Take Your Time	Ralph Graves	Pathe	2 reels	Nov. 21
Taxi War, A	Eddie Gordon	Universal	2 reels	Oct. 31
Tea for Love		B'way Dist. Corp.	2 reels	
There He Goes	Harry Langdon	Pathe	3 reels	
Three Paces West	"Fat Men"	F. B. O.		
Three Wise Goofs		F. B. O.	2 reels	
Too Much Mother-in-Law	Constance Darling	Universal	2 reels	Sept. 12
Tourist, The	Johnny Arthur	Educational	2 reels	Aug. 15
Transients in Arcadia	Special Cast	Fox	2 reels	Oct. 31
Ugly Duckling, The	"Aesop Fable"	Pathe	1 reel	Sept. 26
Uncle Tom's Gal	Edna Marian	Universal	2 reels	Oct. 3
Understudy, The	Arthur Lake	Universal	1 reel	
Uneasy Three, The	Charles Chase	Pathe	2 reels	Nov. 21
Unfriendly Enemies	Jas. Finlayson	Pathe	1 reel	
Wandering Papas	Clyde Cook	Pathe	2 reels	
Watch Out	Bobby Vernon	Educational	2 reels	Aug. 29
Westward Ho	Chas. Puffy	Universal	1 reel	Oct. 3
What's Up		Educational	1 reel	
Whistling Lions	Parrott-Ralston	Pathe	1 reel	
Who's Which	Bowes-Vance	Educational	1 reel	Oct. 10
Wildcats of Paris	"Aesop Fable"	Pathe	1 reel	
Winning Pair, A	Wanda Wiley	Universal	2 reels	Oct. 24
Working for the Rest	Johnny Sinclair	Bischoff (S. R.)	2 reels	Oct. 31
Wrestler, The	Earle Foxe	Fox	2 reels	Aug. 29
Your Own Back Yard	"Our Gang"	Pathe	2 reels	Oct. 3

Short Subjects

Feature	Distributed by	Length	Reviewed
Ace of Spades (Serial)	Universal	2 reels	Oct. 24
Amunsden Polar Flight, The	Pathe	3 reels	Nov. 21
Animated Hair Cartoons (Series)	Red Seal Pict.	1 reel	
Barrier Busters (Sportlight)	Pathe	1 reel	Sept. 5
Boundary Line, The (Mustang Series)	Universal	2 reels	Oct. 31
Breakin' Loose (Mustang Series)	Universal	2 reels	
Call of Hazard, The (Fred Humes)	Universal	2 reels	
Clever Feet (Sportlight)	Pathe	1 reel	
Crook Buster, The (Mustang)	Universal	2 reels	
Cuba Steps Out (Variety)	Pathe	1 reel	
Fight Within, The — George Larkin	Universal	2 reels	
Film Facts (Series)	Red Seal Pict.	1 reel	
Flirting With Death	Red Seal Pict.	2 reels	Sept. 26
Gold Trap, The (Mustang Series)	Universal	2 reels	Oct. 10
Green Archer, The (Serial)	Pathe		
In a China Shop (Variety)	Fox	1 reel	
I Remember	Short Films Syn.	2 reels	Sept. 26
Iron Trail Around (Variety)	Fox	1 reel	
Just Cowboys (Mustang Series)	Universal	2 reels	Oct. 10
Knicknacks of Knowledge (Hodge Podge)	Educational	1 reel	Nov. 14
Ko-Ko on the Run (Out-of-Inkwell)	Red Seal Pict.	1 reel	Oct. 3
Life's Greatest Thrills	Universal	2 reels	Sept. 26
Magical Movies (Hodge Podge)	Educational	1 reel	
Marvels of Motion (Series)	Red Seal Pict.	1 reel	
My Bonnie (Ko-Ko Series)	Red Seal Pict.	1 reel	
My Own Carolina (Variety)	Fox	1 reel	Aug. 29
Outings For All (Sportlight)	Pathe	1 reel	
Perils of the Wild (Serial)	Universal		
Raid, The (Mustang Series)	Universal	2 reels	
Range Law (Mustang Series)	Universal	2 reels	Nov. 28
Rider of the Pass (Mustang Series)	Universal	2 reels	
River Nile, The (Variety)	Fox	1 reel	Nov. 28
Road From Latigo, The (Mustang Series)	Universal	2 reels	Oct. 17
Runaway Taxi, A (Stereoscopik)	Pathe	1 reel	Oct. 3
Rustlers of Boulder Canyon, The (Mustang Series)	Universal	2 reels	
Rustlin' Kid, The (Mustang Series)	Universal	2 reels	
Shakespeare (Gems of the Screen)	Red Seal	1 reel	
Shooting at Time (Sportlight)	Pathe	1 reel	
Shootin' Wild (Mustang Series)	Universal	1 reel	Oct. 24
Silvery Art	Red Seal	2 reels	Sept. 26
Sky Tribe, The (Variety)	Fox	1 reel	
Starting an Argument (Sportlight)	Pathe	1 reel	
Story Teller, The (Hodge Podge)	Educational	1 reel	Oct. 3
Taking Chances (Mustang Series)	Universal	2 reels	
Then and Now (Sportlight)	Pathe	1 reel	
Toiling for Rest (Variety)	Fox	1 reel	
Too Many Bucks (Mustang Series)	Universal	2 reels	
Top Hand (Edmund Cobb)	Universal	2 reels	
Tricked (Mustang Series)	Universal	2 reels	Sept. 12
Walloping Wonders (Sportlight)	Pathe	1 reel	
What Price Touchdown. (Sportlight)	Pathe	1 reel	
Whirlpool, The (Variety)	Fox	1 reel	
White Paper (Variety)	Fox	1 reel	
With Pencil, Brush and Chisel (Variety)	Fox	1 reel	
Wild Beasts of Borneo	Educational	2 reels	Sept. 12
Wild West (Serial)	Pathe	10 episodes	Sept. 12

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
9 and 3-5 Seconds	Charles W. Paddock	A. G. Steen, Inc.	5600 feet	Nov. 21
Ace of Cads, The	Adolph Menjou	Paramount		
Ace of Spades, The	Desmond-McAllister	Universal		
Ace of Indiscretion		Truart (S. R.)	5800 feet	
Aloma of the South Seas	Gilda Gray	Paramount		
American Venus, The	Special Cast	Paramount		
Aristocrat, The	Special Cast	B. P. Schulberg (S. R.)		
Arizona Sweepstakes, The	Hoot Gibson	Universal	5418 feet	Nov. 21
Atlantis		First National		
Barrier, The		Metro Goldwyn		
Barriers of Fire	Monte Blue	Warner Bros.		
Bashful Buccaneer, The	Reed Howes	Rayart (S. R.)	5000 feet	Nov. 14
Bat, The	Special Cast	United Artists		
Beautiful Cheat, The	Laura La Plante	Universal		
Behind The Front	Mary Brian	Paramount		
Beloved Pawn, The	Reed Howes	Rayart (S. R.)		
Ben Hur	Special Cast	Metro-Goldwyn		
Beverly of Graustark	Marion Davies	M-G-M		
Big Parade, The	John Gilbert	Metro-Goldwyn	12550 feet	Nov. 28
Black Pirate, The	Douglas Fairbanks	United Artists		
Bluebeard's Seven Wives		First National		
Border Intrigue	Franklyn Farnum	Inde. Pict. (S. R.)	5 reels	June 6
Border Women	Special Cast	Phil Goldstone (S.R.)	5000 feet	
Borrowed Plumes	Special Cast	Arrow		
Bright Lights	Ray-Starke	Metro-Goldwyn	6260 feet	Nov. 28
Broken Homes	Lake-Glass	Astor Dist.		
Brooding Eyes		Ginsberg Dis. Corp. (S. R.)		
Brown of Harvard		Metro-Goldwyn		
Charity Ball, The		Metro-Goldwyn		
Checkered Flag, The		Ginsberg Dist. Corp. (S. R.)		
Clean-Up, The	Richard Talmadge	F. B. O.		
Cleaner Flame, The		Arrow		
Clod Hopper, The	Glenn Hunter	Assoc. Exhibitors		
College Widow, The	Syd Chaplin	Warner Brothers		
Coast Patrol, The	Special Cost	State Rights	5000 feet	Nov. 28
Crashing Through	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Cyclone Bob	Bob Reeves	Anchor Film Dist.		
Cyrano de Bergerac	Special Cast	Atlas Dist. (S. R.)	9500 feet	July 18
Dance Madness	Pringle-Cody	Metro-Goldwyn		
Dangers of a Great City		Fox		
Dark Horse, The	Harry Carey	Prod. Dist. Corp.		
Daughter of the Sioux, A	Wilson-Gerber	Davis Dist. (S. R.)	5 reels	Oct. 3
Daybreak	Speciol Cast	Fox		
Demon, The	Jack Horie	Universal		
Demon Rider, The	Ken Maynard	Davis Dist	5000 feet	Aug. 22
Desert Gold		Paramount		
Desert Healer		First National		
Detour		Prod. Dist. Corp.		
Devil Horse, The	Rex (horse)	Pathe		
Do Clothes Make the Woman	Mrs. Valentino	F. B. O.		
Don Juan	John Barrymore	Warner		
Down Upon the Suwanee River	Special Cast	Lee Bradford (S. R.)		Nov. 7
Dumb Head		Tiffany (S. R.)	6500 feet	
East of the Setting Sun	Constance Talmadge	First National		
Eagle, The	Rudolph Valentino	United Artists	7 reels	Nov. 21
Eden's Fruit		B. P. Schulberg (S.R.)		
Enchanted Hill, The	Special Cast	Paramount		
Ermine and Rhinestone		H. F. Jans (S. R.)		
Exquisite Sinner, The	Special Cast	Metro-Goldwin		
Face on the Air, The	Evelyn Brent	F. B. O.		
False Pride		Astor Dist.		
Far Cry, The		First National		
Fast Pace, The	Special Cast	Arrow		
Fate of the Wolf, The	Tom Tyler	F. B. O.		
Fighter's Paradise, The	Rex Baker	Phil Goldstone	5000 feet	
Fighting Courage	Ken Maynard	Davis Dist. Div. (S.R.)	5 reels	July 11
Fighting Heart, The	Frank Merrill	Bud Barsky Prod. (S. R.)	5000 feet	
Fighting Smile, The	Bill Cody	Inde.Pict. Corp.(S.R.)	4630 feet	
First Year, The	Special Cast	Fox		
Flaming Waters	Special Cost	F. B. O.		
Flirtation	Corinne Griffith	First National		
Flying Three	Al Wilson	Davis Dist. Corp.		Nov. 7
Flying Fool, The	Dick Jones	Sunset Prod. (S. R.)		
Footloose Widow, The		Warner Bros.		
Forest of Destiny, The		Gotham Prod. (S. R.)		
Forever After	Corinne Griffith	First National		
For Heaven's Sake	Harold Lloyd	Paramount		
Fort Frayne	Ben Wilson	Davis Dist.	5000 feet	Aug. 29
Friends	Special Cast	Vitagraph		
Frivolity		B. P. Schulberg (S.R.)		
Galloping Dude, The	Franklyn Farnum	Inde.Pict.Corp.(S.R.)	4700 feet	
Gentle Cyclone, The	Buck Jones	Fox		
Gilded Butterfly, The	Special Cast	Fox		
Glorifying the American Girl		Paramount		
Goat Getter, The	Billy Sullivan	Rayart	5040 feet	Nov. 28
Go West	Buster Keaton	Metro-Goldwyn	6256 feet	Nov. 7
Gold Hunters, The	David Butler	Davis Dist. Div.	6500 feet	Nov. 7
Golden Butterfly, The	Special Cast	Fox		
Golden Journey, The	Sojin	Paramount		
Great Love, The	Dana-Agnew	First National		
Grey Vulture, The	Ken Maynard	Davis Dist. Div.		
Gulliver's Travels		Universal		
Hands Up	Raymond Griffith	Paramount		
Hassan		Paramount		
Haunted Range, The	Ken Maynard	Davis Dist. Div.		Sept. 26
Hearts and Spangles		Gotham Prod. (S. R.)		
Hell Bent for Heaven		Warner Bros.		
Heir's Apparent	Special Cast	First National		
Her Cowboy Prince	Buck Jones	Fox		
Her Father's Daughter		F. B. O.		
Hero of the Big Snows, A	Rin Tin Tin (dog)	Warner Brothers		
His People	Rudolph Schildkraut	Universal	8500 feet	Nov. 14
His Secretary	Norma Shearer	M-G-M		
His Woman	Special Cast	Whitman Bennett	7 reels	
Honeymoon Express, The	M. Moore-D. Devore	Warner Brothers		
Horses and Women		B. P. Schulberg		
Hurricane		Truart (S. R.)	5800 feet	
Inevitable Millionaires, The	M. Moore-Devore	Warner Bros.		
Invisible Wounds	Sweet-Lyon	First National		

Feature	Star	Distributed by	Length	Reviewed
Irene	Colleen Moore	First National		
Irish Luck	Thomas Meighan	Paramount	7 reels	Nov. 28
Justice of the Far North		C. B. C. (S. R.)	5500 feet	
Just Suppose	Richard Barthelmess	First National		
Kings of the Turf		F. B. O.		
Kiss for Cinderella, A	Betty Bronson	Paramount		
La Boheme	Lillian Gish	Metro-Goldwyn		
Lariat, The	William Desmond	Universal		
Lawful Cheater, The	Bow-McKee	B. P. Schulberg	4946 feet	
Law or Loyalty	Lawson Harris	Davis Dist. Div.	4800 feet	Nov. 14
Lena Rivers	Special Cast	Arrow	6 reels	
Les Miserables		Universal		
Life of a Woman		Truart (S. R.)	6500 feet	
Lightning		Tiffany (S. R.)	6500 feet	
Lightning Jack	Jack Perrin	Ambassador Pict. (S.R.)	5000 feet	
Lightning Passes, The	Al Ferguson	Fleming Prod. (S.R.)		
Lodge in the Wilderness		Tiffany (S. R.)	6500 feet	
Lord Jim	Percy Marmont	Paramount	7 reels	Nov. 21
Love Cargo, The	House Peters	Universal		
Loyalties	Special Cast	Fox		
Lover's Oath, A	Ramon Navarro	Astor (S. R.)	5800 feet	Oct. 17
Lunatic at Large, The	Leon Errol	First National		
Lure of the North, The		Columbia Pict. (S. R.)		
Lure of the Wild	Jane Navok	Columbia (S.R.)		
Lying Wives	Special Cast	Ivan Abramson (S. R.)	7 reels	May 3
Made for Love	Leatrice Joy	Prod. Dist. Corp.		
Man and the Moment		Metro-Goldwyn		
Mannequin, The	Special Cast	Paramount		
Man She Bought, The	Constance Talmadge	First National		
Mare Nostrum	Special Cast	Metro-Goldwyn		
Married Cheats		Fox		
Married Hypocrites	Fredericks-La Plante	Universal		
Martinique	Bebe Daniels	Paramount		
Masked Bride, The	Mae Murray	Metro-Goldwyn		
Memory Lane	Boardman-Nagel	First National		
Men of Steel	Milton Sills	First National		
Midnight Flyer, The	Devore-Landis	F. B. O.		
Midnight Flames		Columbia Pict. (S. R.)		
Miss Brewster's Millions	Bebe Daniels	Paramount		
Miss Vanity	Mary Philbin	Universal		
Million Dollar Doll		Assoc. Exhib		
Mismates		First National		
Mocking Bird, The	Lon Chaney	M-G-M		
Modern Musketeer, A	Gene Corrado	Bud Barsky (S.R.)	5000 feet	
My Own Pal	Tom Mix	Fox		
My Lady of Whims	Clara Bow	Arrow		
Napoleon the Great		Universal		
Nervous Wreck, The		Prod. Dist. Corp.		
News Buster, The	Bob Custer	F. B. O.		
Non-Stop Flight		F. B. O.		
Oh, Horace	Billy West	Rayart		
Old Clothes	Jackie Coogan	Metro-Goldwyn	5915 feet	Nov. 14
Only Thing, The	Special Cast	Metro-Goldwyn		
Open Trail, The	Jack Hoxie	Universal	4800 feet	May 16
Other Women's Husbands	Blue-Prevost	Warner Bros.		
Palace of Pleasure		Fox		
Paris	Pauline Starke	Metro-Goldwyn		
Paris After Dark	Norma Talmadge	First National		
Partners Again		United Artists		
Passionate Quest, The	Marie Prevost	Warner Bros.		
Passionate Youth	Special Cast	Truart (S. R.)	6 reels	July 11
Part Time Wife, The		Gotham Prod. (S. R.)		
Peacemaker, The	Buck Jones	Fox		
Phantom Express		Ginsberg		
Phantom of the Forest	Thunder (dog)	Gotham Prod.		
Phantom of the Opera	Lon Chaney	Universal	8464 feet	Sept. 19
Polly of the Ballet	Bebe Daniels	Paramount		
Pride of the Force, The	Tom Santschi	Rayart	5139 feet	Nov. 21
Prince, The	Philbin-Kerry	Universal		
Pursued	Dorothy Drew	Dependable (S. R.)	5000 feet	Nov. 14
Quality Street		Metro-Goldwyn		
Quicker 'n Lightning	Buffalo Bill, Jr.	Weiss Bros. (S. R.)	5 reels	June 19
Quo Vadis	Emil Jannings	First National		Feb. 28
Racing Blood		Gotham Prod. (S. R.)		
Rainbow Riley	Johnny Hines	First National		
Reckless Lady	Belle Bennett	First National		
Red Clay	William Desmond	Universal		
Red Dice	Rod La Rocque	Prod. Dist. Corp.		
Red Kimono, The	Mrs. Wallace Reid	Davis Dist. Div.		
Return of a Soldier	Special Cast	Metro-Goldwyn		
Rime of the Ancient Mariner, The		Fox Film		
Road to Glory, The		Fox		
Road That Led Home, The		Vitagraph		
Romance of an Actress		Chadwick		
Ropin' Venus, The	Josie Sedgwick	Universal		
Rustling for Cupid		Fox		
Sailors' Wives		First National		
Salvage		Truart (S. R.)	5800 feet	
Savage, The	Ben Lyon	First National		
Scandal Street	Welsh-Kennedy	Arrow	6750 feet	Nov. 14
Scraps	Mary Pickford	United Artists		
Sea Horses	Special Cast	Paramount		
Seventh Heaven	Special Cast	Fox		
Shadow of the Wall		Gotham Prod. (S. R.)		
Shadow of the Mosque	Odette Taylor	Cranfield & Clarke (S. R.)	6200 feet	
Shave and Shave Alike	Jane Novak	Arrow		
Shebo		First National		
Shenandoah		B. P. Schulberg (S. R.)		
Shootin' Square	Jack Perrin	Ambassador Pict. (S.R.)	5000 feet	
Siegfried		Ufa		Sept. 12
Silence	H. B. Warner	Prod. Dist. Corp.		
Sign of the Claw		Gotham Prod. (S. R.)		
Skinners Dress Suit	Reginald Denny	Universal		
Sky Rocket, The	Peggy Hopkins Joyce	Assoc. Exhib.		
Smith of Cornell	George Walsh	Chadwick		
Social Highwayman, The	Harlan-Miller	Warner Brothers		
Song and Dance Man, The	Tom Moore	Paramount		
So This is Mexico	Richard Talmadge	F. B. O.		
Span of Life	Betty Blythe	Banner Prod. (S. R.)		
Speed Limit, The		Gotham Prod. (S. R.)		
Splendid Crime	Daniels-Hamilton	Paramount		
Stage Door Johnny	Raymond Griffith	Paramount		
Stella Dallas	Bennett-Colman	United Artists	11 reels	Nov. 28
Stella Maris	Mary Philbin	Universal		
Still Alarm, The	Chadwick-Russell	Universal		
Stop, Look and Listen	Larry Semon	Pathe		
Strange Bedfellows		Metro-Goldwyn		
Streets of Sin		Fox		
Sunshine of Paradise Alley	Special Cast	Chadwick Pict.		
Tale of a Vanishing People		Tiffany (S. R.)	6500 feet	
Tattooed Countess, The	Pola Negri	Paramount		
Tearing Loose	Wally Wales	Weiss Bros. (S. R.)	4900 feet	June 13
Ten to Midnight		Prod. Dist. Corp.		
That Man from Arizona	D.Revier-W.Fairbanks	F. B. O.		
That Royle Girl	Kirkwood-Dempster	Paramount		
This Woman	Special Cast	Fox		
Thoroughbred	George O'Brien	Fox		
Thoroughbred, The	Special Cast	Truart	5481 feet	Sept. 19
Three Bad Men	Special Cast	Fox		
Three Weeks in Paris		Warner Bros.		
Too Much Money	Nilsson-Stone	First National		
Torrent, The	Cortez-Garbo	M-G-M		
Tough Guy, The	Fred Thomson	F. B. O.		
Training Shadows	Edmond Lowe	Fox Film		
Travelin' Fast	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Travis Coup, The		Tiffany (S. R.)	6500 feet	
Trip to Chinatown, A	Special Cast	Fox		
Twin Sister, The	Constance Talmadge	First National		
Two Blocks Away	Special Cast	Universal		
Two Soldiers, The	Mildred Davis	Paramount		
Unknown Lover, The	Elsie Ferguson	Vitagraph	6435 feet	Nov. 28
Unwritten Law, The	Elaine Hammerstein	Columbia Pict. (S.R.)	5355 feet	Nov. 14
Up and At' Em	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Vanishing American, The	Dix-Wilson	Paramount	10063 feet	Nov. 7
Vengeance of Durand, The	Irene Rich	Warner Brothers		
Viennese Medley	Special Cast	First National		
Volga Boatman, The		Prod. Dist. Corp.		
Wanderer, The	William Collier, Jr.	Paramount	8173 feet	Sept. 12
Warrior Gap	Wilson-Gerber	Davis Dist.	4900 feet	Aug. 22
What Happened to Jones	Reginald Denny	Universal		
What Will People Say		Metro-Goldwyn		
When His Love Grew Cold		F. B. O.		
When Husbands Flirt	Dorothy Revier	Columbia		
Whispering Canyon		Ginsberg Dist. Corp. (S. R.)		
White Chief, The	Monte Blue	Warner Brothers		
Wild Oats Lane	Dana-Agnew	Prod. Dist. Corp.		
Wild Bull of the Campus, The	Lefty Flynn	F. B. O.		
Wild Ridin'	Buck Jones	Fox		
Wide Open	Dick Jones	Sunset Prod. (S. R.)		
Winning of Barbara Worth		Principal Pict. (S. R.)		
Wise Guy, The	Lefty Flynn	F. B. O.		
With Kit Carson Over the Great Divide	Special Cast	Sunset Prod. (S. R.)		
Wives for Rent		Universal		
Wolfblood	Special Cast	Lee-Bradford	5400 feet	Nov. 28
Womanhandled	Richard Dix	Paramount		
Women		Banner Prod. (S. R.)		
Women and Wives		Metro-Goldwyn		
Woman of Mystery, The	Pola Negri	Paramount		
World's Illusion, The		Metro-Goldwyn		
Worst Woman, The	Special Cast	B. P. Schulberg (S. R.)		
Wrong Coat, The		Tiffany (S. R.)	6500 feet	
Wyoming Wild Cat, The	Tom Tyler	F. B. O.	5156 feet	Nov. 28
Yankee Senor, The	Tom Mix	Fox		
Yoke, The	Special Cast	Warner Brothers		
You Can't Live on Love	Reginald Denny	Universal		



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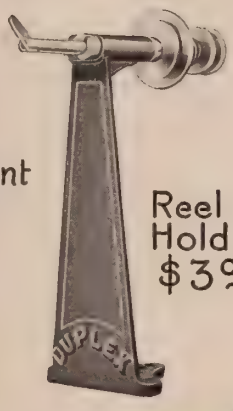
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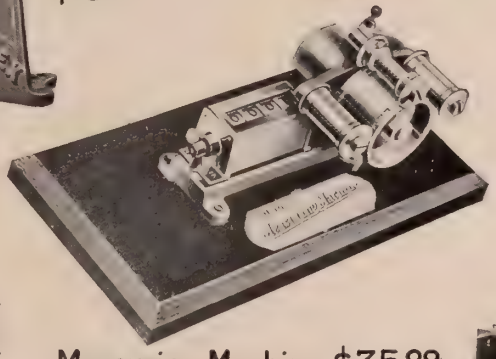


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Sam E. Rork, Inc. presents **Leon Errol** with **Dorothy Gish** In ***"Clothes Make the Pirate"*** From the novel by Holman Day. Adapted and produced under the Supervision of **Marion Fairfax.** Directed by **Maurice Tourneur.** Photography by Henry Cronjager And Louis H. Dunmyre. Art director, Charles O. Seessel. Technical director, Jack Pringle. Ben Silvey, asst. director. Film edited by Patricia Rooney. The excellent cast includes Tully Marshall, Edna Murphy, Reginald Barlow, Nita Naldi, James Rennie, Frank Lalor, George Marion and Walter Law. *A great entertainment!* ***A First National Picture. Rothacker Prints and Service.***



Leon Errol and Dorothy Gish in "Clothes Make the Pirate"

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December 12, 1925

Motion Picture News

Reg. U. S. Patent Office

Metro-Goldwyn-Mayer

now gives you the picture that millions of girls are waiting for—



NORMA SHEARER

with Lew Cody in

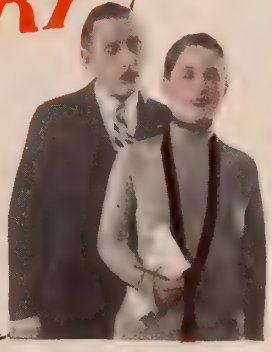
HIS SECRETARY

With Willard Louis

Story by Carey Wilson

Scenario by Hope Loring and Louis D. Lighton

A HOBART HENLEY Production



Vol. XXXII No. 24

Entered as second class matter January 31, 1924, at the Post Office at Albany, New York, under the act of March 3, 1879

Published Weekly—$2.00 a year

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Albany — Los Angeles — New York — Chicago

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Ask *Yourself!*

why is Paramount's new group of 1926 Spring Pictures being booked faster and wider than any group, Spring or Fall, that Paramount or any other company ever offered before?

IF you're an exhibitor, *you know!*

YOU know how wise showmen act when they're offered the first and only group of BIG PRODUCTIONS FOR SPRING RELEASE ever known in this business! 30 Showman Specials, including a comedy release from Harold Lloyd, "The Wanderer," "The Vanishing American" and at least 12 other long-run gold-getters—right when you need them most!

EVEN with our formal announcement splash still to come, far-sighted exhibitors are snapping up this group of pictures as fast as they can write their names.

IT'S in the air. It's the talk of the trade. You hear it everywhere:

Book

PARAMOUNT'S BIG SPRING GROUP

Quick!

What a campaign!

and

The Idea that Won $50,000

in Liberty's Prize Story Contest

Fannie Hurst's

MANNEQUIN

The Outstandingly Great American Novel of the Year

Starts in this week's Liberty, out today

Greater than "Humoresque"—more heart appealing than "Stardust"

Illustrated by James Montgomery Flagg

FANNIE HURST, artist in laying open the pulse of human emotions, painter with words of the nakedness of life, its heights and depths, its sinister passions and wholesome loves; the woman whose *Humoresque* exhausted edition after edition in book form, and filled the motion picture theatres of the world to overflow for over two years, has overshadowed even herself in *Mannequin*, Liberty's great $50,000 prize story starting today.

A story so grippingly true to your own life and your neighbors' that it won in competition against more than 100,000 others submitted . . . so dramatically powerful that the great Famous Players Lasky Studio is adapting it to the screen in one of the greatest productions of the day.

From the time she was 10, this wonderful girl fought every day to protect her virtue

Here is this wonderful girl, the buffet of a Fate which must rank among the most thrilling conceptions in fiction, faced day by day, from the time she was ten years old, with a constant battle for her virtue.

How she does it, how she wins and loses, how she falters in the balance, is told as only Fannie Hurst, of all living writers, could tell it.

$50,000 for an idea

LIBERTY paid $50,000 cash for the "idea" for this remarkable story

Famous Players Lasky are adapting it to the "movies" under personal direction of James Cruze—famous director of "The Covered Wagon."

So gripping, dramatic is the "idea" behind *Mannequin*, that for the first time in the history of motion pictures, a specially expensive play is being produced from a novel as yet unpublished, DIRECT from an author's manuscript.

Every week actual studio illustrations by James Montgomery Flagg of the Famous Players Lasky Productions will be printed in the story and the play progress.

Start today from the beginning. Follow this remarkable story as it appears. Take your first behind-the-scenes excursion to the making of a great photo-drama from a great novel.

Famous Players Lasky screen production will appear while story is still running in Liberty

So amazing is the "idea" dominating *Mannequin* that for the first time in screen history a great producing company will produce a play from an unpublished novel.

The Famous Players Lasky have made the radical departure of producing a play direct from the author's manuscript. James Cruse—foremost among directors—director of "The Covered Wagon"—was chosen to direct the production of *Mannequin*.

That play will be shown in leading Motion Picture Theatres throughout the United States some time during the period that the story is running in Liberty.

It is now in course of production. It is not finished. Thus, for the first time, the public will be taken behind the scenes as a great movie is being produced.

Actual studio illustrations by James Montgomery Flagg to be published weekly

Each weekly installment of *Mannequin* will carry actual studio illustrations of the Famous Players Lasky production by James Montgomery Flagg.

You can picture, in your own mind, as you go along, how this play is being made; how it is progressing, how well the screen version will follow the play.

Never before has the public thus been initiated in the behind-the-scenes progress of a great film play

Cover by COLES PHILLIPS



The first screen appearance of *Mannequin* will be at the Chicago Theatre. Watch for announcements

5¢ Liberty

A Weekly for Everybody

Get your copy early today—edition may be exhausted tomorrow

This is the full page newspaper ad on MANNEQUIN

"MANNEQUIN" is

HERE is the List of 70 in which the Full Page "Mannequin" was

Town	*Publication*
Birmingham, Ala.	*News*
Mobile, Ala.	*Register*
Los Angeles, Cal.	*Times*
Oakland, Cal.	*Tribune*
Oakland, Cal.	*Post Enquirer*
San Francisco, Cal.	*Examiner*
Denver, Col.	*Post*
Hartford, Conn.	*Times*
Washington, D. C.	*Star*
Jacksonville, Fla.	*Times Union*
Miami, Fla.	*Herald*
Atlanta, Ga.	*Journal*
Savannah, Ga.	*News*
Chicago, Ill.	*Tribune*
Chicago, Ill.	*American*
Peoria, Ill.	*Star*
Fort Wayne, Ind.	*News and Sentinel*
Indianapolis, Ind.	*News*
South Bend, Ind.	*New Times*
Des Moines, Iowa	*Capital*
Louisville, Ky.	*Courier Journal*
New Orleans, La.	*Times Picayune*
Portland, Me.	*Express Press Her.*
Baltimore, Md.	*Sun*
Boston, Mass.	*Post*
Lynn, Mass.	*Item*
Springfield, Mass.	*Union*
Detroit, Mich.	*Times*
Grand Rapids, Mich.	*Press*
Minneapolis, Minn.	*Journal*
St. Paul, Minn.	*Pioneer Press*
St. Paul, Minn.	*Dispatch*
Kansas City, Mo.	*Star Times*
St. Louis, Mo.	*Globe Democrat*
Omaha, Neb.	*World Herald*

Liberty Magazine has spent $100,000 advertising "MANNEQUIN" in newspapers all over the country! That's in addition to the front covers, double spreads and editorials Liberty has printed in its own columns on this great story. No wonder every man, woman and child who can read, eagerly awaits "MANNEQUIN!"

Member Motion Picture Producers and Distributors of America, Inc. Will H. Hays, Pres.

Key-Town Newspapers Newspaper Ad on—run on December 1st

Town	*Publication*
Newark, N. J.....	*News*
Albany, N. Y.....	*Times Union*
Buffalo, N. Y.....	*News*
New York City.....	*News*
New York City.....	*Evening Journal*
Rochester, N. Y.....	*Dem. and Chron.*
Syracuse, N. Y.....	*Post Standard*
Utica, N. Y.....	*Observer Dispatch*
Akron, Ohio	*Beacon Journal*
Cincinnati, Ohio.....	*Post*
Cleveland, Ohio.....	*News*
Columbus, Ohio.....	*Dispatch*
Toledo, Ohio.....	*Blade*
Okla. City, Okla.....	*Okla. and Times*
Portland, Ore.....	*Oregonian*
Philadelphia, Pa.....	*The Bulletin*
Pittsburgh, Pa.....	*Press*
Scranton, Pa.....	*Times*
Providence, R. I.....	*Bulletin*
Providence, R. I.....	*Journal*
Memphis, Tenn.....	*Commercial Appeal*
Nashville, Tenn.....	*Banner*
Dallas, Texas	*News*
Houston, Texas.....	*Chronicle*
Salt Lake City, Utah	*Tribune*
Norfolk, Va.....	*Virginian Pilot*
Richmond, Va.	*News Leader*
Seattle, Wash.	*Times*
Spokane, Wash.....	*Spokesman Review*
Milwaukee, Wis.....	*Journal*
Toronto, Ont., Can..	*Star*
Winnipeg, Man., Can.	*Free Press and Bulletin*
Edmonton, Alb., Can.	*Journal*
Montreal, Que., Can..	*Star*

Four million people are now reading "MANNEQUIN" weekly in Liberty Magazine! Fannie Hurst has never written such a gripping, vital human document! And what a whale of a picture James Cruze has made of "MANNEQUIN." Here's the greatest, surest box-office clean-up of the season! Get it set at your theatre quick!

What a picture



A JAMES CRUZE *production*

with

Alice Joyce, Warner Baxter
Dolores Costello, ZaSu Pitts

Adapted by - - - - - - Walter Woods
Screen Play by - - - - Frances Agnew

a Paramount Picture

THE EDITOR

MOVING PICTURE WORLD
November 21, 1925

"Road to Yesterday" Is Road to Success

By William J. Reilly

CECIL B. DE MILLE has roped and thrown a bucking, plunging thought. In the celluloid coils of "The Road to Yesterday" he has firmly caught the idea of RE-INCARNATION. It is one thing to corral an idea with WORDS. Quite another to lasso it with PICTURES.

There is hardly a man or woman in the world who has not, at one time or another, held the thought that in the dim yesterday he or she lived and loved under ANOTHER GARB and under ANOTHER PERSONALITY.

For that reason ALONE "The Road to Yesterday" will make picture audiences talk. It has every quality of GREATNESS:—the real de Mille directing, story, acting, action, a big PUNCH, heart interest, a PORTABLE, TALKABLE idea.

Trains have been wrecked in feature pictures before. In "The Road to Yesterday" a freight train TELESCOPES the Pullman train carrying a highly DRAMATIC passenger cargo. The audience last Friday at the Embassy midnight showing, most of whom had come to the picture from other theatres, SHOUTED its approval when the freight engine in a HEAD-ON shot, wormed in THROUGH the sleeping car. WRECKAGE that BUILDS.

The picture takes a group of people caught in the grip of a powerful set of MODERN circumstances; develops the action to a climax on the terrific train wreck; and then cuts back to the YESTERDAY when the same characters mixed ale and swordplay, lordly arrogance and gypsy love.

Beulah Marie Dix who wrote the ORIGINAL play with E. G. Sutherland collaborated with Jeanie Macpherson on the film adaptation. The story is IDEAL screen material. We understand that it was long de Mille's AIM to make "The Road to Yesterday" into a picture but that litigation tied up the screen rights. HAPPILY, the story was available in time for his FIRST personally supervised production for Producers Distributing Corporation. You will like Joseph Schildkraut, Jetta Goudal, William Boyd, Vera Reynolds, Casson Ferguson and Trixie Friganza. So will your audiences. Even their feet ACT.

And it is "The Road to Success" for P. D. C. and the exhibitors who have allied themselves with this AGGRESSIVE organization.

EXHIBITORS DAILY REVIEW
Tuesday, November 10, 1925
WILLARD C. HOWE, Editor

De Mille and the Box Office

HOWEVER doubtful we may be as to the selling power of brands and trade-marks applied to pictures, there can't be any doubting the pulling power, with the whole public, of the name of a man who is everywhere identified, in the popular consciousness, with most unusual pictures. Tie to any series such a name; say to the public, "these pictures were made by and supervised by this man who, as you know, is a master in the making of screen entertainment" and you have a selling leverage of tremendous magnitude.

In all the history of motion pictures there have been few such names to conjure with. Of the few, Cecil B. De Mille ranks top.

This is important to all exhibitors. Because De Mille is getting into his stride. He has a happy lineup. He is in position to exercise his genius without hindrance. He is in position to make pictures that can carry his name without apology.

Under such circumstances, the De Mille name should be capitalized to the limit by every theatre playing the product. Taken alone, it will prove the most effective sort of exploitation. The public will respond, because the public associates De Mille with pictures it enjoys.

—W. C. H.

MOTION PICTURE NEWS
By William A. Johnston
November 21, 1925

Speaking Editorially

WE sat in the crowded Embassy Theatre the other night and saw Cecil B. De Mille's first independently produced picture, "The Road to Yesterday." The hour was very late—in fact it was midnight when proceedings began and quite a little distance into the morning when they ended. But the picture held—every foot of the way.

All the De Mille magic was present. For thrills, there is a sensational train wreck,—quite the best the screen has ever seen. There is a love story, which gains through transition back to "Yesterday" and again back to modern times; it is well-acted, elaborately staged; compelling; highly interesting. Everything in this picture has been done well. It hits the mark—artistically, dramatically, and box-office wise. A fine picture, a great picture, a credit to De Mille and a golden thing for P. D. C. and the exhibitors who will play it.

Foreign Distributors
Producers International Corporation
130 West 46th Street
New York, N. Y.

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Member of Motion Picture Producers and Distributors of America, Inc. WILL H. HAYS, *President*

SPEAKS-

MOTION PICTURES
TODAY
November 14, 1925

De Mille the Tremendous

CECIL DE MILLE announces on the screen in the introduction to "The Road to Yesterday" that the production is his first as an independent producer. Evidently Mr. de Mille has not joined the ranks of those who like to consider independence as a new name for applesauce. He's proud of his independence and the independent movement is justly proud of Cecil de Mille.

"The Road to Yesterday" is in many respects the greatest box office picture ever produced. It has size, importance, power and thrill—absolutely smashing thrill. It is lavishly made and one tried and true thing is done so much bigger and so much better than ever it was done before, that it proves the greatness of the man who did it. This is a railroad wreck that brings the spectators to their feet and sets them applauding in sheer astonishment and admiration.

An engine telescopes a coach and for all practical purposes the audience is in that coach.

Joseph Schildkraut mars a brilliant performance by an atmosphere of bursting conceit, and, in contrast, William Boyd just walks away with the honors.

Vera Reynolds rises to the highest peaks of excellence as the story unfolds and in the role will climb higher in public estimation.

The cast is large and well chosen and in the transposition from the modern to the feudal periods the characters, in new garb grow in the power of their performances.

It is our opinion that the religious dashes in the picture, while dangerous material, will not serve to lessen its popularity.

Taken in its entirety it is an amazing production and Producers Distributing Corporation may be assured that they have a tremendous attraction to offer their customers.

ARTHUR JAMES.

THE Film DAILY
Tuesday, November 10, 1925

De MILLE

By DANNY

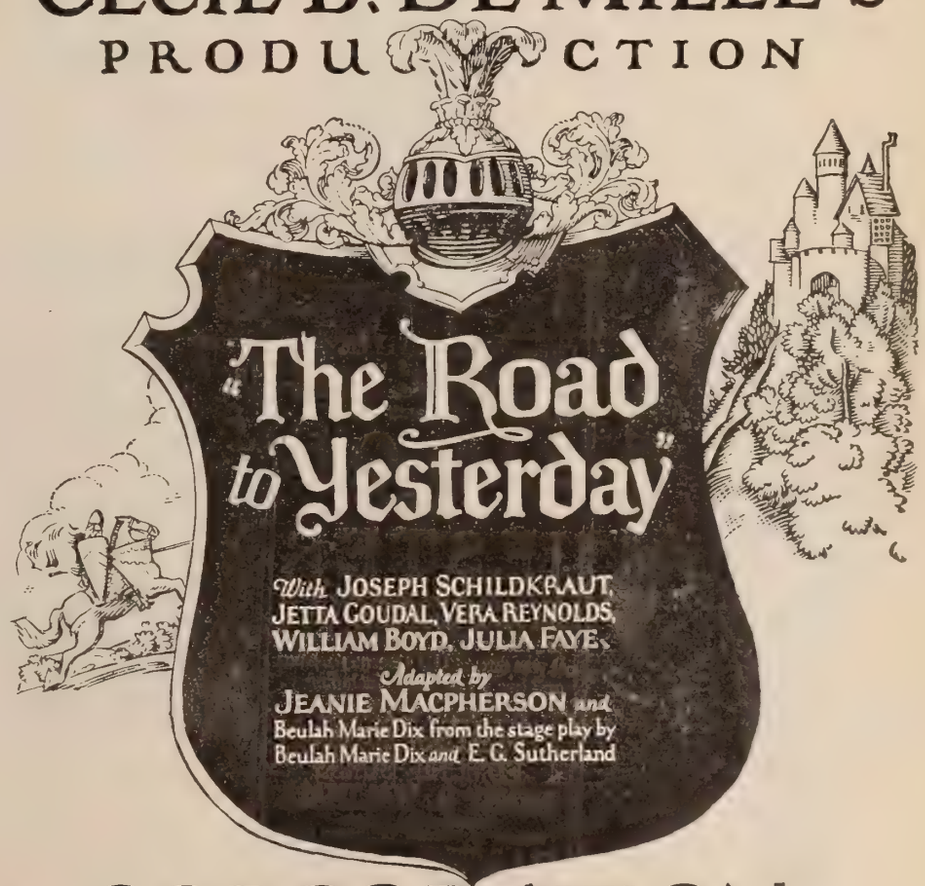
His first big one for Producers Distributing: "The Road to Yesterday," magnificent, typically a DeMille in production a bit too long, but showing the finest, most sensational train wreck ever put on the screen, and photography that is little short of amazing. Plus a splendid cast.

This, in a nutshell, is the first reaction of "The Road to Yesterday." DeMille has turned out a picture which for sheer lavishness easily ranks way on top. Every setting is gorgeous; every opportunity to "dress" the picture is taken advantage of, and DeMille has regarded box office to a material extent in his first for his new alignment.

The train wreck is a triumph. When the big locomotive comes crashing through the screen you feel it is going to plough right down into the audience. On the front, crushed among timber and steel, are two of the cast, and the remainder fight their way through the wreck to safety. But it is a great thrill; a tremendous thrill.

When the story gets into the costume period it slows a bit; there is too much of it; but it finishes to a whirlwind clinch. William Boyd easily is the outstanding member of the cast, although excellent performances are given by practically all of them; Jetta Goudal, Vera Reynolds, and Joseph Schildkraut. But Boyd stands out as a he-man; not a typical movie star, and the women will tumble for him. That's sure. From a production viewpoint DeMille shows all of his former tricks. Each set is beautiful; the costumes are little short of gorgeous, and the photography is marvelous.

CECIL B. DE MILLE'S
PRODUCTION



DISTRIBUTING CORPORATION

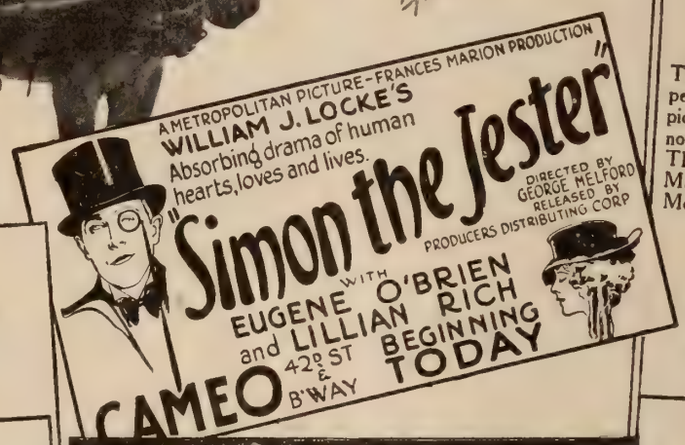
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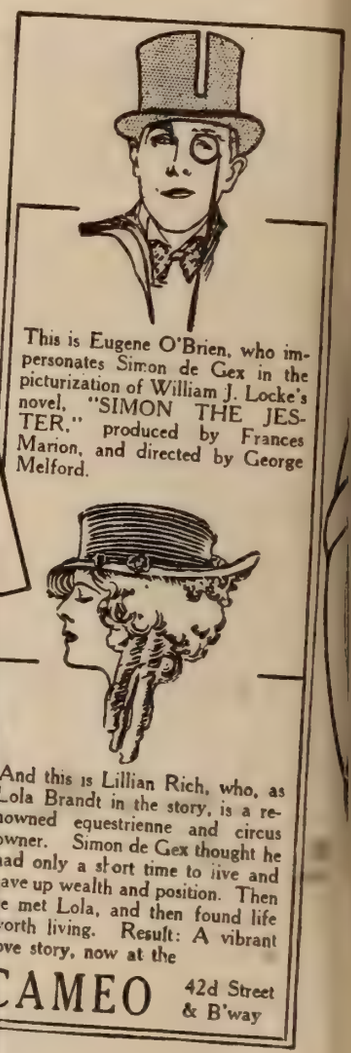
The Big Show is in

All the Thrills of the "Big Tent"—
All the Glamor of the Sideshow

A dramatic love story, vibrant with humor, pathos and the highlights of "show people," ranging from the splendors of the Orient to the sophisticated atmosphere of London Society. A picture that sweeps through a series of remarkable situations to one of the most thrilling climaxes ever filmed.



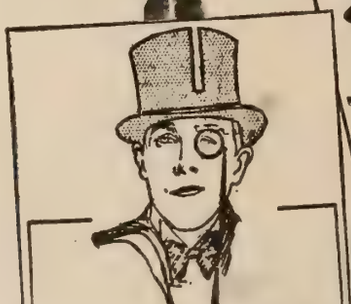




This is Eugene O'Brien, who impersonates Simon de Gex in the picturization of William J. Locke's novel, "SIMON THE JESTER," produced by Frances Marion, and directed by George Melford.

And this is Lillian Rich, who, as Lola Brandt in the story, is a renowned equestrienne and circus owner. Simon de Gex thought he had only a short time to live and gave up wealth and position. Then he met Lola, and then found life worth living. Result: A vibrant love story, now at the

CAMEO 42d Street & B'way



Frances Marion, one of the great creative geniuses of the screen, has produced William J. Locke's romance of the circus arena

SIMON THE JESTER

And made of it a photoplay filled with the splendors of the Orient, and vibrant with humor and pathos. It was directed by George Melford and has a great cast, including

EUGENE O'BRIEN
LILLIAN RICH
EDMUND BURNS
HENRY B. WALTHALL

A Metropolitan Picture.
Released by Producers Distributing Corp.

CAMEO 42d St. & B'way STARTS SUNDAY



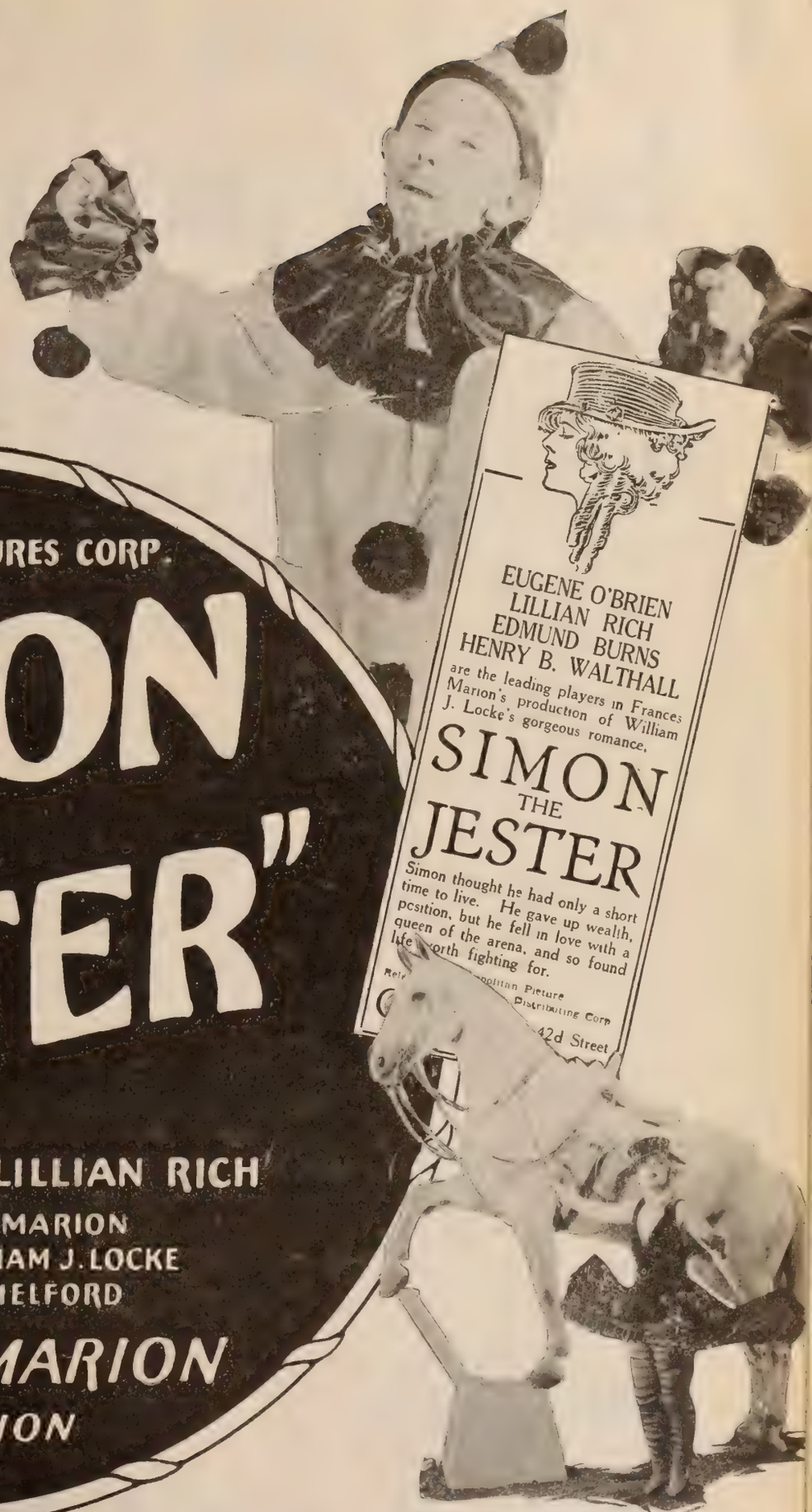


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A Picture That Exploits Itself! Bill It Like a Circus—Ballyhoo It Like a Circus. It Will Draw Like a Circus!



METROPOLITAN PICTURES CORP.
presents

"SIMON THE JESTER"

with

EUGENE O'BRIEN & LILLIAN RICH

Adapted by FRANCES MARION
From the novel by WILLIAM J. LOCKE
Directed by GEORGE MELFORD

A FRANCES MARION *PRODUCTION*

DISTRIBUTING CORPORATION

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Member of Motion Picture Producers and Distributors of America, Inc. WILL H. HAYS, President

"Could not have picked better picture" says-

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Pres. Far West Theatres Inc.

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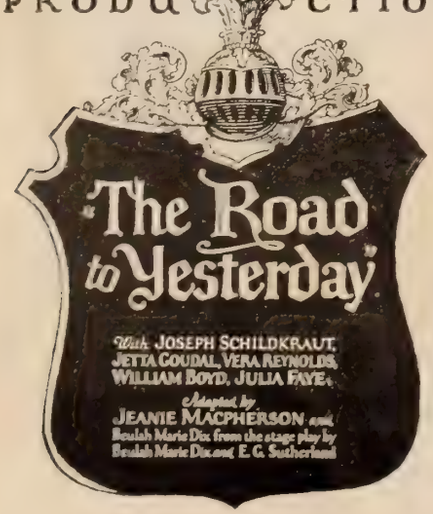
LOS ANGELES CALIF NOV 25 1925

W J MORGAN SALES MANAGER
PRODUCERS DISTRIBUTING CORP
469 FIFTH AVENUE NEW YORK N Y

"THE ROAD TO YESTERDAY" EXCEEDED ALL EXPECTATIONS. COULD NOT HAVE PICKED BETTER PICTURE FOR OPENING NEW FIGUEROA THEATRE. STILL JAMMING THEM IN FOR SECOND WEEK WITH NO LETUP IN ENTHUSIASM OR ATTENDANCE. HEARTIEST CONGRATULATIONS TO PRODUCERS DISTRIBUTING CORPORATION ON THIS INITIAL DEMILLE PERSONALLY DIRECTED PRODUCTION. REGARDS

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CECIL B. DE MILLE'S
PRODUCTION



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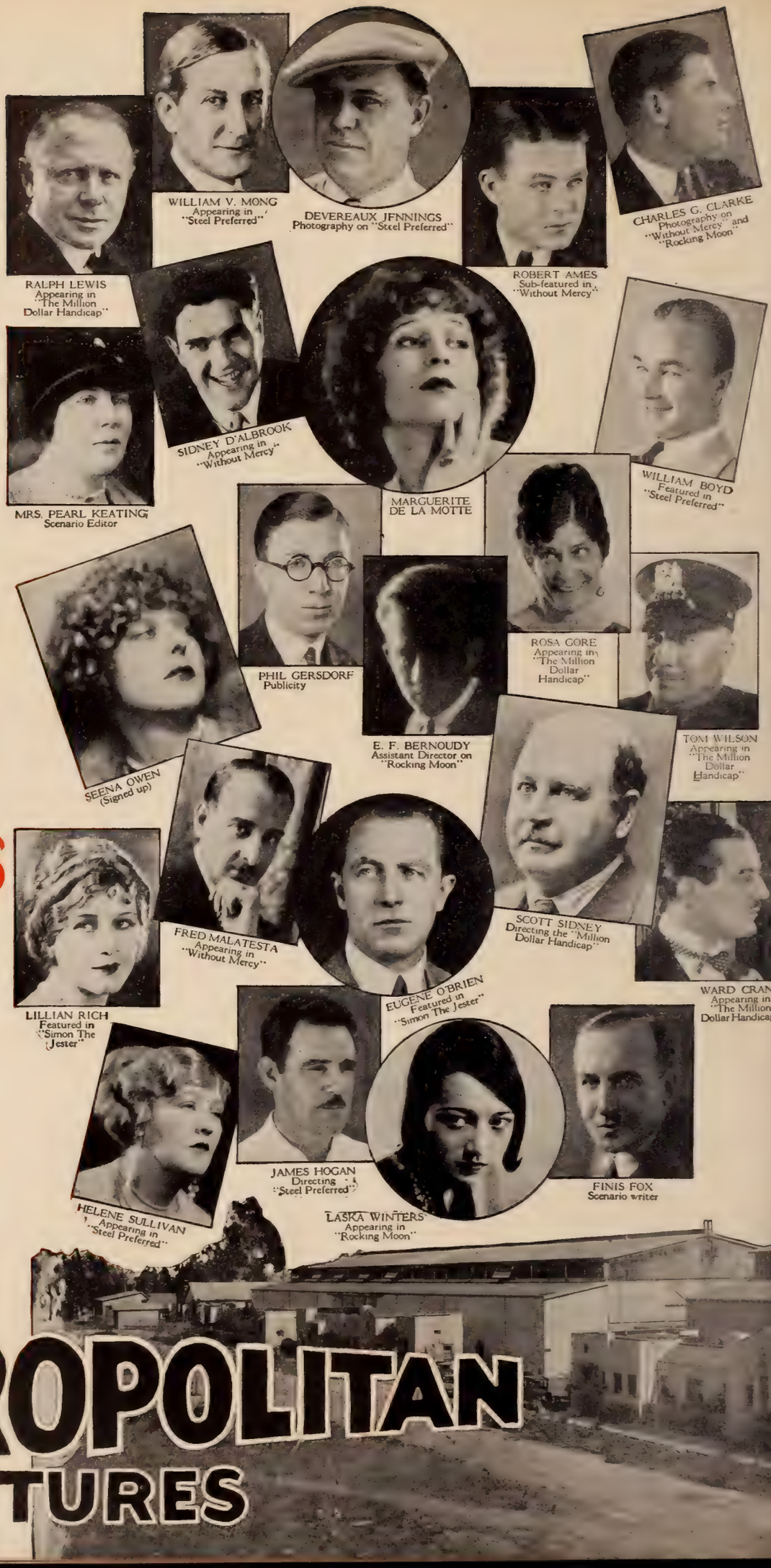
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what names!
what talent!
what facilities!

to make
great pictures

WOW!

here's the great array of brilliant personal-ities that guarantees the show-manship quality of



METROPOLITAN PICTURES

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New York, N. Y.



ROCKLIFFE FELLOWES
Sub-featured in "Without Mercy"; also appears in "Rocking Moon"



JACK CUNNINGHAM
Editorial Supervisor



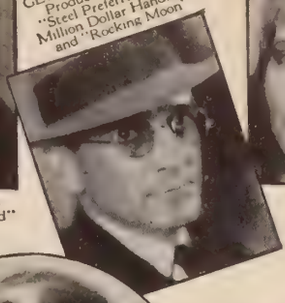
DOROTHY PHILLIPS
Sub-featured in "Without Mercy"



CHARLES CADWALLADER
Art Director
"Steel Preferred", "The Million Dollar Handicap" and "Rocking Moon"



HOBART BOSWORTH
Appearing in "Steel Preferred"



GEORGE BERTHOLON
Production Manager "Steel Preferred", "The Million Dollar Handicap and "Rocking Moon"



VERA REYNOLDS
Featured in "Without Mercy", "Steel Preferred" and "The Million Dollar Handicap"



F. McGREW WILLIS
Scenario writer "The Million Dollar Handicap"



DOUGLAS S. DAWSON
Assistant Director on "Steel Preferred"



ELLIOTT J. CLAWSON
Adapter of "Steel Preferred"



LIONEL BELMORE
Appearing in "Without Mercy"



FRANCES MARION
Adapter and producer of "Simon The Jester"



MONTE KATTERJOHN
Adapted "Without Mercy"



WALTER LONG
Appearing in "Steel Preferred"



PATRICIA PALMER
Appearing in "Without Mercy"



CLARENCE BURTON
Appearing in "The Million Dollar Handicap"



BILLY LEYSER
Publicity Director



EUGENE PALLETTE
Appearing in "Without Mercy" and "Rocking Moon"



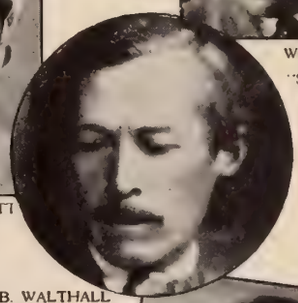
LILYAN TASHMAN
Featured in "Rocking Moon"



WILLIAM PLATT
Appearing in "Simon The Jester"



LUKE COSGRAVE
Appearing in "Rocking Moon"



HENRY B. WALTHALL
Appearing in "Simon The Jester"



JOHN BOWERS
Featured in "Rocking Moon"



NIGEL BARRIE
Appearing in "Steel Preferred"



CHARLIE MURRAY
Featured in "Steel Preferred"



GEORGE MELFORD
Directing "Without Mercy", "Simon The Jester", "Rocking Moon" and "Her Two Men"



EDMUND BURNS
Appearing in "Simon The Jester" and "The Million Dollar Handicap"



ROBERT ROSS
Assistant Production Manager on "The Million Dollar Handicap"



PRISCILLA DEAN
Starred in "The Danger Girl", "The Dice Woman" and "Forbidden Waters"



EDWARD DILLON
Will probably direct Dean Vehicles.

The mammoth Metropolitan Studios, Hollywood, Cal. where Metropolitan Pictures are made



METROPOLITAN PICTURES



JOHN C. FLINN
President
Metropolitan Pictures Corp.



F. C. MUNROE
Vice President
Metropolitan Pictures Corp.



RAYMOND PAWLEY
Treasurer
Metropolitan Pictures Corp.



WILLIAM SISTROM
General Manager
Metropolitan Pictures Corp.



AL CHRISTIE
Production Supervision



CARROL TROWBRIDGE
General Representative



CHARLES CHRISTIE
Business Supervision



PAT DOWLING
Publicity Supervision

A POWERFUL factor in the great production units affiliated with Producers Distributing Corporation, is Metropolitan Pictures Corporation.

Controlling the destiny of Metropolitan Pictures are men whose names are blazoned across the pages of film history—constructive and creative minds who have builded with vision and with firm belief in the future of the industry.

The formation of this producing company marks a significant development in the rapid and progressive affairs of Producers Distributing Corporation. The production plant of Metropolitan Pictures Corporation combines every modern facility for the making of pictures of the superlative class. The roster of the production staff includes directorial, scenario and technical talent unsurpassed in the production field, with reputations for the making of pictures of super-showmanship caliber, rich in dramatic fiber and absorbing in entertainment value.

The men at the helm of Metropolitan Pictures Corporation are showmen of the first water, who know what the exhibitor needs and what the public wants, and will give it to them in full measure.

what a line-up →

"WITHOUT MERCY"

"SIMON THE JESTER"

"THE LAST FRONTIER"

"THE DANGER GIRL"

"STEEL PREFERRED"

"ROCKING MOON"

"THE MILLION DOLLAR HANDICAP"

"PARIS AT MIDNIGHT"

"WHISPERING SMITH"

"FORBIDDEN WATERS"

"SHIPWRECKED"

"THE DICE WOMAN"

RELEASED BY

PRODUCERS DISTRIBUTING CORPORATION

F. C. MUNROE, President RAYMOND PAWLEY, Vice-President and Treasurer JOHN C. FLINN, Vice-President and General Manager

Member Motion Picture Producers & Distributors of America, Inc. Will H. Hays, President.

No end of DENNY hits



Here is Another Great One!



A
WM. A. SEITER
PRODUCTION



Carl Laemmle presents

REGINALD DENNY

in "What Happened to Jones"

with Marian Nixon, Otis Harlan, Margaret Quimby, Emily Fitzroy, Nina Romano.

GEORGE BROADHURST'S
LAUGHING STAGE SUCCESS

Universal's White List Miles and Miles Ahead of All

SMART SHOWMANSHIP

CURRENT HITS
from
METRO-GOLDWYN-MAYER

THE MERRY WIDOW

Erich Von Stroheim's production. Starring Mae Murray and John Gilbert. Henry W. Savage's stage success by Lehar-Leon-Stein.

THE UNHOLY THREE

Starring Lon Chaney, with Mae Busch, Matt Moore, Tod Browning's production of the story by Tod Robbins.

A SLAVE OF FASHION

Starring Norma Shearer with Lew Cody. Hobart Henley's production of the story by Samuel Shipman.

PRETTY LADIES

With Zasu Pitts, Tom Moore, Lilyan Tashman, Ann Pennington. Monta Bell's production of the story by Adela Rogers St. Johns.

NEVER THE TWAIN SHALL MEET

With Anita Stewart, Bert Lytell and All Star Cast. By Peter B. Kyne. Maurice Tourneur, director. A Cosmopolitan Production.

SUN UP

With Pauline Starke, Conrad Nagel, Lucille La Verne. Edmund Goulding's production of Lula Vollmer's play.

THE MYSTIC

With Aileen Pringle, Conway Tearle. Tod Browning's production of his own story.

THE MIDSHIPMAN

Starring Ramon Novarro. By Carey Wilson. Christy Cabanne, director.

GO WEST

Starring Buster Keaton. By Lex Neal and Raymond Cannon. Directed by Buster Keaton. Presented by Joseph M. Schenck.

— and many more

To tell the public you are showing Metro-Goldwyn-Mayer pictures is smart showmanship.

M-G-M pictures have leaped into national prominence with one success after another.

Everywhere the talk is Metro-Goldwyn-Mayer.

In fan magazines, newspapers, reviews.

This mouth-to-mouth advertising is worth money.

The public has to decide between competing attractions.

They're buying tickets for the talked-about pictures that are creating the big reputation of today for Metro-Goldwyn-Mayer.

It's smart showmanship to cash in on this popularity.

Tell them you're showing Metro-Goldwyn-Mayer pictures.

They're looking for the trade-mark in your ads and in your lobby.

The M-G-M trade-mark is an asset.

Smart showmen are wise to how it can swing a ticket-buyer into their theatre, instead of across the street.

The big audience hits bear the M-G-M name.

The talk of the industry.

The talk of the public.

METRO GOLDWYN MAYER

RED HOT AUDIENCE STUFF!



THE most marvelous fire melodrama ever screened! Thrilling? Why, say! You can hear the shriek of sirens, the clamor of fire bells —imploring cries of stricken people, trapped in the caldron of fire and flame—the shouts of the fire chiefs—the smoke and flying debris. Action? Dozens of daredevil fire eaters perform miracles of heroism in the face of death. It pulses with romance and life. It's a rampaging, powerful profit-maker. It will line them up at your box-office long before you open your doors.

CARL LAEMMLE
presents

THE STILL ALARM

With a Splendid Cast Including

Helene Chadwick
William Russell

Richard Travers, John T. Murray, Edward Hearn. Adapted by Harvey O. Higgins from the famous stage play by Joseph Arthur and A. C. Wheeler.

An Edward Laemmle Production

UNIVERSAL JEWEL



UNIVERSAL'S WHITE LIST MILES AND MILES AHEAD OF ALL

MARY PICKFORD
"LITTLE ANNIE ROONEY"

DIRECTED · BY · WILLIAM BEAUDINE

Great Box-office Says Trade Press

"A fine production and a great box-office bet. Has unfailing audience appeal. It is a genuine Mary Pickford triumph. They will flock to see it." —M. P. News.

"'Little Annie Rooney' spells entertainment for the millions. Has all the earmarks of a picture that will please." —M. P. World.

"Should be a box-office riot. It is the sort of stuff they all love." —Trade Review.

"We haven't a doubt in the world that 'Little Annie Rooney' will make a great deal of money. And it will make money for the exhibitor, too." —M. P. Today.

"Little Annie Rooney" Spells Entertainment



NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford — Charles Chaplin
Douglas Fairbanks — D. W. Griffith

Joseph M. Schenck, Chairman, Board of Directors
Hiram Abrams, President


JOHN W. CONSIDINE, JR.
presents
RUDOLPH VALENTINO
in
"THE EAGLE"
Supported by VILMA BANKY and LOUISE DRESSER
Screen Story by HANS KRALY
A CLARENCE BROWN Production
Valentino's Best
At the Box-Office
"'The Eagle should put Rudolph Valentino back on the throne he once occupied - that of the greatest box-office value in films. Beyond a doubt it is the best thing this star has done in years. He has all that dash and fire of the Valentino of old. 'The Eagle' does not drag at any point." —M. P. Today.
NOW BOOKING
UNITED ARTISTS CORPORATION
Mary Pickford
Douglas Fairbanks
Joseph M. Schenck,
Chairman, Board of Directors.
Charles Chaplin
D. W. Griffith
Hiram Abrams,
President.

The Laugh-Sob-Thrill
„at Warners Theatre, N
Hogan's A
with Monte Blue



Patsy Ruth Miller
Willard Louis
Louise Fazenda
Ben Turpin

Max Davidson Nigel Barrie

Directed by Roy Del Ruth *Story by* Gregory Rogers
Scenario by Darryl Francis Zanuck

WARNER BROS.
Classics of the Screen

Picture Held Over—

ew York lley"

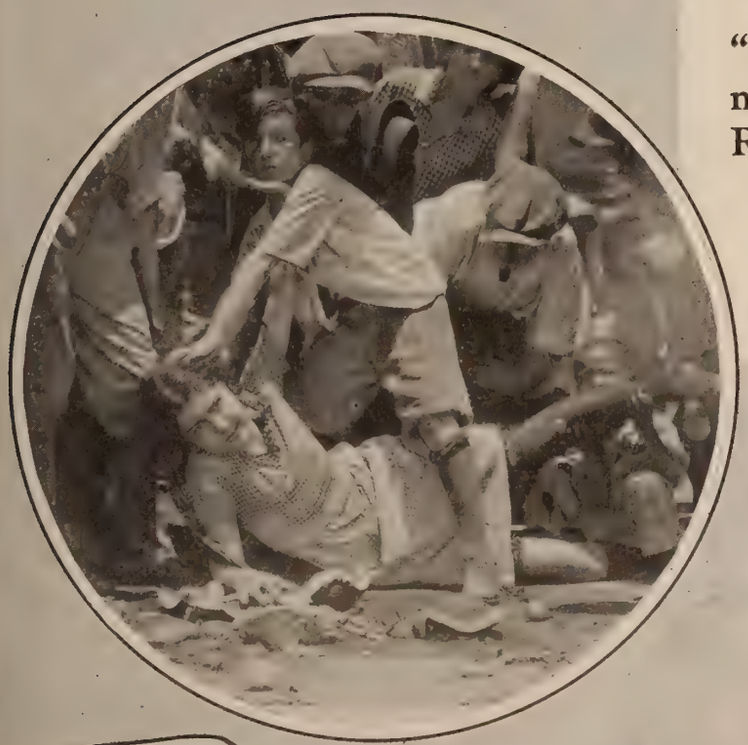
No audience can resist the high-powered, human appeal of "HOGAN'S ALLEY." From every possible angle, this feature is a superlative attraction for the crowds—combining in perfect unity all the ingredients of popular appeal.

Results—not statements—PROVE IT!

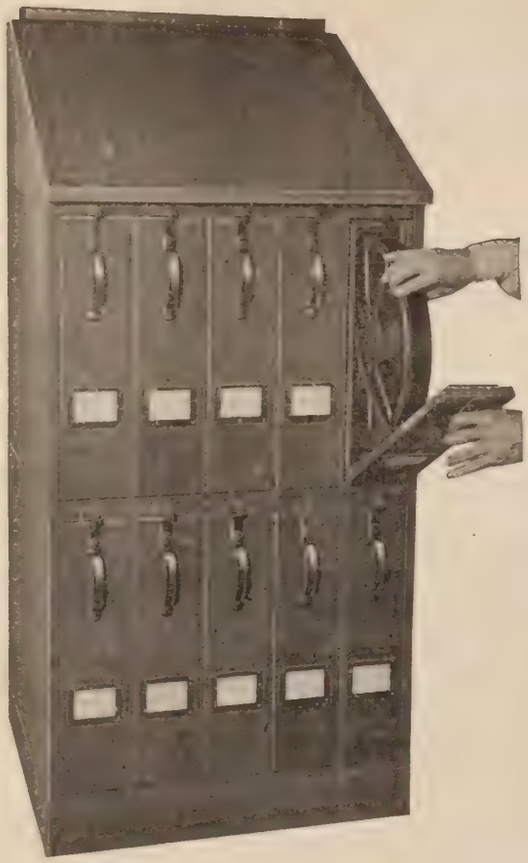
Against the strongest type of competition, this feature not only created a house record at Warners Theatre in New York, but is being held over for a second week.

Thrills galore—romance to tug at the toughest heart-strings—comedy that will convulse—everything that the public craves and adores.

"HOGAN'S ALLEY" is a gilt-edged investment with a positive assurance of a BIG RETURN!







One feature alone pays the whole cost

It is a great convenience to have a handy receptacle in which to file or to store films.

If the receptacle is fireproof it becomes a real asset for it protects films and property against loss or damage by fire.

When the receptacle possesses these two valuable features, and at the same time pays back an actual profit to the owner it cannot be classed then as other than an unusually good business proposition that no exhibitor can afford to overlook.

That is precisely how many exhibitors have expressed their opinions of the American Film-Safe.

The American Film-Safe
for Studios, Exchanges, Laboratories and Theatres.

American Film-Safes are of Unit Construction so that when once installed they can be added to or rearranged at will.

They are made of full cold rolled sheet steel and are practically indestructible. Exterior surfaces are finished in baked enamel. Standard color is olive green but they may be had in a variety of other finishes.

There are two sizes, style 1100 has five compartments for five 1,000 foot reels. Style 1200 has five compartments for five 2,000 foot reels.

A Few Installations

American Film-Safes are now standard equipment in all Fox theatres and will be installed in all new Famous Players theatres. Other recent installations include:

Embassy Theatre, New York
Warner's Theatre, New York
Mosque Theatre, Newark
Loew's Theatres, New York
E. I. Dupont De Nemours & Co. Wilmington, Del.
Eastman Kodak Co., Rochester, N. Y.
Academy of Music, New York

Saves Its Cost in a Year

The American Film-Safe is the only film receptacle available in this country that has been listed as standard and labelled by the underwriters' laboratories.

Insurance Rating Organizations know the significance of that fact. They make reductions in insurance rates wherever American Film-Safes are installed. In many cases these reductions are so substantial that in one year they amount to more than the total cost of the Safe.

Send for Full Information

No matter what type or size of theatre you have it will pay you to install an American Film-Safe. You may purchase on the deferred payment plan. For full description, prices and terms, write, or mail the attached coupon to the

Please send me without obligation full description of the American Film-Safe.

Name .....

Theatre .....

Address .....

American Film-Safe Corporation

BALTIMORE, MD.

IMPORTANT NOTICE

LARGER QUARTERS WERE NECESSARY TO FURNISH THE KIND OF **SERVICE** OUR CUSTOMERS MUST HAVE. THE **QUALITY** OF OUR RAW STOCK IS THE BEST THAT MONEY AND BRAINS CAN PRODUCE AND IS ABSOLUTELY **DEPENDABLE.** THIS IS THE MOST ESSENTIAL POINT FOR THE **PRODUCERS** AND OF EQUAL IMPORTANCE TO THE **LABORATORIES.**

Agfa Raw Film Corporation

ALFRED WEISS, President

EXECUTIVE OFFICES

209 West 38th Street
New York
Tel. Wisconsin 2360

COAST REPRESENTATIVE

C. KING CHARNEY
6370 Santa Monica Blvd.
Hollywood, Calif.

More than ever — *the greatest buy!*

Why has FOX been flourishing so healthily for 22 years?

Because exhibitors have always made a consistent profit with FOX PICTURES.

Why have FOX PICTURES been such money makers for exhibitors?

Because they were built with a very clear common sense idea as to what the public wanted.

Why is FOX attracting so much attention right now?

Because they're announcing the greatest line-up of material ever offered in this industry.

Why are so many of the country's shrewdest showmen all now booking FOX PICTURES?

Because the strength of the FOX schedule points to consistently big business at the box office.

play **FOX** for profits

No. 4

For Season 1926–27

WILLIAM FOX *announces*

The Family Upstairs

The New York stage hit by HARRY DELF

A slice of American Life today!

Here's a Theme that Hits Home and Hits Hard!

You and me and Neighbor and Neighbor's daughter and the daughter's sweetheart and what happens behind the closed doors to half the homes in America!

1926-27 Pictures Previously Announced

1 — What Price Glory
2 — Cradle Snatchers
3 — One Increasing Purpose

AND IT WILL BE A *FOX PICTURE* OF AMERICAN LIFE!

Coming! No. 5

Fox Film Corporation

More than ever ~
the greatest box office values

Take this big **Fox** *picture as an example*

"The
FIRST YEAR"

This stage success was selected by FOX

First ~ Because it has the story; called one of the greatest comedy dramas of human life ever written.

Secondly ~ The huge success of the play all over the country - plus its two solid years in New York - created such a flood of publicity-paid advertising and word-of-mouth advertising, as to make the FOX picturization of tremendous seat filling value to you before you play it.

That is the way FOX is selecting picture material. Everything is being done to deliver to you, not just a can of film - but a few thousand feet of pictures that have, in addition to their great entertainment value — *real ready made audience value.*

On "the battle front" with a newly married couple.

The William Fox presentation of JOHN GOLDEN'S great stage play by Frank Craven.
Scenario by Frances Marion.

With
MATT MOORE - KATHRYN PERRY
Margaret Livingston - Frank Currier
and a surrounding cast of Popular Screen Favorites.
FRANK BORZAGE *Production*

play FOX
for profits

JOHN GOLDEN UNIT

Fox Film Corporation

More than ever~
the greatest short subjects

The little giants of the screen with the world wide ready-made audience value!

O. HENRY Comedies

The stories of the most popular of all short story fiction writers. Eight sumptuous releases a season. A big hit everywhere.



Richard Harding DAVIS "VAN BIBBER" Comedies *with* Earle Foxe

Another series of a popular author's works totaling 8 a season.

The MARRIED LIFE *of* HELEN *and* WARREN

By Mabel Herbert Urner

The highly amusing stories running in leading newspapers. There are eight of these winners a season. With Hallam Cooley as the husband and Kathryn Perry as the bride.



IMPERIAL COMEDIES

The big laugh two reelers. The type that is big enough to save the show if your feature fails. Now booking ~ 'Control Yourself,' coming ~ 'Heavy Swells.' 20 pictures a season.

All a part of the stupendous FOX $2,000,000 short subject program

comedies personally supervised by GEORGE MARSHALL

FOX *comedies*



January ~ Laugh month

Fox Film Corporation

Fox is —it's a



from the famous classic by
Samuel Taylor Coleridge

with
Leslie Fenton, Clara Bow, Earle Williams, Vivian Oakland, Nigel de Brullier, Gladys Brockwell

directed by
Henry Otto-Chester Bennett

— to think of profits —

right" says Pantages

knockout for the holidays!

that's right! said—

B. F. Keith offices
as they booked it for
The BOSTON, Boston, Mass.

Finkelstein & Rubin for
The ASTOR, Minneapolis, Minn.
The STRAND, St. Paul, Minn.

K. Hoblitzelle for
The MAJESTIC, Dallas, Tex.
The MAJESTIC, Ft. Worth, Tex.
The MAJESTIC, Houston, Tex.
The MAJESTIC, San Antonio, Tex.

Fred Dolle for
The ALAMO, Louisville, Ky.

Carr & Schad for
The ARCADIA, Reading, Pa.

W. M. James for
The JAMES, Columbus, O.

M. Comerford for
The STATE, Scranton, Pa.
The SAVOY, Wilkesbarre, Pa.

They booked it
at once for—
LOS ANGELES
SAN DIEGO
SALT LAKE CITY
KANSAS CITY
MEMPHIS

C. Buckley for
The LELAND, Albany, N. Y.

R. Grombachar for
The LIBERTY, Spokane, Wash.

Wm. Goldman for
The RIVOLI, St. Louis, Mo.
The KINGS, St. Louis, Mo.

is to think of FOX

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

Last week's issue of MOTION PICTURE NEWS (December 5th) carried a practical, usable service section on "A Kiss For Cinderella." Exhibitors will therefore have this valuable showman's material on file when the picture reaches them. No need to hunt for or wire for press sheets.

Hereafter, once a month at least, MOTION PICTURE NEWS will carry this showman's service on outstanding pictures from all soures.



John McCormick presents

COLLEEN MOORE

in the newest kind of hit

"We Moderns"

You'll learn about WINNERS from her!

Israel Zangwill's stage success

Directed by John Francis Dillon

June Mathis Editorial Director

They come one after another-smashing



Sign on the starry line! Sign for First



your records - amazing the industry!



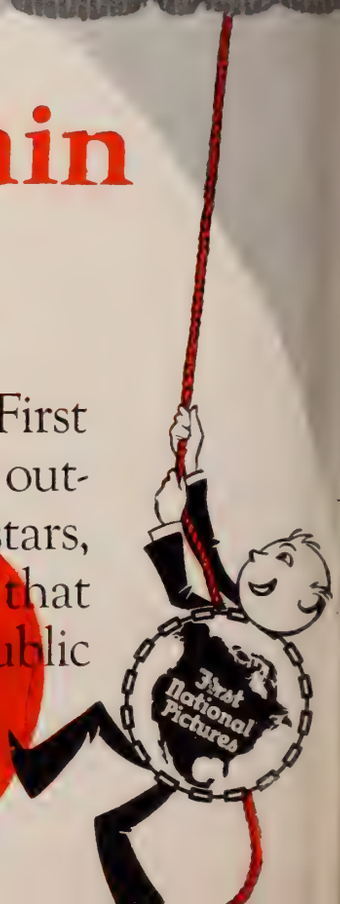
National's stars —



~and lifting the curtain on 1926

First National Month—January—will usher in a year of First National Pictures even bigger at the box-office than those outstanding productions that have put First National first in stars, first in directors, first in stories and first in the showmanship that has proved itself right all the time in forecasting what the public wants!

Again for 1926, First National has the pictures!



KINOGRAMS

SUPER-NEWS SPECIALS ARE THE WINDOWS OF A NEW WORLD

"It is subjects such as these that are making a prominent place for the news reels on the exhibitor's program"------

HUGO RIESENFELD

No. 1 -- THE SUNNING OF THE BUDDHA

Kinograms No. 5135 released Nov. 15

No. 2 -- FINDS GREAT SALT LAKE IN NORTHERN TIBET

Kinograms No. 5139 released Nov. 29

No. 3 -- ? ? ? ? ? ? ? ? ? ? ? ? ? ? ? ? ?

Kinograms No. 5143 released Dec. 13

You've seen Nos. 1 & 2 --
No. 3 IS EVEN GREATER!

If you are not getting these super-news specials you are not getting your money's worth

BOOK KINOGRAMS

The News Reel Built Like a Newspaper

Educational Pictures
"THE SPICE OF THE PROGRAM"

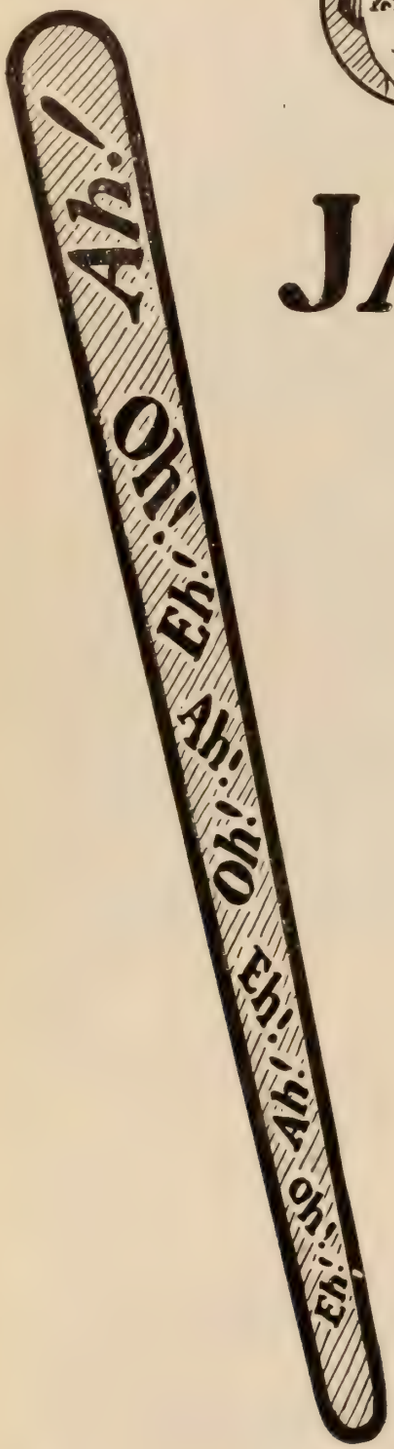
EDUCATIONAL FILM EXCHANGES, Inc.

Member, Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President

A Colossal Campaign to Help You Make





JANUARY is national

The great LAUGH MONTH drive is going to make January the biggest comedy month in screen history.

It is going to give comedies and other Short Features a position of greater importance in the public's mind.

It is going to give additional force to your own advertising of Short Features—all through the year.

But you'll have to get behind LAUGH MONTH if you want to get your share of profit out of it.

Watch for the LAUGH MONTH press sheet. Plan to use the newspaper ads and publicity stories it provides. Use plenty of the special LAUGH MONTH accessories.

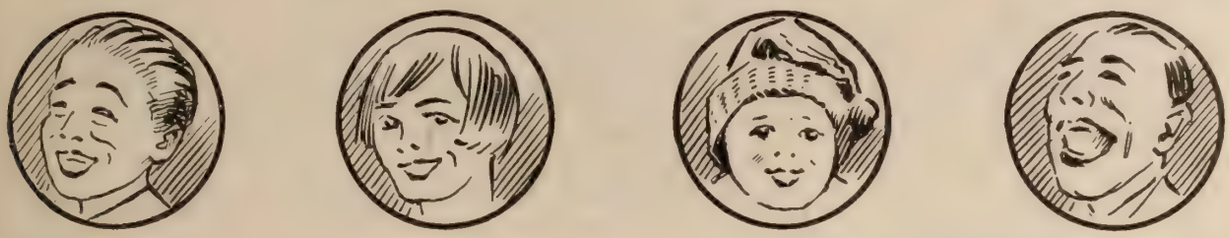
GIVE YOUR PATRONS THE BEST COMEDIES YOU CAN GET—AND TELL THEM ABOUT IT



Educational Pictures

"THE SPICE OF THE PROGRAM"

Added Profit from Your Short Features!!



LAUGH MONTH

To tie up with LAUGH MONTH you want to show the best comedies—and plenty of them.

Book at least one All-Comedy Program for LAUGH MONTH. And book an extra comedy for every bill. And book them NOW from these great series:

HAMILTON COMEDIES

Lupino Lane Comedies

Bobby Vernon Comedies

WALTER HIERS COMEDIES

JIMMIE ADAMS COMEDIES

MERMAID COMEDIES
(JACK WHITE PRODUCTIONS)

Christie Comedies

Tuxedo Comedies

Juvenile COMEDIES

Cameo COMEDIES



Member, Motion Picture Producers and Distributors of America, Inc.
WILL H. HAYS, President

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
President



The SPOTLIGHT
Illuminating an Industry
Focusing the White Rays of Publicity and Truth upon all Pertinent Problems of the Motion Picture Industry
VOL. 1, NO. 32 NEW YORK, N. Y. OCTOBER 31st, 1925
PUBLISHED WEEKLY IN THE INTEREST OF INDEPENDENCE

Here's the whole story on Emory Johnson's
"THE LAST EDITION"
with
RALPH LEWIS
and an all-star cast
Story and continuity by
EMILIE JOHNSON

It's cleaning up for hundreds of theatres. Have you booked it yet?

CLASS A

THE LAST EDITION (F. B. O.). Here is a picture which has literally **everything.** Melodrama, comedy, pathos, thrills—all in proper proportion. It is entitled to be rated as a "Natural" for the following reasons: It is an Emory Johnson production released by F. B. O. This combination in the past has meant genuine Box Office success for the theatre owner. It is entertainment with a capital "E," being directed in masterly fashion by Emory Johnson, and acted in convincing and natural fashion by Ralph Lewis and the supporting cast. The theme is the sympathetic one of a faithful pressman and his devotion to his paper. His son, a youthful lawyer, secures a position in the District Attorney's office and is framed by a crooked, bootlegging, political boss. As the paper is being printed with this front page story of his son's disgrace, the old pressman discovers it and wrecks the presses. All ends happily however. There are some wonderful fire scenes with the fire department playing water on the flames. These scenes are realistic in the extreme.

Ralph Lewis is perfectly cast as the old pressman and the supporting cast lend him every aid. The picture is entertainment plus, and lends itself to a multitude of exploitation angles. It should prove a potent tonic for any ailing box office.

CLASS B

THE VANISHING AMERICAN (Famous Players). Cut down to normal feature length, this story of Indian life in America featuring Richard Dix, would be of very good entertainment values, and exploited properly could be made into a good

Distributed by Film Booking Offices of America, 723 Seventh Ave., N. Y. City. Exchanges Everywhere.

Motion Picture News

Volume XXXII ALBANY, N. Y., AND NEW YORK CITY, December 12, 1925 No. 24

The Super-Theatre

AL WOODS, veteran theatrical producer, makes the statement in a New York newspaper that within two years the stage producers will be making forty-five minute plays for motion picture theatres.

Which may or may not be. But there remains little doubt that, in all the large centres of population, the theatre of the very near future and of the indefinite future will be the modern motion picture palace, whose capacity and appointments seem to know no bounds, and which will call for the best offerings of the whole amusement business.

This is the era of the motion picture theatre; and it is just the beginning of it.

Mr. Woods is wise in his forecast of stage entertainment. It will have to meet, somehow, the demands of the modern movie palace, because the latter is meeting the demands of the public for popular entertainment.

When a motion picture theatre can take in upwards of forty thousand dollars a week the theatre map is going to change to meet this new box-office income.

* * *

But there must, as we say, be corresponding entertainment to fill these great theatre capacities; and we take this occasion to emphasize again what we have repeatedly pointed out—that not alone the stage but also the screen must rise to this new situation. In other words, we want big pictures; we need a good many of them. And we positively do not want the ordinary feature picture that is just one of the several hundred a year. We do not want the picture of bulk production. Its day is gone. It won't fill seats. It cannot be made nor distributed nor exhibited, at a profit.

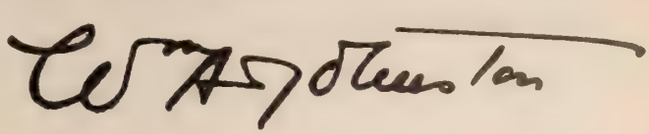
The wise producer today is the one who aims, with concentration and a solid policy, at either extreme of the production scale—at either big and expensive and showy pictures or at inexpensive ones. The deadly commodity is the in-between one, not good enough for high prices and too expensive for low prices.

When we speak of the movie palace of the great centres of population we are not, of course, forgetting the thousands of frequent change theatres of the smaller communities which will always and successfully exist when they are not swallowed up by the new theatre palaces of the big centres. These theatres need a lot of pictures: but they want pictures especially made to fit their box-offices. They don't want the picture that fails to meet the exactions of the super-theatre and yet is compelled to ask a rental above its box-office value.

* * *

Lots of humdrum pictures are costing too much these days.

The super-theatre is just arriving. It is highly successful. It is going to put a strain on picture making. And our picture producing resources are going to meet the exactions. But not until we discard a lot of policies and ideals that belong to the past, chief among which is the impossible effort to make too many pictures per season.



MOTION PICTURE NEWS

DECEMBER 12 1925 — Vol. XXXII No. 24

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Speaking Editorially

SAM SPRING, head of the First National sales cabinet, on a tour of the key cities with his associates, reports to the home office that conditions were never brighter. He foresees 1926 as the industry's biggest year. Which tallies with other observations and facts as they are. The motion picture moves steadily along from year to year, but the forthcoming twelve months promise to be even more prosperous than waning 1925—in itself a record-breaker.

* * *

A VERY definite indication of conditions in the trade is given in the announcement from Hollywood by Jesse L. Lasky that the Paramount studio facilities are being enlarged in preparation for the biggest production schedule in the company's history. A year ago, at this time, studios were closing down, for a short interval at least. This year the situation is exactly opposite.

* * *

OUR predictions as to Sam Rork's "Clothes Make the Pirate" have been amply fulfilled. The picture has proved to be a big hit at the Strand Theatre, New York; so much so that on the opening day it was actually necessary to suspend the sale of tickets for half an hour, so great was the crowd seeking admission. The day's receipts were within easy hailing distance of the Strand record; and the end is not yet.

After this emphatic box-office demonstration—which has been sustained throughout the week—there can be no doubt whatever that the picture will register, in big fashion, with the public wherever it is shown.

* * *

IN this issue will be found the announcement of the Associated Exhibitors "Triumphant Thirty." Listed is a group of pictures which any exhibitor will do well to consider—carefully—in making up his booking chart.

Associated is moving along at a rapid pace these days. Vigorous and able showmen are directing its activities. Oscar Price and P. A. Powers have still larger plans in view, of which the industry will hear in due time.

* * *

"THE BIG PARADE" is the reigning sensation of Broadway, and road companies will be started out in a short time. On Christmas Eve "Ben Hur" will come into view.

* * *

ONE of the events of the week was the special showing by Warners of "Lady Windemere's Fan"—a fine picture which fully reflects the artistry of Ernest Lubitsch, and is a distinct credit to all concerned in its making. There is another Warner special of which one hears much these days: "The Sea Beast," which is being given the term "big." It will present John Barrymore in a vigorous, two-fisted role.

This great actor will then further demonstrate his versatility by starring in "Don Juan," already in production. Another of the important specials which Warner will offer is Sabatini's "The Tavern Knight," again with Barrymore, in still another colorful, different role.

AGAIN, the picture industry is deeply indebted to Ernst Lubitsch and Warner Brothers. "Lady Windermere's Fan" is a piece of screen literature. It is exquisitely done. Never before, to me at least, has the screen fairly talked—and with such a brilliancy, forcefulness and finish. Lubitsch tells in a flash, and with lasting effect, what novels must explain in chapters. This, it seems to me, is the inherent power of the screen. Lubitsch has brought it forth in all its fullness. He is, without any doubt, the foremost screen writer of the day.

W. A. J.

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PICTURES AND PEOPLE



Lige Conley and Estelle Bradley of Mermaid Educational comedies spent a pleasant Thanksgiving. We'd like to see the turkey this wishbone came from.



Joyce Compton, one of the fast rising "new faces" among the starlets, who is appearing with Evelyn Brent in "A Broadway Lady" for F. O. B.



Evelyn Brent, F. B. O. star, wearing the elaborate ermine and chinchilla coat which she purchased on her recent visit to New York City, and will wear in a forthcoming release.

AN UNGRIZZLED VETERAN

IN a recent issue of the New York *World*, in the "Behind the screens" department, an interesting sketch is given of Sidney Olcott, the director, and since that youthful veteran's history runs parallel with the development of this industry, in a large degree some of its highlights should be of interest to our readers. Here are a few extracts:

"He began his career by acting for the Mutascope, that curious little peep-show machine that filled the lobbies of the penny arcades on 14th street. At this form of entertainment you were your own operator as well as audience, for by turning a crank yourself you could watch a succession of miniature dreams with rapid, not to say lurid, plots.

"Mr. Olcott, who was playing in stock companies in the winters, found that you could tide over the long summers by acting in these dramas. The occupation had much the same relation to art as posing for animal crackers had, but it was novel work and entertaining, and Mr. Olcott says he 'liked the crowd.' He is probably the only man in existence, however, who didn't foresee the immense future of the movies (or say he did, at any rate, now that the future has arrived).

" 'I never thought in those days that the Mutascope would be anything but a toy,' says Mr. Olcott. 'But it paid the rent in the summer and provided much merriment for as lively a company of pioneers as you can imagine. Of course, we hadn't the slightest idea that we were pioneers, and it wasn't until the first Kalem Company started that I had some inkling of the marvelous opportunities in these early wavering shadows on the screen.



Fifty youngsters from the orphanage of the Church of the Resurrection, New York City, had a happy time when they were used as extras in Richard Barthelmess' new Inspiration picture "Just Suppose" for First National.



Vera Steadman and Olive Hatch, two of the girls at the Christie studios who won events at the recent Alamitos Bay Water Carnival on the West Coast.



Mary Ann, Billy B. Van's infant daughter, who will appear with Douglas MacLean in that comedian's next for Paramount release, "That's My Baby."



Dolores Costello need no longer be referred to as the daughter of Maurice.. Ths is her role in "Mannequin" (Paramount), now being filmed.



Ben Lyon has the finishing touches put to his beard for "Bluebeard's Seven Wives" a Robert Kane production for First National, by Josef Bischof, the hairdresser, while Lois Wilson and Director Al Santell look on.

" 'I was one of the first directors for Kalem. All I had to do was to direct the pictures, take care of the properties, attend to transportation (by ferry and street car at that time), write the stories and play the leading roles. For this I drew $25 a week and gained experience that I wouldn't take a thousand for now. We made "Ben Hur" in one reel and "The Fall of Jerusalem" (with forty-three Romans) also in one reel, thereby establishing a record, I think, for brevity and elimination. When I watch the elaborate, endless reels of some of the "super-spectacles" these days I often wonder how we got it all in, but we did—and apparently to the satisfaction of our fast-growing audiences.'

"Later Mr. Olcott took his own company abroad. They spent most of their time in Ireland, where their director produced a series of vignettes around Blarney Castle and the Lakes of Killarney. It was the beginning of a long list of foreign pictures with which this director has been identified—for a natural wander-lust and a peculiar sense of foreign atmosphere has made him the most enthusiastic globe trotter of his class. He was also a pioneer in these foreign ventures—for, until he blazed that first trail in Irleand, it had never occurred to the film powers over here that foreign background couldn't be just as successfully manufactured on the old home lot."

INTERVIEWING MISS BARA

THEDA BARA, after a few days in New York, departed on Tuesday to start work in her first two-reel special comedy for Hal Roach. At noon the Lady Press Agent called up to announce that if we would meet her by the information desk at Grand Central we might interview Miss Bara between 2:10 and 2:45, the hour of departure of the 20th Century. Here is a schedule of the interview as clocked off by our trusty Little Ben:

2:10 Arr. G. C. T. On time for once! No Lady Press Agent.

2:15 Still no Lady P. A.

2:20 Still no L. P. A.

2:25 The L. P. A. arrived with the usual story about the taxi-cab and the traffic tie-up. (Now you tell one!)

2:26 Searching madly for Miss Bara.

2:27 Found her.

2:28 Introductions all around.

2:29 Miss Bara expressed her regret at leaving New York after so short a stay.

2:30 Introduced to someone who had come to see Miss Bara off.

2:31 Asked Miss Bara about her forthcoming work with Hal Roach.

2:32 Introduced to someone who had come to see Miss Bara, etc.

2:33 Miss Bara explained that while the full details were not yet settled when she left the Coast, she liked the plan as set forth to her by Hal Roach very much.

2:34 Introduced to someone who had come to see, etc.

2:35 Miss Bara wanted to correct the impression that had been given that she was to burlesque her former "vamp" roles. This is absolutely untrue, she said. She will play her role absolutely straight, as will the other dramatic players signed by Roach, thus acting as a foil for the comics.

2:36 Introduced to someone who, etc.

2:37 Began the long walk to Pullman coach No. 44 on the 20th Century.

2:42 Arr. coach No. 44.

2:43 Introduced to someone, etc.

2:44 "All ashore that's going ashore!" Good-byes all around.

2:45 The 20th Century departed.



Paramount Production Cabinet—Left to right: Henry Salsbury. manager of the home office exhibition and distribution relations; Victor H. Clarke, general manager, Lasky studio, Hollywood; B. P. Schulberg, associate producer at Lasky studio; Hector Turnbull, associate producer at Lasky studio; Jesse L. Lasky, first vice-president in charge of production; Walter Wanger, general manager, production deparmtent; William Le Baron, associate producer at Long Island studio; Edwin C. King, general manager, Long Island studio; John W. Butler, manager ,production department's home office, and Ralph Block, one of the supervising directors atLong Island studio.



Alma Rubens, the Lady Isabelle of the William Fox screen version of "East Lynne," shows how the role was played by some of the leading stage stars who have essayed it; left to right: as she would have appeared in 1865 when Mrs. Scott Siddons created the famous role; second, as she would have dressed in 1895, when Rose Coghlan played the part; third, the Lady Isabelle of 1907, as portrayed by Margaret Illington; fourth and last, Miss Rubens in the costume which she herself wears in the Fox photoplay.

WHEN HIS SEVEREST CRITICS

WHEN Victor Schertzinger started shooting on "The Golden Strain," down at Fort Huachuca in Arizona, he found himself surrounded by a group of the severest critics whom any director was ever called upon to satisfy. And unlike most critics, they displayed great unwillingness to talk.

Chief among these were twetny-two Apache scouts who have served Uncle Sam long and faithfully along the Mexican border. These scouts, headed by a withered veteran who has been in the service for forty-eight years, are very watchful but very silent. It is almost impossible to get one of them to say anything. When an effort was made to photograph them, long conferences were necessary—and even then the actual "shooting" had to be delayed.

"These men," said Lieutenant Fred C. Thomas of the 10th U. S. Cavalry at Fort Huachuca, "have been at this fort for years. They were here when the oldest soldier came—and they have remained throughout the years.

"There are only twenty-three Indian scouts in the service of the Government. One is stationed in Oklahoma. The other 22 are under command of Colonel J. C. Rheat at Huachuca.

"Among the 22 are several who go back to the time of Benjamin H. Grierson, first colonel of the Tenth Cavalry. They are very wise—and they know Arizona as few white men know it."

The oldest of the Fort Huachuca scouts is Tehnehjiheh. He merely smiles when you speak to him.

Tehnehjeheh is a man of amazing wizardy. He is eighty years old, but he doesn't seem sixty—and he can take you from Fort Huachuca in Arizona to Mexico City without following a roadway or riding on a train. According to Colonel Rhea, this Apache is intimately acquainted with every ancient custom and he knows more about secret mountain passes than the famed and much dreaded Ceronimo ever dreamed of knowing. He has been forty-eight years a paid scout of the government. The remaining scouts are Joe Adley, Ivan Antonio, Jess Billy, Charlie Bones, Big Chow, Julius Colelay, DeKlay, Eskipbygojo, Tonay Pope, Alejo Quintero, Siner L. Riley, Kessay Rivers, Benson Sisto, Thomas Sye, and Silas E. Tenijieth. All are privates in the cavalry except Big Chow and Nonotolth. They are corporals.

Big Chow, who ranks next to Tehnehjehein in point of service has been stationed in or near the famous old fort for more than 26 years. Charlie Bones in next, with 2 years service. Nonotolth and Thomas Sye have been with the government for 20 years while DeKlay has been at the fort nineteen years.

They are called "detachment Indian scouts," and it is their business to trail bad men into obscure corners. Old Geronimo and Sitting Bull clashed with the forebears of these men—and several of the scouts remember Tom Horn and Al Sieber quite well.

"Me with Sieber when Captain killed in Mexico," said old Tehnehjeheh, when he was finally persuaded to talk. "Tom Horn, him young fellow. I know."

His reference was to the death of Captain Emmet Crawford, who was shot by Mexicans while pursuing Geronimo in Mexico. Sieber, a famous scout working out of Fort Huachuca, headed the Indians who trailed the old trouble-maker across the border. Eskipbygojo and Charlie Bones were members of that expedition.

Colonel Rhea regards these men with the keenest interest and declares their services are invaluable along the Mexican border. No man has ever been able to get more out of them than Rhea, but even the colonel admits they have secrets of which he knows nothing. They are a silent band, but deadly, and they have an uncanny sense of direction. Few murderers have ever escaped justice when this relentless band takes up the trail. No mountain fastness is closed to them. They ride good horses and carry standard government equipment. Their village is a part of the Huachuca reservation, the latter comprising 100 square miles.

PLAY BALL!

THESE days, when the chill winds whistle around 729 Seventh Avenue, and the East is feeling the hard coal shortage, it is nice to know that there is one place, at least, where baseball is the order of the day and thoughts of skiing and tobogganing are far away.

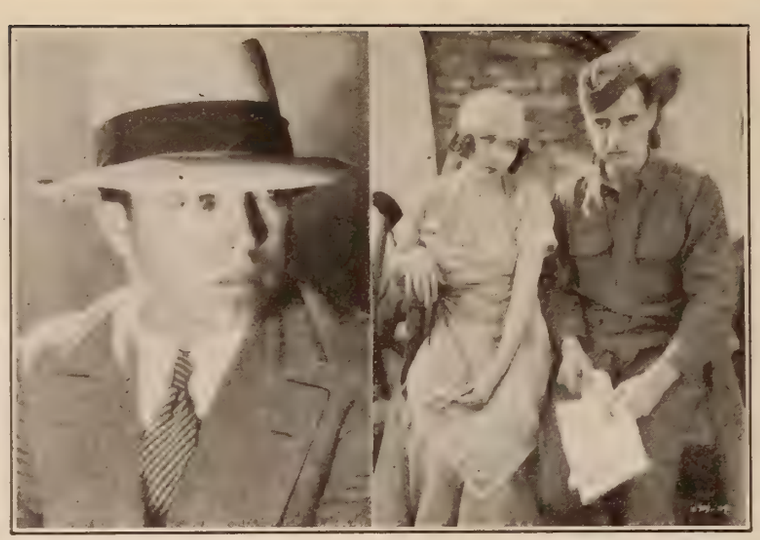
The Christie Comedy studios baseball team, having downed the O. K. Transportation ball tossers last week in the decisive win of 16 to 3, are now tackling the Los Angeles Fire Department Sunday on the sandlots of Westwood and they are anxious to stir up something among the other studies. The comedy boys want the blood of the film colony and say they are open to challenges from



E. M. Asher, producer of Corinne Griffith's pictures for First National, signs a contract with Arnold Gray, whom he believes to be a genuine "find" for future stardom. Note Gray's striking resemblance to the late Wallace Reid.



Bob Custer, F. B. O. Western star, standing on top of the world. His latest for film booking Offices is "Man Rustlin'," which suggests something new in Westerns.



(Left) King Vidor, who now joins the ranks of the truly great directors; and (right) Renee Adoree and John Gilbert as they appear in "The Big Parade."



Ivy Harris, who plays a prominent role in the first production of the Paramount Junior Stars, being directed by Sam Wood from a story by Byron Morgan.

other movie aggregations, according to Bob Thornby, their manager, and Secretary George Sperry who has issued the defy.

Playing on the Christie team of ball smashers are Gus Peterson, Herb Reynolds, Pop-up-Baker, George Hall, Austin Herrick, Holbrook Todd, Fred Widdowson, Frank Sullivan and Bud Rike.

It is understood that a studio league may be formed soon if the various film teams can get together. So far the Keaton, Lloyd and Christie companies are the only ones who have announced themselves as candidates.

MAKE YOUR RESERVATIONS EARLY

ONE fan, at least, has made sure of his seats for the opening of the new Roxy theatre next October in New York City. He is H. W. Llewellyn of Newark, N. J., and his letter to S. L. Rothafel last week was as follows, a blank check being enclosed:

My dear "Roxy";

Back, far back in the dim past, when a motion picture theatre was a "Nichelodian" and the writer was a clerk in the Erie Freight House at Honesdale, Pa.; he attended a performance directed by Sam Rothafel. During the past three years the writer (and his wife) have been regular followers of all your activities.

Back, far back in the dim past; when a "Radio Set" consisted of a chunk of galena and a Quaker Oats box wrapped round with wire; Roxy's first concert came to us. Last week it came over a five tube Super-Het.

And so, partly to continue the record, but more as an expression of kindly interest and confidence, I am enclosing a check payable to you, which I am going to ask that you place in the hands of the proper party to assure my being favored with two good seats for the first public performance at the new Roxy Theatre.

And in the meantime we hope that you will continue to give us the same human, kindly concerts, which we enjoy so much.

Pease extend our warm personal regards to the "gang" especially the inimiatble "Gamby" with the irrespressible giggle.

Cordially yours,

(Signed) H. W. LLEWELLYN.



Gilda Gray as Aloma, the heroine of "Aloma of the South Seas" (Paramount), on the beach at Porto Rico in the chill, grey dawn.



An attractive black velvet dinner and evening gown sets off the dainty figure of Aileen Pringle, Metro-Goldwyn-Mayer player, to excellent advantage.



Barbara La Marr in "The Girl from Montmarte" (First National) introduces something new in the way of a small comb interlaced with real flowers.

THE SPANISH DISTRIBUTOR RETURNS

THE steamer " De Grasse " this week included on its passenger list M. De Miguel, leading Spanish distributor and producer, who is returning to Spain after an extended absence in Italy, Germany, France, England and the United States. He made preliminary arrangements while here for an elaborate production in Spain of " Don Quixote," which will be continued after his return to Spain. He visited several American studios and theatres while here, studying methods and conditions.

THE SOLITARY AWARD

ONLY one asterisk of merit was awarded to the week's crop of films by the National Board of Review, the lucky subject being the current issue of Pathe Review. This release has been figuring in the asterik column frequently of late, a tribute to the efforts of the editor, Emanuel Cohen, and his efficient staff.



One of the high spots of "Fifth Avenue" (Producers Dist. Corp.) will be the lavish sequence in which Grauman's Egyptian Girls will figure prominently.



Harold Lloyd, Director Sam Taylor and Ted Wilde, scenarist, preparing for a scene in "For Heaven's Sake," the comedian's first contribution to the Paramount schedule of releases.

THE WHEELERS DEPART

LARRY WHEELER, producer of Western dramas, whose wife is the charming Patheserial star, Allene Ray, gave a luncheon to several members of the trade press last week, the guest of honor being Spencer Bennett, director of " The Green Archer," in which Miss Ray is starred.

Wheeler expected to return to the Coast this week to film several Western specials which he is under contract to deliver, and Miss Ray will accompany him if production plans permit. At the moment of writing, it has not been determined whether Pathe's next serial will be filmed in California or Florida.

Which reminds us of an anecdote Wheeler relates concerning a Florida promoter who was trying to persuade a company to come to Florida for a picture.

"Why," said this promoter, "we have everything in Florida that you have in California, sea, jungle, farms, cities—everything except mountains, and I understand they're not using them any more!"

A NIGHT CLUB PRE-VIEW

SOMETHING a bit different in premieres was sprung on the New York film colony this week, when Warner Bros. gave their pre-view of " Lady Windermere's Fan " on Tuesday night at the Casa Lopez, the night club where Vincent Lopez and his band hold forth. Two hundred guests were in attendance, and following dinner and dancing the picture was screened in the night club, a noval setting for the occasion. Irene Rich, who plays Mrs. Erlynne in the photoplay, was present and received an ovation at the close of the showing. San E. Morris, general manager in charge of distribution for Warner Bros., introduced her.



Irene Rich, Warner Bros. star, returning from Europe is met by Vincent Lopez, the well known musician and orchestra conductor. The premiere of "Lady Windermere's Fan," in which Miss Rich appears, was held at his Casa Lopez in New York City.

DIFFICULTIES OF A PRODUCER

BEFORE leaving for the Coast the other day, Jack Coogan, Sr., entertained a few members of the press at an impromptu luncheon at the Astor. During the course of the luncheon he gave an interesting illustration of the difficulties which a producer constantly faces, in this case his troubles in finding a suitable story for Jackie's next picture.

" We don't want just a story," he said, " but something with a big theme to it, something worth while. ' Oliver Twist,' for instance, did Jackie a world of good, because it brought to him the prestige of Charles Dickens, and one of his most famous novels. I'd like another story like that — something with a strong, vital idea and a strong acting role for Jackie. At the same time, we've got to avoid costume as far as possible, and keep the story in a modern setting. Maybe that sounds easy, but it's far from it."

Several stories are under consideration, he said, but none of them is just what is wanted.



Al St. John cuts up capers for Virginia Vance, his leading lady in some of his Mermaid comedies, on the new stage being erected at the Educational studio at Hollywood.

MORE PUFFY THAN HUNGRY

AN arrival in New York this week was Charles Puffy, the Hungarian comedian who has been playing in "fat man" comedies for Universal. He is here conferring on plans for the coming year, and upon his return to the Coast will start on a series of two-reel comedies from stories by H. C. Witwer.

Puffy, before coming to this country, was a recognized legitimate actor in Budapest.

He had a difficult time of it for a year in Hollywood, for there were many "fat men," and he found it hard to convince anyone that he had personality and acting ability as well as avoirdupois. Then he played a bit in " The Rose of Paris," and Tamar Lane devoted extensive space to it in The Film Mercury, commenting very favorably on his performance. This came to the eye of Carl Laemmle and he put Puffy under contract for five years.

Puffy is a remarkable pantomimist and in the course of a few minutes makes you forget that he is obese. He is thoroughly familiar with the Continental drama, and during the conversation with this writer illustrated some of the bits of business which he had employed in some of these dramas — touches which, as pantomimic artistry, take rank with the best.

Recently, at a premiere in Los Angeles, he was introduced by Charles Murray as follows: " Ladies and gentlemen! Allow me to present Charles Puffy, of Hungary — but from his looks I would say that he is more Puffy than Hungry!"



CRUZE PLANNING NEXT

"Old Ironsides" to be Elaborate Production

JAMES CRUZE, producer of "The Covered Wagon" and others of the screen's most outstanding successes has departed for Europe to gather data and select locations for the screening of "Old Ironsides," through which forever will be commemorated the firgate Constitution. Cruze will visit Tripoli, where the Constitution reached the climax of its naval fame during the war against pirates of the Mediterranean by the United States in 1804.

Jesse L. Lasky has announced that the gripping story of "Old Ironsides" will be filmed in its entirety on an elaborate scale. Preliminary work on the production has been in progress for several months at the Paramount studio. Harry Carr and Walter Woods are responsible for the story, which is said to be historically accurate in every detail, Secretary of the Navy, Curtis D. Wibur, is giving full cooperation of the United States Navy to the gigantic undertaking. Cruze has been taken off of all other directorial work in order that he might devote all the time necessary to the forthcoming prooduction.

Stage Group May Film Plays

O'Neill, MacGowan, Jones, Anderson and Stearns Included in Interesting Venture

THE possibility of some interesting contributions to the screen was foreshadowed this week in the announcement that the group of men prominent in the theatre now holding the Greenwich Village under lease may embark shortly in the production of motion pictures based upon stage plays controlled by them. The men included in the group are Eugene O'Neill, Kenneth MacGowan, Robert Edmund Jones and Maxwell Anderson, to which has been added Myron M. Stearns because of his familiarity with practical production.

Plays controlled by this group include "Beyond the Horizon" and the other Eugene O'Neill plays, Maxwell Anderson's "Outside Looking In," "Ruint," by Hatcher Hughes, author of "Hell Bent for Heaven," and other miscellaneous properties.

MacGowan, when interviewed this week, stressed the fact that this was not to be considered a "highbrow" or "art film" venture, but was a businesslike, practical proposition.

"We simply feel that we can bring a certain guidance and supervision to the filming of these plays," he said, "much as Joseph Hergesheimer did with 'Tol'able David,' and with results which need no comment. We are not going to make pictures and then negotiate for a release, or anything of that sort. Unless we find that we have a saleable idea, we will drop it at once, but present indications are very favorable.

"Probably the first production would be either 'Beyond the Horizon' or 'Outside Looking In.' The Eugene O'Neill plays are primarily plays of characterization and atmosphere, with the plot secondary and hence susceptible to alteration for screen purposes. O'Neill is entirely willing that such changes should be made and realizes the requirements of the screen in that direction. In 'Beyond the Horizon,' for instance, it will be possible to throw the emphasis on the other brother, so that there will be a happy ending for him, retaining the tragic finish of the other brother who should have gone 'beyond the horizon' but didn't.

"The distributor will have the usual supervision over story, treatment, continuity, director and cast, so this is by no means an experimental or art theatre scheme. We simply want to make intelligent picturizations of these plays, if it can be done to commercial advantage, simply lending what guidance and counsel we can to the filming.

Spring Enthuses Over Future

Chairman of First National Sales Cabinet Pleased With Tour Results

SAMUEL SPRING, chairman of First National's Sales Cabinet, whose members recently started on a tour of the key city exchanges in behalf of First National month in January, has wired Richard A. Rowland, general manager of the company, that he has never known prospects to be brighter than for the coming year. He is enthusiastic in his prophecy that it will be the biggest year in the history of the motion picture industry.

Spring has reached Cincinnati with Ned Depinet, sales manager of the southern territory and is prepared to start on the second lap of the whirlwind tour, conferring with exhibitors, branch managers and salesmen.

Spring reports that he has found a spirit of optimism among all of the exhibitors whom he has met. On every hand there is confidence that the public never was more ready to respond to high grade pictures. Prosperity is genenral and theatre attendances show a steady increase.

A. W. Smith, Jr., sales manager of the Eastern territory, accompanied Spring and Depinet to Albany and Buffalo, where the sales executives found a most enthusiastic response to the campaign outlined for First National Month. A. Buckley, representing the Leland and Clinton Square theatres, was present at the Albany meeting and promised his whole-hearted support. Walter Hayes, representing the Moe Mark interests, guaranteed the fullest cooperation of that important combination, giving first run dates for his houses in Albany, Syracuse, Troy and Utica.

Another meeting was held in Buffalo where Vincent McFaul of the Shea enterprises pledged his co-operation and promised all the available first-run dates for the month of January.

The reception was repeated at Cleveland. Messrs. Spring and Depinet had their Thanksgiving turkey in Pittsburgh, following a morning meeting at the exchange, attended by the complete personnel of that office and a number of prominent exhibitors. Cincinnati was the next stop, then Louisville and Indianapolis. Other cities to be visited are St. Louis, Kansas City, Omaha, Des Moines, Minneapolis, Milwaukee, Chicago, Detroit and Toronto.

Having visited Chicago, Milwaukee and Minneapolis, Ned Marin, sales manager of the Western territory has headed for the far West where he will conduct meetings at exchanges and confer with exhibitors in Seattle, Portland, San Francisco, Los Angeles and Salt Lake City. Before his return, Mr. Marin will also make stops at Des Moines and Detroit.

Age Limit Set for Young Baltimore Actors

According to an opinion drafted by J. Hubner Rice, Assistant Attorney General of Maryland, only children of 16 years of age and over will be permitted to display their ability on amateur nights at the various movie or legitimate theatres to comply with the State Child Labor Law. But the opinion goes on to say that this ban does not cover plays such as are given at schools and Sunday Schools of an amateur character even though an admission is charged.

Where the regular theatres are concerned, however, it makes no difference whether the performers are paid or not. Dr. J. Knox Insley, State Commissioner of Labor and Statistics, asked that the opinion be handed down.

Thalberg at Studio after Illness

AFTER an illness of several weeks, Irving Thalberg, associate executive at the Metro-Goldwyn-Mayer studio is back at his desk and ready to supervise production on a number of important features.

Forthcoming productions which will be in his charge include King Vidor's "La Boheme," starring Lillian Gish and based on Henry Murger's "The Latin Quarter"; "Brown of Harvard," directed by Jack Conway; Rafael Sabatini's "Bardelys the Magnificent," starring John Gilbert and directed by King Vidor, and "The Temptress," by Blasco Ibanez.

Among recent Metro-Goldwyn-Mayer successes made under Thalberg's supervision were "The Big Parade," "The Unholy Three," "Lights of Old Broadway" and "The Tower of Lies."

United Artists M-G-M Deal Declared Off

Exhibitor Protests Are Cause, Says Joseph Schenck

NEGOTIATIONS for the distribution merger between United Artists and Metro-Goldwyn-Mayer are off. They came to an end on Tuesday, December 1, with the issuance of the following statement in Hollywood by Joseph M. Schenck, Chairman of the United Artists Board of Directors:

"Merger permanently abandoned by mutual consent, due to protests from exhibitors and not from any individuals represented in deal. United Artists will increase production fifty percent for the coming year."

Nicholas M. Schenck, of Metro-Goldwyn-Mayer, who returned to New York this week after being present at the conference in Hollywood, also said that negotiations had been discontinued and added: "It would be unwise for us to join together unless every membr of United Artists as well as ourselves would be happy in the union. That seemed unlikely; therefore it was determined that it would be best to discontinue all negotiations and continue our separate ways."

In well-informed circles the understanding is that Douglas Fairbanks and Mary Pickford are in favor of the merger, and it is said in some quarters that negotiations, probably on a different basis, may be taken up later.

It is also understood that it was Charles Chaplin's refusal to "go along" finally which sealed the fate of the merger. No official announced to this effect was made, however.

Charles L. O'Reilly, President, and Sydney S. Cohen, Chairman of the Board of Directors of the Theatre Owners Chamber of Commerce of New York City, made public this week a telegram from Mr. Chaplin, in response to a protest they had telegraphed to him. Chaplin's wire was dated November 20th and indicated his hesitancy in going into the merger. A wire to the same officials from Douglas Fairbanks was also given out for publication, together with replies to both Chaplin and Fairbanks from Cohen and O'Reilly.

Announcement by Joseph M. Schenck of the termination of the negotiations came after extended conferences in Hollywood, in which Mr. Schenck, his brother, Nicholas M. Schenck, Hiram Abrams, President of United Artists; Mr. Fairbanks, Miss Pickford and Mr. Chaplin; Dennis F. O'Brien, counsel for the two former; Nathan Burkan, attorney for Chaplin; and J. Robert Rubin, of Metro-Goldwyn-Mayer, participated.

At one time it appeared that the merger would go as planned, but late last week reports of the Chaplin opposition began to come through from Hollywood, and it appeared then that a serious hitch had occurred.

Marcus Loew left for the Coast Saturday, November 28, and was due in Los Angeles December 2 or 3.

Following is the text of the telegram sent by Mr. Chaplin to Messrs. Cohen and O'Reilly, dated Hollywood, November 20:

"Gentlemen: In reply to your telegram of recent date I wish to state that the proposed cooperation of the United Artists with the Metro-Goldwyn-Mayer Company has by no means matrialized. It is merely a plan submitted for the consideration of both companies the thought of which was to economize on the physical distribution of our product, only that is by reduction of overhead for office space and exportation of films, etc. We will maintain the same sales force and then their negotiations with the exhibitors will continue precisely as before and they will not help to sell Metro-Goldwyn-Mayer products, nor will Metro-Goldwyn-Mayer help to sell United Artists products, nor will they be sold together. The sales forces of the United Artists and the sales forces of the Metro-Goldwyn-Mayer will remain the same two distinct units, each selling their products through the one office of this proposed organization. If such cooperation along these economic lines is of a constructive nature, it should be to the advantage of all parties and will harm no one. If, after a thorough investigation of the proposed plan, which of course I intend to make, I discover that it tends in any way towards a monopolization or trustification of our industry, I will be the first to oppose it. My principal is and always will be a fair and equitable relationship with the exhibitor, which can only be maintained by an independent and open market. With kind regards, sincerely,

CHARLES CHAPLIN.

To which Messrs. Cohen and O'Reilly replied ten days later as follows:

New York, N. Y.,
November 30th, 1925.

"Charles Chaplin,
"Hollywood, California.

"Appreciate your wire which was read at meeting of board of directors of theatre owners chamber of commerce today. Regret to advise that theatre owners do not consider that your claims are valid, that independence will be preserved intact or that merger is for added purpose of effecting economies in distribution. It is well known that physical handling is cheapest item in distribution of films. Surely the cost of United Artists distribution cannot be high at this time with small force engaged therein, coupled with fact that theatre owners seek your product which virtually sells itself in contrast to other companies which use large force to sell their product and prices you obtain are far above average usually paid for pictures and assuredly more than fair to you. If you are desirous of effecting these small economies why not affiliate with concern distributing only short subjects and who are not operating theatres. Then your name and prestige with that of Pickford and Fairbanks will not be used as bait to sell entire Metro-Goldwyn-Mayer Program nor used to force theatre owners to tie up all available play dates with product of combined United Artists and Metro-Goldwyn-Mayer companies thus denying theatre owners opportunity of playing meritorious product of other producers and discouraging that independent effort and initiative without which the motion picture industry cannot long survive. Remember, too, that Loews, Inc., are theatre owners as well as a distributor of Metro-Goldwyn-Mayer product and operate in direct competition with us and thousands of other independent theatre owners who by this competition with its control of production distribution and exhibition are thus denied the opportunity of playing the pictures made by you and your associates Mary Pickford and Douglas Fairbanks even though we offer the same or greater film rental. Therefore in name of that independence you profess to cherish and in name of the independent theatre owners and the public who have done so much to make possible your great success we enjoin upon you a warning to consider well the loss of prestige you will suffer and the suspicion of bad faith you will incur by submerging your artistry in the proposed merger for the reasons you advance.

"Theatre Owners Chamber of Commerce.
" Charles L. O'Reilly, President.
"Sydney S. Cohen
Chairman Board of Directors.

The following telegram from Douglas Fairbanks, dated Hollywood, November 20, and addressed to the Theatre Owners Chamber of Commerce, was made public:

"Plans for proposed association of United Artists and Metro Goldwyn distributing organizations in no way presuppose statement contained in your telegram but on the contrary will afford better opportunity for us to produce and market our pictures in the independent manner in which we have been heretofore doing.

"Respectfully yours,
"Douglas Fairbanks."

Messrs. Cohen and O'Reilly sent a telegraphic reply on November 30. It was virtually the same as the telegram sent by them to Chaplin.

Loew's, Inc., Enjoys Banner Year

Statement Shows Net Profit of $4,708,631; Goldwyn, Metro and Theatres Add Much to Profits

LOEW'S, INC., with a net profit of $4,708,631 after all charges and dividends on preferred stock of subsidiaries had been paid enjoyed its most successful year in the fiscal year ending August 31st, 1925. This is equal to $4.43 a share on the 1,060,780 no par shares, as against $2,949,052, equal to $2.78 a share in 1924.

The Wall Street Journal analyzing the statement, attributes much of the added success to increasing returns brought from the purchase about a year ago of Goldwyn Pictures Corporation and to the marked improvement in earnings of Metro and increased theatre revenues.

The Journal says: "Purchase of Goldwyn about a year ago was a shrewd piece of business on the part of Marcus Loew. Goldwyn was bought for $5,000,000 Metro-Goldwyn 7% preferred stock of which $4,430,666 is outstanding. Annual dividends on this are about $300,000. The income from Goldwyn's half interest in the Capitol theatre, New York, more than pays the dividends on the preferred. The Goldwyn property also included a valuable studio lot in Hollywood which Loew's will be able to sell at a handsome profit when it seems advisable. Since Metro also has a studio lot in Hollywood it is probable that sooner or later one of the tracts will be sold.

"Feature of the balance sheet is the wiping out of an item of $10,977,083 for leaseholds, contracts and good will by writing up the property account. Loew's has extensive real estate holdings consisting of theatre and business buildings in choice sections of important cities all over the country. Many of these properties were acquired five years ago and have since appreciated greatly in value. In two properties Loew's is understood to have a profit of over $1,000,000 each.

"Property and plants are now carried at $25,846,040, against $18,841,967 in 1924 and $14,677,689 in 1922. Investments, including real estate of subsidiaries, are carried at $10,590,392, against $6,296,682 last year and $3,315,418 in 1922.

"The company has an interest in a total of 105 theatres, and owns outright 33 theatres, four office buildings and two studio lots. A new $1,000,000 theatre is being built in Atlanta, and large houses are being built or leased in New Rochelle, Coney Island, Birmingham and Norfolk.

"Working capital position has been much improved this year. The increase is mainly due to larger inventories of films which stand at $11,864,862 against $6,548,209. Loew's has been steadily expanding its producing business until it is now second only to Famous Players in film making. This inventory consists almost entirely of 1925 film output, according to the policy of depreciation employed by all important film producers, and is not incommensurate with the increased volume of business. Gross income in the last fiscal year was $56,294,745, against $42,937,268 in 1924 and $19,634,355 in 1923, an increase of nearly 150% in two years.

"Following table shows changes in gross, net, working capital and surplus in the last four years:

"Earnings of Loew's last year were larger than the average net income of Famous Players in recent years and only about $700,000 less than Famous Players net last year, which was the largest in its history. In other words Loew's has built up in four years a structure that is a close second to the greatest moving picture producer in the world. Another year as good as the one just closed may bring even more important development to this rapidly growing company.

"At present the weak point in Loew's structure is the comparatively small amount of cash, $1,547,585 in relation to inventories."

The article also includes the following table showing changes in gross, net, working capital and surplus in the past four years:

	1925	1924	1923	1922
Gross	$56,294,745	$42,937,268	$19,634,355	$19,608,301
Net income	4,708,631	2,949,052	2,415,488	2,267,871
Current assets	15,977,163	13,057,117	7,456,831	5,854,732
Current liabilities	4,417,718	5,188,036	1,719,350	2,260,594
Working capital	11,559,445	7,869,081	5,737,481	3,549,138
Surplus	6,376,049	3,788,978	2,961,486	545,997

Famous, B. & K. Launch Publix Chain

New Corporation Embraces and Will Run Entire Holdings of Extensive Chain of Picture Houses

PUBLIX THEATRES, INC., is the name under which the amalgamated Famous Players and Balaban and Katz houses will function in the future. Incorporation papers have been filed in Albany in that name, with Sam Katz as president. The new corporation embraces the theatre holdings of Famous and Balaban and Katz, as well as the latter's interest in B. & K. Midwest Theatres, Inc., the Kunsky chain and the Lubliner and Trinz circuit. Famous owns all of the stock, but Balaban and Katz will operate the houses for a portion of the profits.

Additions are constantly being made to the already extensive holdings of the organization. Among the houses now in course of construction are the Keith, Atlanta; Olympic, Miami; Florida, Jacksonville; Tampa, Tampa; Florida, St. Petersburg, Tennessee, Knoxville; Jersey, Morristown; Texas, Houston; Alabama, Birmingham; Texas, San Antonia; and the new Paramount in Times Square, New York.

The newly organized corporation has signed a long term contract with John Murray Anderson as director of productions. Productions include the elaborate presentation acts which are becoming more and more a special feature of motion picture presentation.

Anderson, original producer of the Greenwich Village Follies, was engaged recently by the company to produce the stage portion of the entertainment at the new Metropolitan Theatre in Boston which recently opened. His unique and exceptional style of stage presentations in Boston have met with approval and as a consequence the Boston public has taken the Metropolitan Theatre to its heart.

In connection with the engagement of Mr. Anderson it has been announced that his first presentation work for New York will be put on at the Rivoli Theatre in December. Work is now being carried out at the Rivoli providing for construction and decorative changes both in the stage and auditorium. The theatre will close at midnight, Saturday, Dec. 19th, for five days to allow completion of the construction work and will reopen Christmas day with an entirely new type of entertainment, something never seen before in New York.

It is hoped to make the Rivoli a distinctive and unique part of New York's entertainment offerings, to establish it in the theories of courtesy and service and of exceptional quality of entertainment that will be a mark of distinction in all the Publix Theatres throughout the United States.

The new policy of entertainment at the Rivoli and the special Murray Anderson presentations include a new idea in symphonic syncopated orchestral effects, new lighting and color effects, new decorations, dances, ensemble and novelty effects. The first picture to be presented will be Paramount's production of J. M. Barrie's "A Kiss for Cinderella," recently completed by Herbert Brenon and featuring Betty Bronson, the Peter Pan girl who made her first ascent to fame at Christmas time a year ago.

Corporation Formed to Expand Universal Theatre Circuit

Will Buy Only Where Forced Out, Says Laemmle

By L. C. Moen

UNIVERSAL and Dillon, Read & Co., of New York, are forming a corporation to take over the present Universal theatre holdings and to acquire, if necessary, as many as one thousand more in cities and towns where Universal is not being given what it considers a "fair break" in the matter of showings. Universal will hold an interest, but not a controlling one, in the new corporation.

Carl Laemmle, president of Universal Pictures Corporation, particularly stressed the fact that the move was not for the purpose of entering into competition with exhibitors friendly to Universal or of creating a monopoly.

"We will buy or build theatres only in towns where we are shut out," said Mr. Laemmle. "The exhibitor who plays Universal pictures, or even any part of our program, need never fear that we will enter into competition with him. We don't want to go into theatre operation, but there are, today, many exhibitor-owned towns where they offer you a ruinous price and tell you to take it or leave it. In such towns we will either buy or build, preferably the former, but our customers will never find us in competition with them."

R. H. Cochrane, vice-president, also stressed this point, adding that it was a campaign of self-protection, not aggression, and that Universal could not continue its existence under present conditions without the acquisition of theatres in which it was assured fair representation.

Dillon, Read & Co., which will handle the stock issue for the new corporation, has also handled the preferred stock of the Universal Pictures Corporation.



Carl Laemmle

What the name of the new corporation will be, who will head it, what the stock issue will total, how many theatres will be acquired and where—these things are as yet undetermined. Officials of Universal and Dillon, Read are now working out these details and some of the more important points will probably be ready for announcement within a week or ten days.

President Laemmle is sailing for Germany this Saturday to arrange the final closing of the Universal-Ufa deal, but preparations for the new corporation will go ahead rapidly as the office will be in touch with him at all times.

Certain matters of policy have at this time been worked out and can be stated as follows:

The new corporation will, first of all, buy the present Universal theatre holdings. The exact number of these houses has not been announced, except that it is in excess of one hundred. Figures published in Motion Picture News from time to time regarding the acquisition of houses by Universal would bring the total to around 130, though the leases on some of these may have expired in the meantime.

The next step will be the purchase of circuits and individual houses in cities and territories where Universal product is not now being shown. Where houses cannot be bought, the matter of new construction will then come up.

The best brains in the theatre field will be attracted to the new venture, as far as possible, so that the entire circuit may be operated as efficiently and profitably as possible. Just who will have charge of the theatres has not been announced, and is probably as yet undetermined.

Universal will not own the new corporation outright, nor will it even hold a controlling interest. It will hold a block of stock and will have an arrangement with the corporation guaranteeing it a fair showing in its houses, no more.

One point which is stressed is that the new corporation will be operated primarily to make money and only secondarily to show Universal pictures. Universal product will have the preference, but if, in a particular community, Universal pictures do not prove profitable, then product will be used that can be shown at a profit. In other words, houses will not be maintained at a loss, merely to provide an outlet for Universal product.

The programs of the houses will not be confined to Universal pictures alone, but other available, meritorious product will also be used.

The number of houses to be acquired has not been arbitrarily set at one thousand, as certain newspaper reports have tended to indicate. The corporation will be financed so that it can, if necessary, acquire that number, but the total will be determined purely by practical considerations. If a smaller number will open up the requisite territory, no more will be acquired, but if more than a thousand theatres are needed to serve the purpose, then the circuit will be expanded to that point.

Universal, in thus forming a separate corporation for its theatre holdings, is following the lead of Famous Players, Fox, Metro-Goldwyn and Warner Bros., all of whom have had or have recently organized separate units for this purpose. There are certain very definite advantages in this from a banking standpoint, it is pointed out, since the financing of a theatre corporation is relatively simpler than motion picture finance, while the latter is protected at the same time through the assurance of an outlet for product financed.

Universal, however, is making it very clear that its purpose is not the formation of a powerful theatre combine, but the protection of Universal's existence in accordance with rapidly changing conditions.

New Amusement Company in Scranton

M. B. Comerford, of the Comerford Amusement Company, of Scranton, Pa., which controls a big string of theatres in the hard coal mining regions of Pennsylvania, is treasurer of the Queen Esther Amusement Company, of Scranton, which obtained a charter at the State Department in the capitol in Harrisburg on November 27.

The corporation was formed to "operate and manage theatres and other places of amusement," and is capitalized at $20,000, of which $2,000 has been paid in on the basis of $100 par value per share. Comerford holds 100 shares, and the other incorporators are Bernard Shucktes, of West Pittston, 50 shares and Joseph P. Machutus, West Pittston, 50 shares.

Woodhull, Brylawski and Chadwick To Attend Ohio Meeting

R. F. Woodhull, President of the Motion Picture Theatre Owners of America, and A. Julian Brylawski, Chairman of the Administrative Committee, will represent the national organization at the annual convention of the Motion Picture Theatre Owners of Ohio, to be held at Columbus December 8 and 9.

President I. E. Chadwick and General Manager Frederick H. Elliott of the Independent Association of America will also be present.

Vice President J. J. Harwood of the Ohio theatre owners organizaton telegraphed Mr. Elliott extending an invitation to President Chadwick to address the convention on Tuesday afternoon, and it is not unlikely that the I. M. P. A. President will remain over for the banquet Tuesday evening, when he has also been invited to be one of the principal speakers.

General Manager Elliott will go to Columbus in advance of President Chadwick for conference with the officials of the Ohio State body, also with President Frank J. Rembusch of the M. P. T. O. of Indiana who has advised that he will meet him in Columbus next Monday.

It is not improbable that the I. M. P. A. executives, while in the middle west, will have conferences with the M. P. T. O. officials and independent theatre owners from adjoining states who are to attend the Columbus convention.

Non-theatrical Shows Flayed

Joy Says That Church and School Showings Lower Value of Pictures

COLONEL JASON JOY, head of the Public Relations department of the Hays office, in an article in "The Playground," makes a forceful denouncement of free showings of films by schools and churches. In part, Colonel Joy says:

" * * * I am certain that the recreation departments showing pictures in school houses should make a regular charge for those who see the films. While it is perfectly true that by securing a splendid class of films they are creating a demand for such pictures, they are, at the same time, unconsciously lowering the estimation and value placed on those films when they display them free of charge. This is purely a psychological fact. If the best films are shown free they are proportionately discouraged as business projections. People have a habit of judging pictures, in some degree at least, by the money value that is placed upon them.

"In addition, it is patently unfair for community centers supported by taxation and relieved from the necessity of paying taxes themselves, to show motion pictures free in competition with the regular theatres in the city. It is unfair competition to the theatre owner whose livelihood comes from the showing of pictures, who has a large investment in his property, his building, his music, and his film rentals, and who pays high taxes, insurance rates and the like from which community centers are exempt. He is engaged in an essential business and deserves consideration and support.

"The entertainment picture—the sort we have in our theatres—is a commodity the same as any other article that is for sale and should not be used for other purposes than that for which it was intended. However worthy a purpose may be, to use an entertainment motion picture to advance that purpose or idea at the expense of the motion picture is unfair.

"To operate a motion picture theatre requires money. There are necessary overhead expenses that must be met. Taxes must be paid. Insurance must be carried. And films must be paid for. If someone else comes in and takes away the clientele of that picture house and offers it the same thing for nothing, the theatre is bound to suffer and, if the practice is carried far enough, the theatre will be forced sooner or later to close its doors.

"The motion picture theatre is the place for the entertainment picture just as the drugstore is the place for drugs and the schoolhouse for education. If any pictures are shown elsewhere they ought to be such pictures as are made especially for the other purpose. That is, a pedagogical picture should be made especially for the schoolhouse; the church picture for the church." * * *

Fox Plans to Enter St. Louis

Report Says Concern Will Enter Theatre Field There On A Large Scale

IT is reported in St. Louis film circles that the Fox interests plan to enter the St. Louis theatre world on a large scale. The plans are said to contemplate a very large first run picture palace either in the down-town district or on Grand boulevard with an interest in a chain of second run houses.

The name of a prominent local theatre owner has been linked with this report, but no official announcement has been forthcoming.

Fox has not had a St. Louis first-run connection since disposing of the lease on the Liberty theatre to Oscar Dane more than a year ago.

William Goldman has announced plans for the erection of a 1200-seat theatre at Eighteenth street and Park avenue, St. Louis, on the site of the Elite Airdome operated by Sigoloff Brothers. Under arrangements perfected Sigoloff Brothers will build the theatre and lease it to Goldman for a term of twenty or more years.

Plans for the theatre building are being prepared by Kennerly & Stegemeyer, architects, Title Guaranty Building, and construction contracts will be let in the near future. The structure will also contain stores and apartments and cost approximately $150,000.

Goldman recently took over the Kingsland and Woodland theatres on Gravois avenues formerly operated by Freund Brothers and has announced plans for new theatres at Union and St. Louis avenue and on Hodiamont avenue near Easton avenue.

He has been operating the Kings, Queens and Rivoli theatres and several weeks ago an agreement was filed in the Recorder of Deeds office whereby he and Skouras Brothers will form a new corporation to operate the Kings, Grand Central and West End Lyric when the new Ambassador theatre is in operation. Under this arrangement Skouras Brothers would hold 55 per cent of the stock and Goldman 45 per cent.



Left to right: Will H. Hays, president M.P.P.D.A.; Mrs. Jesse Burnett, who sailed last week with her husband on the around the world tour which she won in the Greater Movie Season essay contest; and Jesse Burnett.

First National Month Plans Set

ELABORATE advertising and publicity plans have been mapped by First National for First National Month in January, 1926. The material was planned well in advance in order that it may be in the hands of exchanges and exhibitors in ample time.

Special advertising calling attention to the month and to the pictures to be shown will be carried in national magazines, newspapers and trade publications. Each exchange will be supplied with a cut-out stand about six feet by three, in color. Envelope stickers in two colors will be used on all exchange mail.

A banner in three colors for display in front of theatres will be supplied; also two-colored heralds and two-colored window cards allowing space for the theatre imprint. A special eight-page press sheet outlining the advertisements, stories for newspapers, posters and exploitation stunts for all types of theatres will be sent to exhibitors. A thousand foot trailer presenting facts of interest concerning First National stars who will be seen in pictures shown during the month, will be another valuable feature.

Fox Carrying Out Elaborate Expansion Plans

Increase Theatre Holdings and Production Equipment

ELABORATE extension plans in all directions have been inaugurated by Fox Film Corporation, which eventually will give them a first-run theatre in all important key cities and will extend their production activities and facilities far beyond the scope they have had in the past.

"Regardless of rumored motion picture combinations or any other factor affecting the industry in the United States today, Fox Film Corporation will ultimately have one or more first-run theatres in every important key city in the country," said James R. Grainger, the organization's general sales manager, who is in Los Angeles.

"Expansion plans with this object in view have been under way for some time. Building sites have already been secured in Boston, Detroit, Chicago, Washington, Buffalo, San Francisco and Los Angeles. In New York City a 4,500-seat theatre is being built to replace the old Academy of Music, the scene of Mr. Fox's real beginning as an exhibitor. The recent organization of Fox Theatres Corporation, when $12,000,000 of a stock issue was placed upon the market, was but one move toward the consummation of the expansion plans. It is expected a more detailed announcement of the program Mr. Fox has under consideration will be issued from our New York office within a short time.

"General Manager W. R. Sheehan has been on the coast for the past six weeks and I came to consult with him and General Superintendent Sol M. Wurtzel regarding the remainder of this season's product and to formulate plans for our 1926 convention, which will be held here in April.

"For the first time since Fox Film Corporation was organized, the annual convention of branch office managers will be held outside of New York City. We will bring upwards of 100 managers from the various exchanges in this country and in addition to them will bring perhaps 50 managers from Europe, South America, Australia and the Far East."

Constantly increasing studio activities, unprecedented production expansion plans, and a building program designed for the purpose of making Fox Films properties among the leading show places in Hollywood and Westwood, involve an expenditure of approximately $500,000, according to a statement made by Winfield R. Sheehan.

New building operations at both the Hollywood and Fox Hills studios have already been started. When the entire program at the Hollywood studio has been carried out, there will have been completed a new Administration Building erected at a cost of $50,000; a new previewing theatre costing $10,000; a new wardrobe building costing $20,000; a new still-portrait studio completely equipped, costing $5,000; a new stage on the East Lot, costing $75,000; and an entirely new reception building for the North Western Avenue lot inclosure extending from Delong Pre Avenue to Sunset Boulevard, costing $75,000. In addition to these improvements, an entirely new and elaborate landscape garden plan will be carried out.

The new Administration Building, occupancy of which was taken this week, was erected to take care of these departments; First floor—business manager and personal staff, scenario editor and personal staff, individual offices for scenario editor, directors, assistant directors and their staffs. Second floor—art director and his personal staff, scenario writers and readers, technical staff, library.

The new building is of Spanish architecture, the exterior being of stucco with red tile roof and artistic wood trimming. In its construction particular care was given to lighting and ventilation facilities. The new library, which occupies the southeast corner of the second floor of the Administration Building, is believed to be the most complete library ever installed for motion picture purposes.



William Fox

In addition to the library there is a large script room where all manuscripts are handled under the direction of a chief script editor and staff. The studio telephone exchange also occupies the Administration Building, and there is a complete dictaphone system in operation in the executive offices.

Now under construction and soon to be completed is the new front on the North Western Avenue site of the West Lot. When completed, entrance to the West Lot will be into a reception lobby 40 by 60 feet in dimensions. This lobby will be elaborately finished with a tile floor, tile wainscoting, ivory colored plaster, all of Spanish design, heavy beamed ceiling, and in one corner there will be a pool and wall fountain. An elaborately designed wrought iron door of Spanish design will guard the entrance.

One of the most important innovations in connection with these extensive building operations will be the new previewing theatre, which will occupy the site where the present cafeteria is located. The cafeteria is to be removed and the building razed. The new previewing theatre will be the finest miniature theatre of its kind in the world. Both its exterior and interior will be of Spanish design.

The new wardrobe building to be erected on the East Lot will be 36 by 110 feet in dimension, which will make it the largest wardrobe in Hollywood. Aside from housing perhaps the largest assortment of wardrobes in the motion picture industry, there will be accommodations for customers and assistants, special fitting rooms, and one floor entirely for the use of extras.

The new still photograph portrait studio has already been installed and is now in operation. An expert photographer and staff of assistants is busy from morning until night making portaits of artists under contract to Fox.

For some considerable time since Fox acquired the Fox Hills property, building operations have been going on. Numerous buildings have been erected for permanent use, and a number of streets have been laid out for production purposes. These include a Western Street, a New England Street, a Spanish Street, an old English Street, a French ruin street, two haciendas and detached farm house. In addition to these, operation has been begun upon the construction of a reproduction of the city of Johnstown, Pennsylvania, as it appeared in 1889 when the great flood swept it from the valley. This facsimile of Johnstown will be used in connection with "The Johnstown Flood," which is now being produced. Other building operations at Fox Hills include the erection of cyclorama, a treadmill, skyline, the largest individual motion picture stage in the world, a new permanent portable stage, and new electric generator sets.

Charles Chaplin Making Ready to Start Production of "The Circus"

CHARLIE CHAPLIN in "The Circus" is the latest announcement coming from the Chaplin studio. The comedian is getting ready to start production on this picture and hopes to have it ready for release next Spring or Summer.

The interior stage at the studio has been transformed into a circus gymnasium and Chaplin and his assistants are going through a daily routine of trick stunts. The story was conceived by Chaplin and the action will center around the "big-tops." Charlie will not appear in the usual garb of the circus, but in the usual habiliments of old, the baggy pants, trick hat and cane, the mammoth shoes and minute moustache.

Georgia Hale will be the girl in "The Circus" in the role of dancer and equestrienne, and Henry Bergman will again be in the cast as the ring master. Rollie Totheroh, A. S. C. and Jack Wilson, who have been Chaplin's cameramen for ten years will again be the men behind the cameras. Actual camera work is scheduled to start in the near future.

The Chaplin studio staff, comprising General Manager Alfred Reeves in charge; Danny Hall, technical and art director; Edward Manson, editorial; Joseph Van Meter, master of properties; Frank Testera, chief electrician; William Bergdonoff, master carpenter; Harry Levin, laboratory chief and the numerous assistants are looking forward to a busy winter.

Predicts Epochal Year for '26

Fraser Foresees Keener Competition From Production and Selling Angle

THE keenest competition, from a production and selling angle, the motion picture business ever has known, is going to make 1926 an epochal year for the cinema, in the opinion of William R. Fraser, general manager of the Harold Lloyd Corporation.

"The year which is now rapidly drawing to a close, was, taken on the whole, a very good year from a production standpoint," states Mr. Fraser, "but developed little of a sensational or startling nature. But every idication points to a remarkable year during the next twelve-month, because the competition will be so keen every individual producer in the industry will have to be on his mettle to meet the high class product of his rival. This goes for big companies as well as for the smaller producing units.

"A picture-educated public has demonstrated more forcibly than ever during the waning year that they no longer will accept the poor pictures, and on the other hand that they will give the fullest measure of support to the higher grade product.



William R. Fraser, general manager of Harold Lloyd Pictures Corporation.

"The main trouble with most pictures during the present year has been their lack of story material. It has been demonstrated time and again that the storyless motion picture is passe. In my opinion the star will always remain paramount in this indutry, as in almost any amusement or sport, but even the greatest luminary left high and dry with poor story material is bound to suffer a loss of public prestige. I think this was clearly illustrated in a number of instances through 1925.

"You cannot escape from the fact that a popular star is a great goodwill asset for any theatre. There are countless thousands who never go to a motion picture theatre except when their favorite star, or stars, are playing there. Take for example the tremendous run enjoyed by 'The Freshman' at the Colony Theatre in New York. Mr. Lloyd's picture ran there for ten weeks. New Yorkers in the industry figured no picture ever could do that at the Colony. Yet 'The Freshman' did.

"There apparently is a dearth of story material available for the screen, and I sincerely hope that the new year will bring out a new angle of thought amongst writers who know how to pen words that can be transcribed into motion picture action. It seems to me that many great writers fail at motion picture work because of their inability to grasp the difference between high sounding words, and faultlessly constructed plots, rather than to words that could be photographed in action. In other terms, they lacked what has come to be known as 'picture minds.'

"Keep your eyes on the comedy field this year. The greatest triumphs of the 1925 screen year have been comedies. Comedies throughout the entire year have been the big bets, and in 1926 they will continue to have the same box office potency. I look for the spectacle to have another vogue this year, with the release of pictures like 'Ben Hur,' and 'The Wanderer.'"

Lasky Announces Expansion Program

FOLLOWING his return to Hollywood, Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation in charge of production announced a gigantic expansion program to provide facilities for a far more extensive production program than ever before contemplated. Huge stages will be built to embrace two square blocks and the Realart studio will be reopened on Beverly Boulevard.



Jesse L. Lasky

Regarding the program Lasky said: "In 1922, stage four was built at the Lasky studio to provide an additional 30,000 square feet which brought the total up to 90,000 square feet. We felt that that would be ample to take care of production for a period of 10 years. But a year ago we found it necessary to add another 10,000 square feet of stage space, which was done on our Argyle street lot, bringing the total to 100,000 square feet.

"Now the first conference on my arrival in Hollywood has resulted in plans for immediate reopening of the Realart studio to provide us with still additional 41,000 square feet and construction of other stages on the Hollywood studio premises. We are beginning the most splendid era in the annals of motion pictures, one that we are assured will bring our ideals of the silent art to fruition. Of necessity there will be changes and additions in the line of progress, but these are of a nature that depend upon developments."

Yeggs Hold Up King Bee in St. Louis

Two men held up the King Bee theatre, 1710 North Jefferson avenue, St. Louis, at 11 p. m. November 26 as Patrick Collins, manager, was about to depart for his home. While one of the bandits forced two ushers to lie face downward in the darkened auditorium the other took Collins to the office and compelled him to open the safe. Receipts totaling $557 were taken.

Two weeks prior to that burglars broke into the theatre, blew the safe but were frightened away, leaving the contents scattered about the floor. The theatre is operated by the St. Louis Amusement Company.

The Policy of Hippodrome, Spokane, to Change

Spokane sends announcements to the effect that Maurice Oppenheimer will soon change the policy of the Hippodrome Theatre from a ten cent to a twenty-five cent house, running first-run pictures. Further reports, unconfirmed as yet, indicate that Ray Grombacher of the Liberty Theatre has made and is making attempts to purchase the Hippodrome from Mr. Oppenheimer, and also is negotiating for the American Theatre, owned by John Danz of this city.

Trade Commission Hears Final Argument in F. P.-L. Case

Decision Not Expected For Several Weeks

FINAL arguments in the Famous Players-Lasky case were completed before the Federal Trade Commission on November 24, and the commission now faces the task of considering the 17,000 pages of testimony, the several thousand pages of briefs and the final pleas, which go to make up the record in the case.

The final day's argument brought but one suprise, which came when William H. Fuller, chief counsel for the commission, abandoned his argument and sat down without using more than half of the time allotted him for his final plea for the issuance of an order requiring the respondents to discontinue block booking and to dispose of their theatrical holdings, which he had asked for in his briefs.

Mr. Fuller's abandonment of his argument came after members of the commission had asked a number of questions regarding the refusal of the examiner to permit counsel for the respondents to ask questions which had been allowed when the commission's attorney asked them, and regarding the question of monopoly which Mr. Fuller had insisted was bound up in the case.

Following, as it did, a really brilliant argument by Robert T. Swaine, counsel for Famous Players, Mr. Fuller's action caused considerable surprise and resulted in the respondents' attorneys feeling that they had been very successful in rebutting the Government's charges.

The day opened with Mr. Swaine continuing his argument, started the previous day, challenging the charges of the Government and repeatedly asserting that Famous Players, with interests in but one per cent of the theatres of the country and a controlling interest in but one-half of one per cent, had no monopoly but was the subject of attack because it was probably the most efficient organization in the industry. He declared that the charge that Adolph Zukor had admitted his desire to dominate the industry came from J. D. Williams whom he characterized as "the arch-enemy of this company," but that the charge of monopoly was not made until late in the case.

"This proceeding throughout was an attack upon the right of a motion picture producer to distribute a picture—that a producer did not have the right to own exchanges or theatres," he asserted. "It was not until after the commission's brief had been filed that the question of monopoly came up."

Discussing block booking, Mr. Swaine declared that First National, the organization which has repeatedly been quoted as the obstructing stone to Zukor's ambition, was a greater user of block booking than any distributor, since the entire organization was built on a block-booking plan.

Famous Players went into the South because that section was far behind the rest of the country both in theatres and in theatre management and Paramount Pictures was not getting adequate representation. It was in connection with the acquisition of theatres here, he asserted, that the examiner had refused to permit the respondents to bring out their side of the case, citing a number of questions which were asked, objected to by Mr. Fuller and thrown out by the examiner. Chairman Van Fleet at this point asked for the record showing the throwing out of these queries.

Zukor foresaw what would happen when Famous Players began to take over theatres, Mr. Swaine asserted, and knew that the exhibitors all over the country would organize in opposition "to thwart our efforts to sell our product directly to the public."

Famous Players never required exhibitors to take all pictures or none under the block booking system, he declared, and they were free to take as many or as few as they wished, paying advanced prices where the block was refused. But the advance did not average more than 25 per cent, he asserted.

"This commission is without power to fix the price differential which we shall charge when we sell all of our product to a man or part of it," he said.

Paul Cravath presented the final arguments, for the respondents, going over Mr. Swaine's argument briefly in summation. "I think the commission must have observed by this time that this proceeding has been conducted not as an impartial investigation of the motion picture industry but as a vigorous prosecution of these respondents," he said in opening.

"I regret that the record in this case does not present a more complete picture of the motion picture industry. I regret that probably half of our part of the record is made up of testimony which was offered by us and either rejected in the first instance or ordered stricken out by the examiner."

Discussing the charges of unfair practices, he said, "the cases cited are indicative of the conditions which prevailed in the early days of the industry and probably among competitors as well as in Famous Players. If you investigated the early days of the standard industries you would have the same result.

"The primary question before the commission," he continued, "is: Are the respondents in this case now pursuing or threatening to pursue unfair methods of competition in violation of the law? Is the Famous Players, as now organized and with its present relations, a monopoly or an unlawful restraint of trade in violation of the Sherman law?

"There is no ground for declaring this enterprise unlawful for the simple reason that it is not a monopoly nor does it dominate the motion picture industry. Any theatre owner in the United States can get an adequate supply of films from our competitors suitable for his theatre."

Mr. Fuller's reappearance for his final argument was the signal for the unloosing of a number of questions by Chairman Van Fleet and other members of the commission on the points previously alluded to by counsel for the respondents. Mr. Van Fleet told him that the sole question was whether Famous Players had acquired a monopoly regardless of how they may have acquired it.

The counsel declared that they did have a monopoly in the South and in New England, and submitted from the record tables showing the theatres acquired in the South, enumerating a number of cities where they had not only secured sufficient houses to ensure adequate representation for Paramount Pictures but had acquired practically all of the houses, the record showing that while they own or have interests in only a small fraction of the total theatres of the country they do control an appreciable percentage of the first-run houses in many "key" cities.

During the course of his questioning Mr. Fuller remarked that half the cases brought before the commission are dismissed.

Famous Players acquired theatres throughout New England and the South with intent to monopolize the industry in those sections, he insisted, and the commission, under the Federal Trade Commission act, has authority to deal with the case.

Some weeks will probably elapse before the commission announces its decision in this case.

Yeggs Get Loot in Kansas City Houses

A wave of theatre robberies swept over Kansas City last week. From the safe of the Linwood theatre, large suburban house, robbers obtained $1,173 the night of November 22. The safe, which weighs 1,000 pounds, was dragged thirty-five feet from the office on the ground floor in the front of the building and the combination hammered off. The loss was covered by insurance. Only a few days ago W. O. Lenhart, manager of the house, was robbed of a diamond ring in front of his home at 2710 East Fortieth street. The robbers entered the theatre through a rear window after midnight.

At the Pantages theatre, first run down town house, a bandit rushed in front of the box office, in full view of a down town throng, pointed a revolver at Miss Blanche Shaw, and escaped with $25 in bills, the afternoon of November 23.

Brady Head of Canada Owners

Is Named President of Exhibitor Body at Annual Meeting in Toronto

J. C. BRADY of Toronto was elected president of the Motion Picture Theatre Owners of Canada, Ontario Division, at the Annual Convention which was held at the King Edward Hotel, Toronto, Nov. 27. Mr. Brady's interest in the independence of the exhibitor has covered a great number of years. He received his election running on a ballot with two other nominees.

Roy O'Connor, manager of the Prince of Wales Theatre, Toronto, was elected vice-president. Mr. O'Connor has also identified himself with organization work and is becoming a factor in the Independent movement in Canada.

Joe Cohen was unanimously accorded the privilege of treasuring the funds in the capacity of treasurer, while Roy Lewis of Toronto was again accorded the honor as secretary.

The Board of Directors by a standing vote unanimously elected Harry Alexander as chairman of the board, the members being: Harry Ginsler, S. Major, H. Alexander, Sam Bloom, S. Fine, George Lester, S. Lent, C. Rottenberg, A. Pollakoff, with a reservation for the election of three more members from the Province of Ontario, not domiciled in Toronto.

The Board of Directors is to elect the Grievance and Arbitration Committee from its board, this committee to be rotary, a new representative being elected for each case to be arbitrated. Headquarters for the organization will be secured which can be utilized as a club-room, the room to be utilized for social and fraternal purposes.

V. Saxe, of Mt. Forest, Ontario, was made a member. Toronto exhibitors who attended the business sessions: J. C. Brady, Ald W. A. Summerville, Harry Alexander, Mrs. Bloom, Ray Lewis, H. King, J. C. Cohen, R. O'Connor, H. Ginsler, S. Ulster, S. Bloom, M. Mental, H. Lester, S. Fine, A. Applebaum, G. Lester, A. Pollakoff, S. Major, J. Smith, N. Rittenberg, J. Gertzbein, S. Krestell, C. Baillie, Sam Lent, S. Lester, C. Rottenberg and A. Rottenberg.

Big Chance for Young Authors

$20,000 Offered for Best First Novel by First National and Book Concerns

THROUGH a combined competition offered by First National Pictures, Inc., Pictorial Review, Dodd, Mead and Company and Curtis Brown, Ltd. young authors whose talents have not been recognized, will have an opportunity to establish themselves in the forefront of the literary field.

The plan as mapped is a First-Novel competition, which assures recognition for the winner through serialization in Pictorial Review, publication in novel form by Dodd, Mead and a screen production by First National. The contest will be managed by Curtis Brown.

The prize offerings include from First National $10,000 for the motion picture rights; from Pictorial Review $5,500 for serialization in the United States and the Dominions of Canada and Newfoundland; from Dodd, Mead the usual book royalties with an advance of $2,000 against such royalties.

The judges of the competition are Arthur T. Vance, representing Pictorial Review; Frank Dodd, representing Dodd, Mead and Company, and Richard A. Rowland, representing First National Pictures.

According to the terms of the competition all novels must be submitted before September 1st, 1926. The prize-winning novel will be published in Pictorial Review by November 1st, 1927. The book will be published by Dodd, Mead on or before November 1st, 1927, but not earlier than the completion of the serial.

The contest is open to all writers whose work has not yet appeared in novel form. It is a definite move towards revealing new talent and fresh inspiration, which, it is generally agreed, are needed in the creative fields of motion picture production. No limitations are placed on the type of story that may be submitted. It may deal with any phase of life that inspires the author to sincere expression.

Before a decision is reached, it is agreed that the three judges must be of the same opinion in regard to the best work submitted. If for any reason one of the judges named is unable to act, it is understood that the concern which he represents shall appoint a substitute. Contributions will be judged solely on their merits as works of creative writing adapted to publication and motion picture presentation.

Lionel Barrymore Signed for Ginsberg Release

LIONEL BARRYMORE has been signed to play the part of Slim Jim Morey in "Brooding Eyes" the fifth Banner production for release through Henry Ginsberg Distributing Corporation.



Lionel Barrymore

Barrymore was selected from among many players as the actor with the requisite qualifications to play the name role in this story of the underworld which tells of a super crook who pits his brains against another master mind in a struggle for the life and happiness of his daughter. The picturization will be made from the novel by John Goodwin.

Delay Colorado Action On Sunday Shows

The City Council of Golden, Colorado, continued definite action on the Sunday closing ordinance until their first meeting in December. After a red hot session in the City Hall last Friday evening in which every conceivable argument for and against Sunday movies was heard by the capacity crowd, it was thought best to continue any definite action until a later date.

W. M. McFarland, manager of the Gem theatre, Golden, presented a petition for a repeal of the blue law which was passed in 1879 and which prohibits exhibitions on Sunday in Golden. Manager McFarland made a lengthly argument in favor of Sunday shows. He presented a communication from the School of Mines Student Body Council favering Sunday movies, together with other evidence that the general public of Golden was favorable to his theatre being open on Sunday.

M. D. Flattery, Theatrical Magnate, Dead

M. Douglas Flattery, one of the leading figures in theatrical financing in Boston and vicinity dropped dead on Boylston street, Boston, on November 26. He was 55 years old. Flattery, a native of Dungarvan, Ireland, was a former captain in the British army and had served as college professor, lawyer, and was author of many books and plays. He built the Copley theatre, Boston, in 1914, the Orpheum in 1916, was vice-president, secretary and managing director of Loew's Boston theatres, vice-president and managing director of State Theatre Realty Company and connected with many other firms both in the motion picture and other lines of business.

Funeral services were held Saturday, November 28, practically every one having to do with the picture business being present.

Seven New Members Join Kansas-Missouri

Seven new members were added to the M.P.T.O.A. Kansas-Missouri roster following C. E. "Doc" Cook's trip through the territory. "Doc" is business manager of the organization and he says the exhibitors were in a fairly good frame of mind.

New Sales Promotion Director for F. B. O.

R. K. BARTLETT, one of the veterans of the motion picture industry, has joined F. B. O. as Sales Promotion Director to replace Al Boasberg, who recently left for Hollywood as gag man for Buster Keaton.

Mr. Bartlett began his film career at the Old American Biograph Studio, and later went abroad as manager of Earl's Court Exhibition and Olympia, London, Magic City Park, Paris and the American Park at Marseilles. He was later vice-president and general manager of the Stanley Film Co. of London and for four years general representative in Great Britain of the late Thomas H. Ince. His most recent affiliation was with H. Grindell-Matthews, when he publicized and exploited the famous "Death Ray" picture.

M-G-M Likely to Control K. C. House

Persistent Rumor Says Company Will be in Charge of Booking; Millions in Theatres Planned

NEW houses running into millions of dollars are announced this week as ready to go into construction, with rumors in one case at least as to whom they will be controlled by.

Along with an additional announcement of plans concerning the proposed $3,000,000 Midland theatre in Kansas City, a house which will seat 4,000 persons and which will follow the presentation policy of the Capitol theatre in New York City, there is spreading a persistent rumor that the house will be controlled by Metro-Goldwyn, as far as the booking is concerned.

With Paramount and Universal in the majority control of down town first-run houses, it is known that Metro-Goldwyn for many months has been seeking a suitable opening in Kansas City for its product. Officials of the Midland Theatre Company, which will erect the theatre, neither deny nor confirm the Metro-Goldwyn phase of the project. The ten theatres in Kansas operated by the company strictly are chain houses, but the Kansas City theatre presents an entirely different proposition, it is said. That an alliance with "one of the large producing companies" is expected, officers of the company readily admit.

The layout of the theatre will permit an orchestra of more than forty pieces. Some idea of the scale of the building planned is gained from the fact that it will have a total frontage of 514 feet on the three streets—Thirteenth, Baltimore and Main—mostly available for an impressive collection of shops. The theatre entrance will be on Main street, but exits will lead to all three streets.

Herbert M. Woolf is president of the Midland company and M. B. Shanberg, manager. Additional announcement of the plans for the theatre will be made soon, Mr. Woolf said.

Definite announcement was made in Seattle by the representatives of the Orpheum vaudeville circuit to the effect that they will begin construction within the next thirty days of a 3,000 seat theatre that will eclipse in grandeur and size any house in the Pacific Northwest. The house will be built on an entire square block bounded by Fifth and Westlake Avenues and Stewart and Virginia streets, purchased late in November for a total cash consideration of $350,000. The theatre itself will represent a construction cost of close to $1,250,000.

As forecast several weeks ago in MOTION PICTURE NEWS, the house will probably be devoted to a combined motion picture and vaudeville policy, although this is not positively assured as yet. It depends on the disposition that is made of the lease on the present Orpheum theatre at Second Avenue and Virginia Street. The theatre will include every late construction feature known to theatre architects. It will seat 1,500 on the lower floor and the same number on the balcony. There will be no gallery in the house. Elevators with a capacity of 50 persons between the main floor and three mezzanine floors and dressing rooms with shower baths and private telephone connections are among the features to be included. B. Marcus Priteca, well-known as the architect for many of the Pantages Theatres throughout the nation, is responsible for the plans of the new Orpheum. The theatre will be ready for a gala opening on September 1, 1926.

A new $300,000.00 theatre in the Capitol Hill District of Denver will be erected at the corner of East Colfax and Race Street. Harry E. Huffman, owner of the Blue Bird and Bide-A-Wee Theatres, and President of the M.P.T.O. of Colorado, announces the purchase of seven lots on the corner of East Colfax Avenue and Race Street and the completion of plans for his new $300,000.00 Aladdin Theatre. The theatre will be six stories in heighth and will have the second largest capacity of any play house in the city. It will be patterned after the Taj Mahal Temple of India and will mark the latest development in the motion picture industry of Denver. Its plans will follow closely the oriental style in lines and color, and with every known comfort and convenience included in its specification. It will also contain a number of innovations for Denver Theatre fans. Financial arrangements have been completed for some time, but it was only a few days ago that the purchase of a suitable location was finally completed. It is expected the theatre will be completed August 1, 1926.

Exhibitors Backing Laugh Month

Theatre Owners And Circuit Heads In All Parts Of Country Notify Committee They Will Support Drive

THE committee on the Short Features Advertising Association in charge of the National Laugh Month drive to be held during January reports that exhibitors in all parts of the United States have written in to signify their endorsement of the movement and pledge their active cooperation in making the campaign a successful one from every standpoint.

According to the report from the committee the earliest in the field, with elaborate plans to aid in the campaign, is the West Coast Circuit, which will undertake to promulgate the short feature subject throughout the Pacific Coast territory. A special meeting was held last week on the West Coast, attended by representatives of producers of short-features, at which each individual was assigned a special part in the work of developing the "National Laugh Month" idea in his territory. Cooperation of the numerous studios producing comedies has been promised, and not the least of the events planned for the drive is the personal appearance in theatres throughout the territory, of many comedy stars who will be working at the different West Coast studios during the month.

Chicago and the Middle West "sees its duty and does it" as witness the news from the Windy City that the entire Balaban and Katz circuit, as well as the Midwest organization will do everything in its power to make a success of the "National Laugh Month," with the Lubliner and Trinz houses to aid in making it unanimous.

The Stanley Company of America, in Philadelphia, which demands a place in the sun of "Laugh Month"; the Stillman and Allan Theatres in Cleveland, giants of the Loew string in Ohio, with their lesser satellites; the Rialto of Washington, D. C.; the Alhambra of Milwaukee; the Broadway Strand of Detroit; the Cameo of Pittsburgh and its namesake in San Francisco; the American in Denver; the Columbia of Portland, Oregon and the Columbia of Seattle, Washington; the Clemmer, Spokane; the Liberty, Kansas City; the Randolph, Chicago; the Rivoli, St. Louis; the Capitol at Dallas, Texas and the Olympic of Buffalo, are backing the drive wholeheartedly.

In the meantime the committee in charge of the drive has not neglected the local territory. Major Edward Bowes, managing director of the Capitol Theatre, New York, has expressed himself as in favor of the short feature. In an interview on this subject given out last week, he said:

"I believe very strongly in the use of short units. Beyond a certain number of minutes you cannot hope to hold the interest and attention of your audience.

"We cannot, with each number, hope to please everybody, but by offering a variety of quick, bright numbers we strike a happy average in the entertainment so that there is something that everybody can enjoy.

Dave Loew, one of the executives of the Loew circuit, comes out in favor of the "Laugh Month" idea. Lee Ochs, one of the foremost of New York exhibitors, has expressed a desire to take an active part in the campaign. Dave Lustig, of the Regun Theatre, New York, has declared himself for it. Hy Gainsboro, with his headquarters in Flushing, is casting about for ways and means of selling "Laugh Month" to his Long Island audience. At a meeting of representatives of producers in Albany, New York, a strong program has been laid out. As early as this, the State Capital agencies have been assured by Mr. Hill of the Albany Strand and Mr. Roach of the Farash Theatres in Schenectady, that their towns will come through strong.

A late dispatch from San Francisco advises that among the prominent First Run theatres of that city which have promised to support the "Laugh Month" movement are the California, the Granada, the Warfield, and the St. Francis. The telegram further advises that additional circuits and theatres are being lined up for the occasion.

Yost Goes Back to Fox Publicity

R. M. YOST, until recently Los Angeles exchange manager for Fox has been appointed head of the West Coast publicity department for Fox by Winfield R. Sheehan, general sales manager. After a period of newspaper work Yost became identified with Oliver Morosco when the latter was producing "Peg O' My Heart" and other plays of that period and soon became a well-known figure in the theatrical world through his success in putting over Morosco's productions. He served as an officer in the world war, after which he joined the Fox West Coast publicity department but left to take charge of the Los Angeles exchange. Now that he's going back to publicity work George Hanes, who has been assistant manager of the exchange will succeed him as manager.

Rules School Boards Can't Spend Public Money

Public School motion picture exhibits were dealt a blow by a ruling of Attorney General C. C. Crabbe to C. L. Swaim, prosecuting attorney of Clinton County. The opinion holds that school boards are without authority to spend public money for motion picture equipment or to enter into contract with private concerns for exhibitions which the contract involves public money, and admission is charged, though proceeds go to the schools.

School boards, may, however, expend money for motion pictures as a part of any branch of study. The opinion does not say whether contracts for the showing of motion pictures in schools can be made where no public funds are involved.

Robert Kane Will Produce "Dancer of Paris"

Screen rights to Michael Arlen's "The Dancer of Paris" have been acquired by Robert T. Kane, who will place the story in production immediately upon completion of "The Reckless Lady," which is now in its third week at the Cosmopolitan Studio, New York. "The Dancer of Paris" will be distributed by First National. Alfred A. Santell will direct.

New Booking Plan Inaugurated by Goetz

A New co-operative booking deal has been worked out by Charles Goetz of Dependable Exchanges of New York, distributors of the twelve Gotham productions for New York state exclusive of Manhattan, whereby Dependable Exchange will donate 15% of all bookings taken in in this territory to the Motion Picture Theatre Owners of New York State. In return, by an arrangement with Lou A. Buettner, of the Majestic theatre, Cohoes, N. Y., and Chairman of the Albany zone of the M. P. T. O. of N. Y. and Jules Michaels, Chairman of the Buffalo Zone each member of the M. P. T. O. of N. Y. will cooperate with Dependable in securing bookings for Goetz.

This plan is considered to give the exchange a large staff of live-wire salesmen who will be in the position of also being buyers of the product they are selling.

New Theatre Companies in New England

Six new companies were formed in and around Boston for the operation of theatres during the past week. The capitalization ranged from $25,000 to $250,000. The companies included are: Winchester Amusement Co., Inc., Springfield, Mass., capital, $25,000; Incorporators, Louis Cohn, Harry Cohn and Anna Cohn of Springfield; Cooldige Operating Company, Watertown, Mass., capital $100,000, Aaron Feinberg, Brookline, Mary E. O'Connor, Jamaica Plain, and Lillian V. Green, of Roxbury, Mass.; Regent Theatre, Inc., Boston, $100,000, Nathan Pinanski, Fred Green, and Harris Eilenberg, all of Boston; Rivoli Theatre, Inc., Boston, $100,000, Nathan Pinanski, Jacob Lourie and Harris Eilenberg of Boston.

Colonial Casinos Corporation, Boston, which has formed to operate hotels and motion picture theatres with a capitalization of $250,000. The incorporators are Frank H. Anderson of New York City, Peter B. Bradley of Hingham, Mass., and Martin A. Towle of Hull, Massachusetts.

New York Charters Received by New Companies

Motion picture companies incorporating in New York state during the past week, included the following, the names of the directors and the amount of capitalization, where such is specified, being given:

Blum Theatrical Corporation, $20,000, Gustav Blum, Frederic Clayton, H. B. Forbes, New York City; Saland Film Laboratories, $10,000, Abraham Weinstein, Joseph E. Margolin, Nathaniel Seaman, New York City; Cinechrome Film Corporation, $20,000, Arthur Gross, Morris Einhorn, Stella Berthoff, New York City; MacFadden True Story Pictures, Inc., $100,000, G. L. Harrington, William Thompson, S. N. Wood, New York City.

Futter Productions, Inc., $12,000, Walter A. Futter, M. L. Greenberg, Isaac Schmal, New York City; Bershap Theatre Corporation, Henrietta Amdur, N. E. Cohen, Bernard Shapiro, New York City; Bob Custer Productions, $5,000, Julius Chapsky, Joseph Joel, Mildred Spiro, New York.

Helen Kennedy, Vaudeville Star, in Picture Field

Helen Kennedy, a singing and dancing violinist who is well known to theatregoers throughout the U. S. and Canada, is entering the motion picture field and will appear shortly in leading picture houses which feature added attractions and special musical acts.

Miss Kennedy is a versatile performer who plays the violin, dances and sings. The act carries an elaborate wardrobe and a brilliant stage setting. Her accompanist does a piano specialty, and a lyric tenor yodeler aids her in putting over special song number arrangements.

Al Hicks Managing Gold Theatre In Chicago

Al Hicks, formerly manager of Simansky & Miller's Windsor Theatre, and at one time publicity man for Paramount in Charlotte, North Carolina, is now manager of Samuel Abraham's Gold Theatre at 3411 W. Roosevelt Road.

"Scarlet Letter" Next for Lillian Gish

"THE SCARLET LETTER" will be Lillian Gish's next starring vehicle for Metro-Goldwyn-Mayer following "La Boheme," which is now nearing completion. An elaborate picturization of the Nathaniel Hawthorne story is promised. No director has yet been decided upon for the picture, but an announcement will be forthcoming in the near future.

Asher to Make One for First National

By the terms of a deal just concluded between E. M. Asher of Faultless Pictures, and R. A. Rowland, the former will produce the Drury Lane melodrama, "Good Luck," for First National release. Conway Tearle is to be seen in the starring role. The production is scheduled to start in Los Angeles about the first of the year. Asher is the producer of Corinne Griffith picture.

"Chimes of Normandy" for Anita Stewart

Anita Stewart, who has just been placed under contract by A. H. Sebastian, will have the starring role in the Metropolitan picturization of the musical comedy success, "The Chimes of Normandy." The screen version is being prepared by Anthony Coldewey. Miss Stewart will have the orle of Serpolette, while the leading male role will be in the hands of Allan Forrest. Other parts will be filled following the selection of a director.

"Among Those Present," starring Harold Lloyd. A popular demand edition of one of Lloyd's most successful comedies.

Three Warner Releases for December

THREE Warner Brothers features are set for release in December. They are; "Hogan's Alley," "The Pleasure Buyers" and "Lady Windemere's Fan." The two former have already had successful pre-release showings at Warner's Theatre on Broadway, New York.

The first of the trio to be released will be "Hogan's Alley," starring Monte Blue, with Patsy Ruth Miller playing the leading feminine role. Others in the cast are Willard Louis, Louise Fazenda, Max Davidson, "Texas Kid," Frank Hagney, Frank Bond, Nigel Barrie, Mary Carr and Ben Turpin. Roy Del Ruth directed. The release date is set for December 12th.

On December 19th "The Pleasure Buyers" will be released with Irene Rich in the stellar role. In the supporting cast are Clive Brook, Ed Piel, Frank Campeau, Heinie Conklin, Gayne Whitman, Don Alvarado, Winter Hall, June Marlowe, Frank Leigh, Carey Harrison, John Dillon. Chester Withey directed.

"Lady Windemere's Fan" is set for release December 26th. The world premiere took place Tuesday night of this week at Casa Lopez in New York. In the cast are Ronald Colman, May McAvoy, Bert Lytell, Edward Martindel, Carrie Daumery, Helen Dunbar and Billie Bennett.

U. K. Exhibitors Veto Quota Scheme

Referendum Among Theatre Men Shows 679 Against, 609 For; Canada Interested in Production Possibility

BY a vote of 679 to 609, British exhibitors have rejected the trade's production scheme calling for an initial 10 per cent. of English films in all programs on January 1st, 1927, rising to 25 per cent. by 1929, according to word received this week. Only about half of the members of the Cinematograph Exhibitors Association voted on the matter.

It has been rumored in certain quarters that if the British trade did not come to agreement shortly upon a workable plan, the Government would impose a scheme of its own, supposed to be much more severe than that worked out by the trade committee. This is rather indefinite, however, and many observers doubt that the Government will actually interfere therefore in the question.

According to the Canadian Department of Trade and Commerce, Ottawa, one of the first things that must be decided under the British quota plan for moving pictures is just exactly what is meant by a "British picture."

Already a cable has been sent from the Department to Hon. P. C. Larkin, Canadian High Commission at London, England, relative to the subject and announcement was made at Ottawa on November 27 that an official of the Moving Picture Branch of the Canadian Department of Trade and Commerce would be sent to England in January if necessary to discuss the definition of "British Picture" with British legislators and cinema authorities in the Old Country.

Fifteen Houses Building in Buenos Aires

CHARLES KING, manager for United Artists in Argentina, Chile, Urguay, Paraguay, Bolivia and Peru, who is now here awaiting the return from the coast of Hiram Abrams, president of United Artists, states there are fifteen houses under construction or planned in Buenos Aires, the city, one with a population of 2,000,000 having only 200 theatres at present. King also declared business is good in his territory which covers a larger area than the United States.

In his opinion American distributors would do better to launch offices of their own in South America instead of the practice of disposing of their product to local distributors. According to King, United Artists, Famous Players, Fox and Universal are the only American distributors who have organizations of their own in Argentina.

Twenty-four sheets stands are few in number, most of the outdoor advertising being confined to one-sheets plastered on the walls of buildings. Interest in new pictures, states King, is worked up almost entirely through the newspaper columns.

The Canadian Government is very much interested in the proposed quota plan in the United Kingdom.

"Anyone can see the immense possibilities for Canada under this arrangement," declared an Ottawa official in an interview. "If Britain decides that a British picture is one that must be made in the British Isles, then it will be discrimination against Canada and Empire preferential treatment will have been forgotten. It will mean a lot to Canada in the form of a new industry if United States film companies are encouraged, under legislation, to come to Canada for the making of pictures for British consumption. Canada has everything in the way of scenery and the producers can make all the pictures required during the eight months of open summer weather."

Canada's position is this:—It is desired that the Imperial Government will make a ruling that a British picture can be made in any part of the British Empire, after which the Dominion of Canada will do everything possible to encourage U. S. companies to establish producing units in Canada.

Attention is also drawn to the possibilities for Canadian-made pictures under the Most Favored Nations Treaties between Canada and some 20 other countries and Dominions, including France and her colonies, The Netherlands and colonies, Italy, Spain, British West Indies, Australia and others. Canadian-made pictures would gain special tariff concessions under these trade agreements.

Ufa Will Distribute Thirty Jewels

Universal to Select Other American Product Here for German Firm; Other Exchange Systems Acquired

ALTHOUGH many of the most important details will not be settled until the arrival in Germany of Carl Laemmle, president of Universal Pictures Corporation, to close the deal with Ufa announced last week, Mr. Laemmle this week gave out some interesting features of the plan. As stated last week, the deal means interchange of product between the two companies, with Universal assisting Ufa in the production of pictures suitable for this market.

Just how many Universal pictures Ufa will distribute and shows in its theatres is not certain, but it is assured that Ufa will handle the 30 Universal Jewels, at least. The balance of the Ufa program will comprise its own production and a considerable number of other American pictures, to be selected in the United States by Universal in consultation with an expert of the Ufa company, familiar with German public taste.

The Ufa chain of theatres embraces at the present time 143 theatres, but the company books for 600. In addition to this, Ufa maintains a system of exchanges in Germany, Austria, Holland, Switzerland and other European countries.

Craver Resigns Carolina M. P. T. O. Post

R. D. CRAVER, president of the Carolina Motion Picture Theatre Owners Association, has resigned. Charles Picquet, who was vice-president of the organization has been elected president for the remainder of the term, by the executive committee which is comprised of A. F. Sams, Jr., A. F. Sams, Sr., of Winston-Salem, James Estridge of Gastonia and R. D. Craver of Charlotte.

Mr. Laemmle stated this week that Universal had definitely acquired the releasing rights to Ufa productions in all English-speaking countries, and would also handle them in any country where Ufa did not now have an efficient distributing organization.

Ufa's agreement to distribute the Universal Jewels will not go into effect this season, as Ufa has already contracted for a number of pictures from Famous Players, Metro-Goldwyn and others, and all existing contracts will be carried out. Next summer, presumably, the selection of the first Universal-Ufa program will commence.

The acquisition of two other German exchange systems was also announced by Mr. Laemmle this week. One is the Landlicht exchanges, a subsidiary of Ufa, and the other is the Bruckman chain of exchanges, recently acquired independently of the other deal. This will give Universal a major portion of the releasing facilities in Germany.

Carl Laemmle sails for Germany on Saturday of this week, where he will sign the final papers and make the first payment on the 15,000,000 gold mark loan. Details regarding the interchange of players, directors and the like will be taken up at that time. Laemmle has already under contract E. A. Dupont, one of the outstanding Ufa directors, to take effect in 1927, but he may be brought here sooner under the new arrangement. Certain Universal stars will be loaned to Ufa, and Ufa stars may be brought here. Ufa desires Mary Philbin for the role of Marguerite in "Faust," but there is some question as to whether the production at Universal City can be arranged so as to permit of her absence for so long a period.

Fairbanks "Black Pirates" Ready for Sea

Douglas Fairbanks and his "Black Pirates" company will spend a week at sea on board the Llewelyn J. Morse, recently purchased by Fairbanks and remodeled into a pirate ship. On the sea voyage some of the most dramatic scenes in the picture will be shot.

Accompanying Fairbanks and Director Albert Parker will be Donald Crisp, Sam de Grasse, Charles Stevens, Al Mac Quarrie, Charles Gorman and Roy Coulson. A band of wrestlers and ex-prize fighters will go along as pirates.

Schooner Purchased For "Desperate Moment"

Henry Ginsberg has purchased a schooner for the filming of the sea sequence in "A Desperate Moment," the fourth Royal Picture for Henry Ginsberg release. Wanda Hawley and Theodor Von Eltz are the featured players. In the supporting cast are James Neill, Dan Mason, Bill Franey, Sheldon Lewis and Leo White. Jack Dwan is directing.

Leonard Completes "Dance Madness" Cast

The cast for Robert Z. Leonard's production of "Dance Madness" for Metro-Goldwyn-Mayer has been completed with the addition of Mario Carillo in the role of Count Strokoff. Claire Windsor and Conrad Nagel have the leading roles. The other two important roles are played by Hedda Hopper and Douglas Gilmore.

William Humphreys Joins "Danger Girl" Cast

"The Danger Girl" cast has been augmented by the addition of William Humphreys. This is Priscilla Dean's starring vehicle for Metropolitan Pictures Corporation. John Bowers is appearing opposite Miss Dean.



De Mille Starts "Volga Boatman"

CECIL B. DE MILLE has started shooting the opening scenes on "The Volga Boatman," eight of the series of twelve pictures he is making for release through Producers Distributing Corporation. The editorial department is now busy preparing the last four units of production.

"The Volga Boatman" company is now on location along the Sacramento River. William Boyd, Julia Faye, Elinor Fair and Theodore Kosloff are the featured players.

Finishing touches are being applied to "Braveheart" by Alan Hale, who is directing this picture, with Rod La Rocque starring. La Rocque's next vehicle, "Red Dice" is to go into production next week.

Rupert Julian started shooting this week on "Silence," with a cast headed by H. B. Warner. Leatrice Joy will start work in "Eve's Leaves" on January 4th.

Cast Completed for Arrow's "Self Defense"

The cast of "Self Defense," which Major Maurice Campbell is producing at the Whitman Bennett Glendale studio, has been completed and now includes Eileen Percy, Moy Bennett, Jane Jennings, Jimmy Ward, Edna Murphy, George O'Hara, Wilfred Lucas, Jean Lebedes, Jack Raymond and Ray Allen.

This picture version of Elizabeth Yorke Miller's magazine story, will be released as one of the twenty-four Golden Arrow productions the latter part of January.

Col. Wyman Manager of Free Casting Office

The Executive Committee of the Association of Motion Picture Producers, Los Angeles, announces the appointment of Col. O. C. Wyman as the General Manager of the free casting office for extra talent, which it is expected will be in operation before the first of the year. Col. Wyman has been with the Traffic Commission of Los Angeles for the past two years.

Leads Signed for Arthur F. Beck Production

Phyllis Haver, Wallace McDonald and Stuart Holmes have been signed for leading roles in "Don't Lie to Your Wife," the first of four productions which Arthur F. Beck is producing as part of the twenty-four Golden Arrow first run features for 1925-26. Filming will be begun next Monday under the direction of Frank O'Connor.

Test Showing for "Girl from Montmarte"

A test showing of "The Girl From Montmartre" has been arranged for the Playhouse Theatre at Mamaroneck, Saturday evening, December 5th. It will be attended by a party of First National executives to test the reaction of a typical audience to the picture. Barbara Le Marr and Lewis Stone are featured in the production.

Alice Calhoun Signed as Langdon Lead

After a two months' search through Hollywood Harry Langdon has selected Alice Calhoun as his leading lady for his first feature length comedy for First National. Edwards Davis, Carlton Griffin and Tom Murray will have important parts in this production which will be directed by Harry Edwards who has directed Langdon in many of his short length pictures. Langdon expects to spend several months on the production of the feature for which a title will be selected soon.

Don Meany Given First National Post

John McCormick, production head for First National on the west coast has engaged Don Meany as business manager for Colleen Moore and her film activities. Meany, who has had wide experience in the film industry assumed his new post last week. His initial work with Miss Moore is the business end of "Irene," the production the star is now making.

"King of Turf" Goes Into Production

"The King of the Turf" goes into production this week at the F.B.O. studios with Kenneth Harlan and Patsy Ruth Miller in the leading roles. It is described as a dramatic comedy of the racing world. The story is an original by Louis Joseph Vance and John C. Brownell and the adaptation was by J. Grubb Alexander.

Hattons Writing "Fifth Avenue" Titles

A. H. Sebastian has engaged Frederic and Fanny Hatton to write titles for "Fifth Avenue," which has just been completed at the Metropolitan Studios in Hollywood. The picture is being edited by J. C. Bruggy and will be released by Producers Distributing Corporation.

Myton Working On "Isle of Retribution" Script

F.B.O. has assigned Fred Kennedy Myton to do the script on "The Isle of Retribution," last of the Gold Bond specials on the current program. It is an adaptation from the story by Edeson Marshall. Casting will begin in the immediate future.

Mary Pickford's 'Scraps' Is Completed

"SCRAPS," Mary Pickford's second feature picture of the year, has been completed. It is the story of a baby farm in the swamp country and Miss Pickford again appears in the type of role in which she won her greatest fame. The picture gets its title from the "scraps of humanity" with which it has to deal.

Miss Pickford intends to spend several weeks in supervising the cutting and titling of "Scraps," after which she will start work on a third picture before leaving for Europe with her husband, Douglas Fairbanks.


ty Compson
Lionel Barrymore
Malcolm McGregor
James Kirkwood
Bert Lytell
Mae Busc
Clara Bow
Eugene O'Brien
Lillian Rich
House Peters
Estelle Tayl
Strongheart
Percy Marmont
Hope Hampton
Owen Moore
Nita Na
Banks
Jack Dempsey
Ralph Lew
Moore
Joyce
Hunter
Harold Lloyd
The Triumphant is Here!
30
Associated Exhibitors offers its new group — The Triumphant Thirty — in full knowledge that it is tossing a bombshell into film ranks.
There have been rumors about the strength of The Triumphant Thirty — but —
You are going to be astounded as you turn the following pages.
You are going to be amazed!
Such an array and variety of STARS have never before been offered in a single group from any source.
And YOU know —
When it comes to selling seats there is no substitute for —
STAR VALUE!
Associated Exhibitors, Inc.
Oscar A. Price Pres.
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Malcolm McGregor
Eugene O'Brien
Harold Lloyd
Mildred Ryan
Lionel Barry
Percy Marmont
Nita Naldi
Virginia Valli
Ralph Lewis
Clara Bow
Betty
in "Counsel
with House Peters
From Leroy Scott's Famous Novel.
Directed by Burton King
Personally Supervised by Edward Silton
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Allen Forrest Mildred Davis Alice Joyce Anne Cornwall Edna Murphy Jacqueline Loui Aiden Eileen Percy Claire Winds James Kirkwood Tom Moore

Compson "for the Defense" and Jay Hunt



What a Cast! And what a Picture! Betty Compson in her strongest role since "The Miracle Man"—House Peters, box-office dependable—and beloved "Lightnin" Jay Hunt with a sensationally successful novel for their vehicle.

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Malcolm McGreg
Betty Compson
Mae Busch
Allen For
Alice Jo
Anne Cornwall
Estelle Taylor
Ralph Lewis
Tom Moore
Glenn H
GLE
HUN
IN
THE PINCH
FROM THE STORY BY
C. GARDNER SULLIVAN
DIRECTED BY
JOSEPH HENABERY
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Clara Bow
Mildred Ryan
Owen Moore
Lionel Barrymo
Louis Wolheim
Bert Lytell
Eileen Per
NN
TER
HITTER
WITH
CONSTANCE BENNETT
Where is the woman or girl who won't walk a mile to see the last screen appearance of Constance Bennett, bride of millions?—And see her charmingly turn a lovable boob into The Man of the Hour.
tar
tar
tar
tar
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Monty Banks
Jack George Fawcett
Glenn Hunter
Eileen
Mildred Davis
Anne Cornwall
James Kirkwood
Estelle Taylor
Edna Murphy
Virginia Valli
Allen Forrest
Bert Lytell

Lillian Rich

in "Ship of

from Emerson Hough's



Produced by
Max O. Miller
Directed by
Charles Miller

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Owen Moore
Percy Marmont
Mae Busch
Hope Hampton
Strongheart
Barrymore
Constance Bennett
Betty Compson
Clara Bow
Blanche Sweet
Stuart Holmes

Bert Lytell

"Ship of Souls"

Famous Novel

The author of "The Covered Wagon" declared: "'Ship of Souls' is my greatest novel!"--- Enough said!---The action ranges from society drawing rooms to the tense struggles of the Far North.



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Strongheart Harold Lloyd Monty Banks Anne Cornwall Bert
onel Barrymore Alice Joyce Clara Bow Blanche Sweet Lillian Rich
Percy Marmont

Jacqueline in "White

Jacqueline Logan was never more captivating than in the rapid-fire blood-tingling action of this typical Richard Harding Davis Soldier of Fortune novel.—From New York to a South American revolution with "Step Lively!" the watchword.—Presented by Royal T. Wetherald.—A Pinellas Films, Inc. Production.



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Malcolm McGregor
Forrest
Claire Windsor
Moore
Mildred Davis
Eileen Percy
Louis Wolheim
Jack Dempsey
House Peters
Constance Bennett
Louise Glaum
Logan
"Mice"
From the Famous
Richard Harding Davis Novel
Directed by E. H. Griffith
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arold Lloyd Lionel Barrymore Eugene O'Brien
etty Compson Clara Bow Alice Joyce Percy Marmont Blanche Sweet
trongheart Glenn Hunter Nita Naldi Mildred Davis Marguerite DeLaMotte

Marguerite John



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Jack Dempsey Anne Lillian Rich Stuart Hol Mary Alden
Eileen Percy Owen Moore Louis Wolheim Constance Bennett
Tom Moore Claire Windsor Roy Stewart Blanche Sweet Betty
Glaum Ralph Lewis

De La Motte Bowers

in "Hearts and Fists"



The throbbing pulse of He-Man's Land: the Big Timber Country, — A Tacoma-made production from a Kelland story — Double insurance of a real life drama of the lumber forests — Allan Hale, Dan Mason and others in the all star cast.

An H. C. Weaver Production
Directed by Lloyd Ingraham
From the Story by Clarence Budington Kelland

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Malcolm McGregor Virginia Valli Tom Moore Mae Bu
Mildred Davis Jacqueline Logan Hope
Le Joyce
nity Banks Glenn Hunter Edna Murphy
Compson Jack Dempsey Estelle Taylor

CLARA

in "TWO CAN



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Eugene O'Brien
Blanche Sweet
House Peters
Louis Wolheim
Mildred Ryan
Constance B
Stuart Holmes

BOW



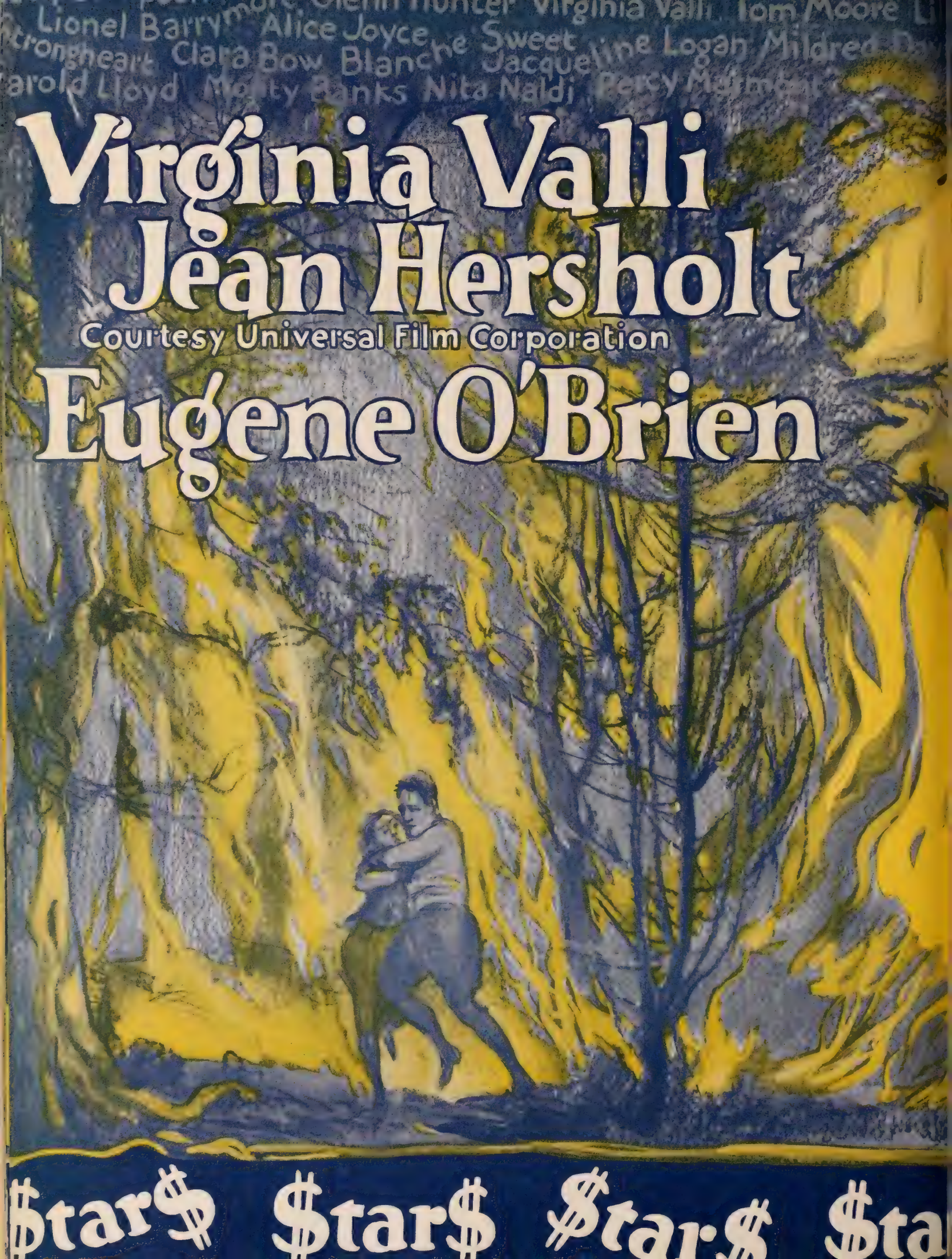
PLAY"



Clara Bow, the fastest-stepping star on the screen, with a cast including Allen Forrest, Wallace MacDonald, George Fawcett, and others of first rank.— Two men and a girl and you don't know the winner till the final fade-out.

From the Saturday Evening Post story by Gerald Mygatt
Directed by Nat Ross

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Lionel Barrymore Glenn Hunter Virginia Valli Tom Moore
Lionel Barrymore Alice Joyce
Clara Bow Blanche Sweet
Harold Lloyd Marty Banks Nita Naldi
Virginia Valli
Jean Hersholt
Courtesy Universal Film Corporation
Eugene O'Brien
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"How to Train a Wife"

A Lewis Moomaw Production



There's a title to advertise and exploit! With a cast that includes, in addition to the stars, Bryant Washburn, George Nicholls, Cissie Fitzgerald and Boris Korloff.

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Harold Lloyd Clara Bow Strongheart Blanche Sweet Jacqueline Lo
onty Banks Alice Joyce Nita Naldi

Blanche in "The Lady"

Oh, boy, what action! — From a Wyoming ranch to a British castle, Comedy hand in hand with Drama, and for the smashing climax a breath-taking perilous ride to save the life of a condemned man.—



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Anne Cornwall Percy Marmont Bert Lytell Mae Busch House Peters Louise Glaum Jack Dempsey James Kirkwood

Sweet From Hell'

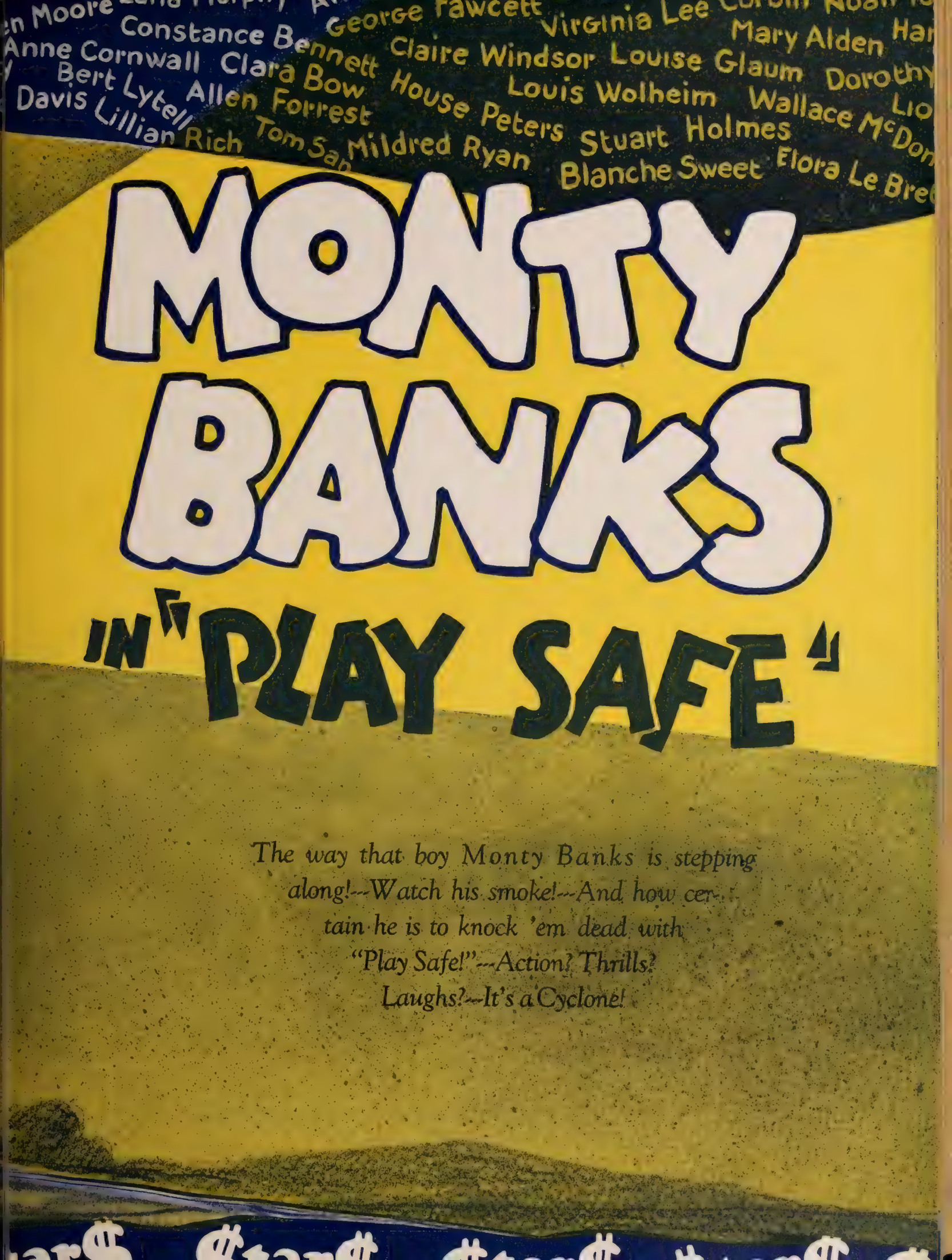
Roy Stewart, Ralph Lewis, Frank Elliott, Margaret Campbell, Ruth King and Mickey Moore are included in the strong supporting cast.



From the story by Norton S. Parker
Directed by Stuart Paton

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Lionel Barrymore
Malcolm McGregor
Edna Murphy
Jack Dempsey
Stewart
Ralph Lewis
Blanche Sweet
Virginia Valli
Hope Hampton
Clara Bow
Tom Moore
STOP
LOOK
LISTEN
A Howard Estabrook Production
Directed by
Joseph Henabery
tar
tar
tar
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George Fawcett
Virginia Lee
Mary Alden
Constance Bennett
Claire Windsor
Louise Glaum
Anne Cornwall
Clara Bow
Louis Wolheim
Bert Lytell
Allen Forrest
House Peters
Stuart Holmes
Davis
Lillian Rich
Tom San
Mildred Ryan
Blanche Sweet
MONTY BANKS
IN "PLAY SAFE"
The way that boy Monty Banks is stepping along!---Watch his smoke!---And how certain he is to knock 'em dead with "Play Safe!"---Action? Thrills? Laughs?---It's a Cyclone!

...ald Lloyd BlancheSweet ...rongheart Jack Dempsey ... Hunter Mae Busch Jacq
...ra Bow Lionel Barrymore Mildred Davis Estelle Taylor ... Hope Hampto
...tty Compson Owen Moore

STRONG in "North Star"

An automobile careening over a cliff — A relentless man hunt that leads into Northern wilds — and Strongheart in every foot of it acting as no dog star ever did — Cast includes Stuart Holmes, Ken Maynard and Virginia Lee Corbin.

A Howard Estabrook Production
From the Story by Rufus King
Directed by Paul Powell

Nita Naldi Anne Cornwall Louis Wolheim Peters Virginia Allen
nes Kirkwood Tom Moore Claire Windsor Ralph Lewis Eugene O'Br

Stuart Holmes

HEART



ionel Barrymore Jacqueline Logan Blanche Sweet Eugene O'Brien Malcolm
trongheart Clara Bow Nita Naldi Hope Hampton
Alice Joyce

Gler Hunter



He left home in disgrace and returned The Big Butter and Egg Man—An entire Broadway musical comedy cast appears in as lively a comedy drama as you have seen in many a moon.



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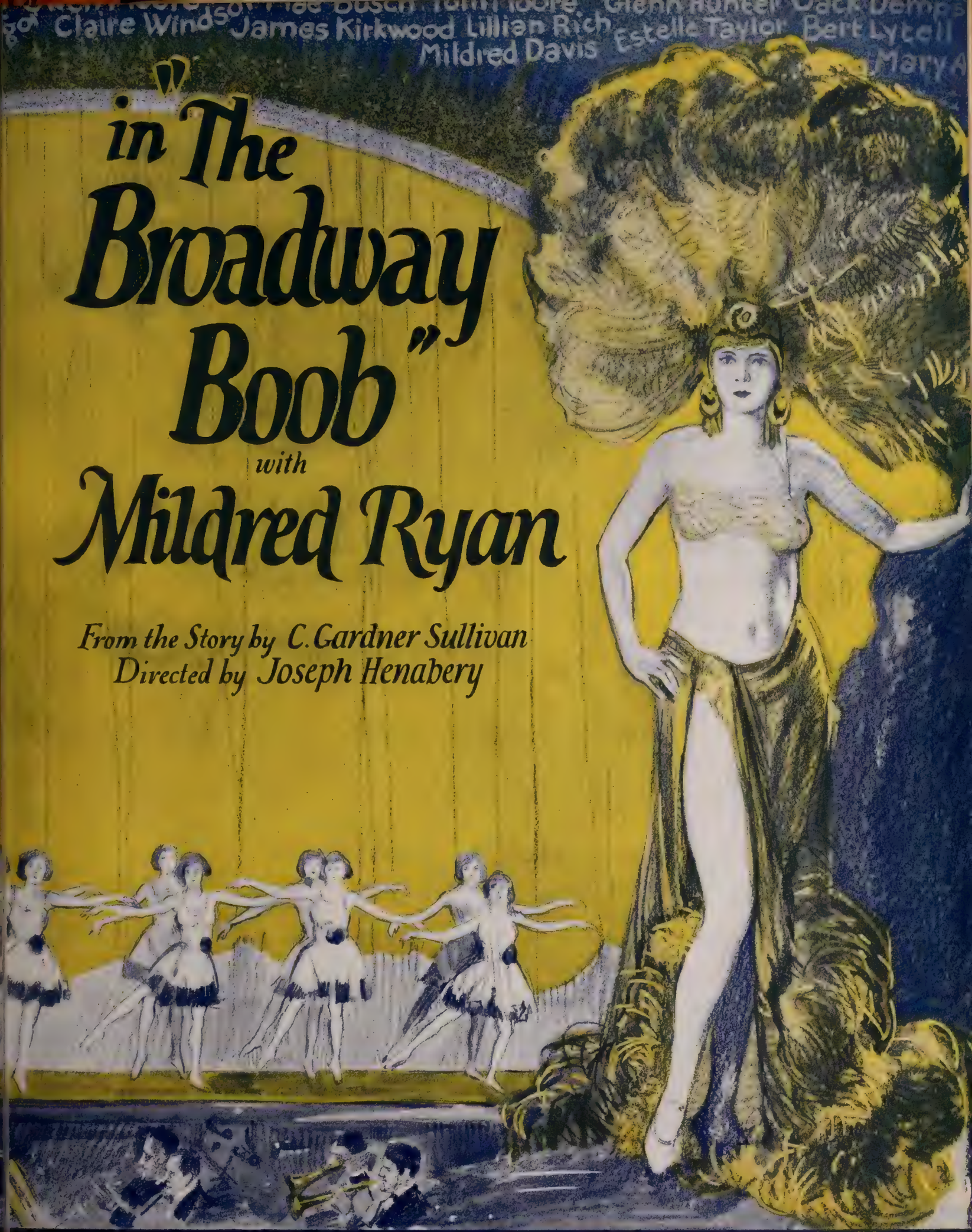
Claire Winds James Kirkwood Lillian Rich Estelle Taylor Bert Lytell
Mildred Davis

"in The Broadway Boob"

with

Mildred Ryan

From the Story by C. Gardner Sullivan
Directed by Joseph Henabery



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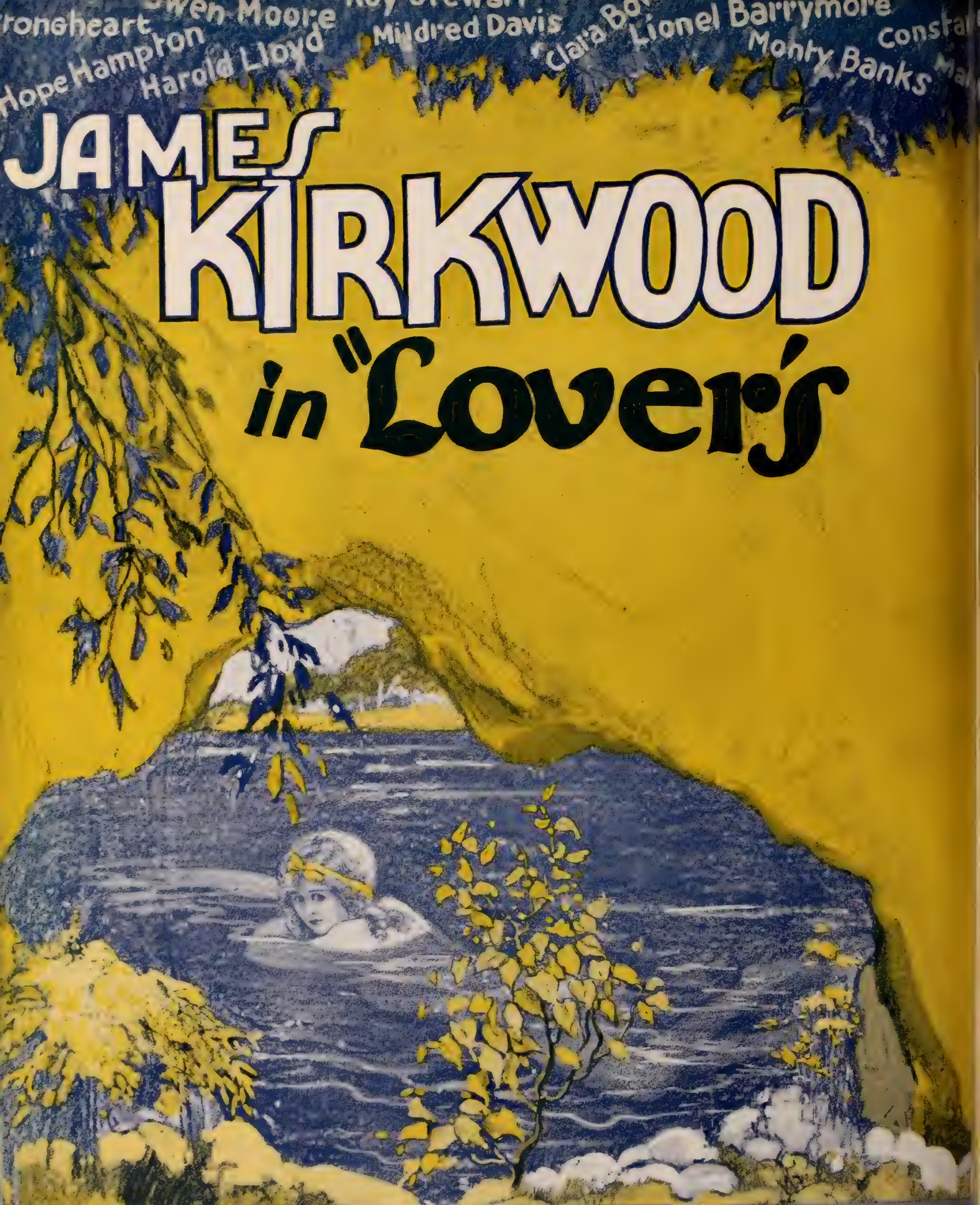
Ironheart Owen Moore Roy Stewart

Hope Hampton Harold Lloyd Mildred Davis Clara Bo Lionel Barrymore Constan

Monty Banks Ma

JAMES KIRKWOOD

in "Lover's



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Louise Glaum · Joe Busch · Louis Wolheim · Ralph Lewis · Mildred Ryan · Glenn Hunt
Stuart Holmes · Edna Murphy

HOPE HAMPTON

Island"

Here's a cast that looks like the electric sign for a Times Square stage success: James Kirkwood, Hope Hampton, Louis Wolheim, Ivan Linow, Flora Finch, and others



From the Story by Howard Ke
Directed by Diamont Berge

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Alice Joyce Sweetheart Harold Lloyd Mildred Davis Virginia Valli
Bebe Daniels Lionel Barrymore Nita Naldi Lytell Eugene O'Brien
Clara Bow Glenn Hunter Bert Lillian Rich Jacqueline



Clara

From the Story by
Henry Chapman Ford
Directed by Wallace Worsley

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Hersholt Estelle Taylor Jack Dempsey Constance Bennett Allen Tom Moore Mary A
e Pe[illegible]ers Claire Windsor Maé Busch Louise Glaum Roy Stewart Cla

BOW in "The Shadow of the Law"

Stuart Holmes as The Master Crook,— Clara Bow the girl he had framed to the doom of prison bars — Her release, then tense melodrama that rushes on to a crashing climax.



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tty Compson Glenn Hunter Hope Hampton Percy Marmont Mae Busch
onty Banks Alice Joyce Claire Windsor Lillian Rich Jacqueline
Srongheart Harold Lloyd Nita Naldi James Kirkwood Virginia Eugen
nel Barrymore Blanche Sweet Jack Ralph Lewis Louise
ne Co Moor Roy an ia ch Blanche
or

HAROLD

in "I DO"



Popular Demand Edition



A Hal Roach Production
Directed by
Fred Newmeyer

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Owen Moore
Peters
Malcolm McGregor
Mildred Ryan
Roy Stew
Eileen Percy
House
Estelle Taylor
Anne Cornwall
Constance Bennett
Brien
Jack Dempsey
Stuart Holmes
Bert Lytell
Allen Forres
Mildred Davis
Tom Moore
Mary Alden
Hope Hampton
Monty Banks
Edna Murph
LLOYD
Harold Lloyd, at the peak of his box-office strength, in a Popular Demand Edition of "I Do," one of his best remembered successes — Snappy new posters and full line of up-to-the-minute accessories.
tar tar tar $tar

Betty Compson Harold Lloyd Alice Joyce Mildred Davis Jack D
Monty Banks Strongheart Lionel Barrymore Glenn Hunter Bert Lytell Estelle Taylor
Clara Bow Nita Naldi Blanche Sweet Anne Co
Malcolm Mc

Mae Busch
Nita Naldi
Percy Marmont





Directed by S.E.V. Taylor

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ey Mae Busch Moore Louise Glaum House Peters George Fawcett
Murphy Owen James Kirkwood Claire Windsor Constance Bennett
Moore Eileen Percy Hope Hampton Allen Forrest
Lillian Rich Mildred Ryan Ralph Lewis
Louis Wolheim

in "The Miracle of Life"



Mother-Love—a theme as old as the ages—and its companion: Fear and dread of the sublime mystery, Birth — Conflicting emotions in a drama surcharged with primal passions.

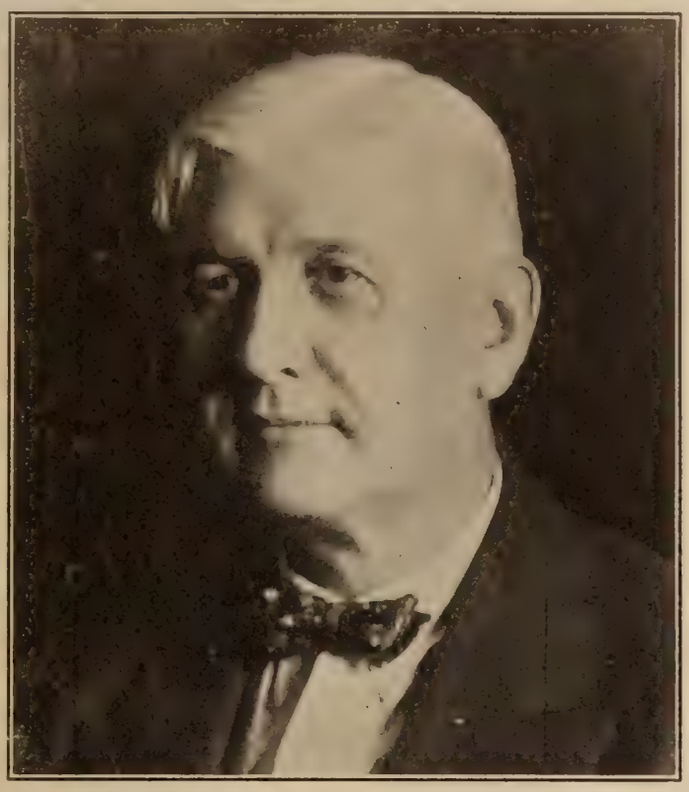
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Box-Office!
BOX-OFFICE! That is what Associated Exhibitors has crammed and packed into The Triumphant Thirty.
Star Value — Story Value — Production Value -- all are there!
The Big Eight—first unit of The Triumphant Thirty —is now playing and creating its own word-of-mouth advertising. Check over the trade paper reviews on The Big Eight which offers such stars as:
Alice Joyce, Lionel Barrymore, Owen Moore, Monty Banks, Malcolm MacGregor, Edna Murphy, Anne Cornwall, Robert Edeson, Jack Dempsey, Estelle Taylor, Tom Moore, Eileen Percy, Mae Busch, Hope Hampton, Harold Lloyd and others.
Twenty-three pictures are thus completed and ready for BOOKING.
The Climax Group of seven – now in production – will keep pace in every way with the phenomenal strides being made by the new Associated Exhibitors organization.
That is a Promise.
From men who will live by keeping their promises.
Anne Cornwall
Edna Murphy
Mary Alden
Louise Glaum
Roy Stewart
George Fawcett
Lionel Barrymore
Claire Windsor
Stronheart
Stuart Holmes
Eileen Percy
Mildred Ryan
Blanche Sweet
Clara Bow
Alice Joyce
Nita
James Kirkwood
Glenn Hunter
Bert Lytell
Hope Ha
Lillian
Clara Be
Owen Moore
Harold Lloyd
Percy
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Associated Exhibitors' Line-Up

"PICTURE men with their feet on the ground have set out to present a program for the exhibitor with his eye on the box office," said Oscar Price, president of Associated Exhibitors, Inc., this week in connection with the extensive announcement of that company's product appearing exclusively in this week's MOTION PICTURE NEWS. To which E. J. Smith, in complete charge of sales work for Associated, added this:

" The new sales force of Associated Exhibitors is being built up of go-getters known throughout this industry. They are the highest type of sales executives and possess the one hundred per cent confidence of the theatre owner. In return for this faith on the exhibitor they have to offer product in which they, too, have trust. And it is in that way that the productions making up the Triumphant Thirty have been assembled. There is a definite money-making box-office reason for every picture on the list."



Oscar Price, president of Associated Exhibitors.

The announcement of the Triumphant Thirty group by Associated Exhibitors marks the first gun in the sales campaign of that organization since the recent reorganization that brought in a personnel headed by P. A. Powers and Oscar Price. Or, rather, it is barrage of fire following the news that Associated had acquired the much sought after Peggy Hopkins Joyce vehicle "The Skyrocket." This production, however, is a special, to be handled in a special way, backed by one of the most elaborate advertising and exploitation campaigns ever placed behind a big picture.

"Star Value—Story Value—Production Value—form the keystone upon which the Triumphant Thirty group has been built"; declares an official statement from the Associated organization issued in connection with this week's announcement. "All three are essential, none can be slighted, but naturally Star Value comes first—for you have to get them to the theatre before you can even start to please them.

"The exhibitor recognizes this fact and has little patience with the picture that does not offer him a definite box office pull in the form of star names and strong casts. The exhibitor glancing over the titles and casts of the Triumphant Thirty will quickly realize that the essential 'get 'em' in element has been in the minds of Associated's executives from the start in planning their current schedule.

"Star Value is obviously present in any list of current pictures that presents, in addition to consistently strong supporting casts, such stellar names as:

"Betty Compson, House Peters, Jay Hunt, Alice Joyce, Glenn Hunter, Constance Bennett, Monty Banks, Jack Dempsey, Estelle Taylor, Tom Moore, Eileen Percy, Strongheart, Stuart Holmes, Hope Hampton, Lionel Barrymore, Mae Busch, James Kirkwood, Owen Moore, Marguerite de la Motte, John Bowers, Harold Lloyd, Clara Bow, Blanche Sweet, Jacqueline Logan, Lillian Rich, Bert Lytell, Mildred Ryan, Wallace MacDonald, Percy Marmont, Nita Naldi, Eugene O'Brien, Virginia Valli, Jean Hersholt, Rockliffe Fellows, Robert Edeson, and many others.

"As for Story Value, it is a significant fact that with few exceptions, every story on the Associated list is an adaptation of a published novel. There is no better proof of story strength than the fact that a plot has stood the acid test of publication and popular success in printed form. The few exceptions to the list of published works in the Associated story list are the product of some of the best known screen creators in the industry—Allan Dwan and C. Gardner Sullivan, for example, being seen on the roster.

"Production value may be guaranteed by two essentials—capable direction, and the expenditure of sufficient money to properly stage the particular story. No question of money will be raised by any one viewing the pictures in the Triumphant Thirty, while the matter of direction can be indicated by the presence of such names as Edward H. Griffith, Hugh Dierker, Joseph Henabery, Diamant Berger, Tom Terriss, Paul Powell, Lloyd Ingraham, Stuart Paton, S. E. V. Taylor, and the producer-director Lewis Moomaw.

"Variety of appeal has been assured by laying out a program that, as one Associated official puts it, could be played thirty days in succession without too closely repeating on any type of production or star name. Rapid action on Western, fast-moving comedy, society drama, and colorful romance sprinkle the list."



Stars and featured players to be seen in the Triumphant Thirty released by Associated Exhibitors; top row, left to right: George Fawcett, Mildred Ryan, Mildred Davis, John Bowers; second row: Constance Bennett, Strongheart, Hope Hampton, Jean Hersholt, Mae Busch; third row: Monty Banks, Harold Lloyd, Stuart Holmes; bottom row: Jay Hunt, Virginia Valli, Virginia Lee Corbin, Bryant Washburn.

Stars of the Triumphant Thirty

DETAILS of the group of Triumphant Thirty features which Associated Exhibitors have announced are included in the following sketches which give the names of the stars and type of stories.

"Keep Smiling," Monte Banks. Fast action comedy—motor boats—speed races—and a whirlwind finish. "Manhattan Madness," Jack Dempsey, Estelle Taylor. Dempsey goes into the underworld to save the girl—Fights—shooting and laughs. "Headlines," Alice Joyce. The newspaper woman tries to keep her sister from the mire of scandal—finds herself in the headlines.

"Under the Rouge," Tom Moore, Eileen Percy. She wanted to go straight yet had to live by her wits—From the underworld to the upper world. "Fifty-Fifty," Hope Hampton, Lionel Barrymore. Is marriage a fifty-fifty proposition?—A society drama in beautiful setting. "Camille of the Barbary Coast," Mae Busch, Owen Moore. Even his father turned against him when he did his bit in jail—But a girl of the Barbary Coast brought him back.

"His Buddy's Wife," Glenn Hunter, Edna Murphy. An after the war story out of the tense situation suggested by the title. "Never Weaken," Harold Lloyd. Popular Demand Edition of the famous Lloyd that saw him hanging in mid-air on a steel girder. "Counsel For the Defense," Betty Compson, House Peters, Jay Hunt. A melodrama of high finance and stern justice—Betty in a great role.

"The Pinch Hitter," Glenn Hunter, Constance Bennett. He was the college boob but he stepped to the bat in the pinch because of the girl. "North Star," Strongheart, Stuart Holmes. The greatest dog star in a story that starts in society and ends in Northwest woods. "Lover's Island," Hope Hampton, James Kirkwood. A romance of the sea coast with an all star cast.



E. J. Smith, general sales manager, Associated Exhibitors.

"Hearts and Fists," Marguerite de la Motte, John Bowers. Melodrama of the big timber country made in the Washington woods. "I Do," Harold Lloyd. Remember Harold Lloyd and Mildred Davis as bride and groom? "The Lady From Hell," Blanche Sweet. The Scotch Kilties earned that name in the war and this hero proves his on a Wyoming ranch.

"The Shadow of the Law," Clara Bow, Stuart Holmes. Crook melodrama with Clara Bow the center of Stuart Holmes' intrigue. "White Mice," Jacqueline Logan. Richard Harding Davis story of an American soldier of fortune and a pretty senorita amid South American revolutions. "Ship of Souls," Lillian Rich, Bert Lyttell. Story of the Far North by Emerson Hough, who wrote "The Covered Wagon."

"The Broadway Boob," Glenn Hunter, Mildred Ryan. He left home a rube and returned to save the day for Dad. "Two Can Play," Clara Bow, Wallace MacDonald. A Saturday Evening Post story becomes tense society drama. "The Miracle of Life," Mae Busch, Percy Marmont, Nita Naldi. Mother Love—and the age-old problem: Fear of the sublime mystery, Birth.

"How to Train a Wife," Eugene O'Brien, Virginia Valli, Jean Hersholt. Outdoor melodrama, a thrilling forest fire, and a wife who is trained through suffering. "Play Safe," Monty Banks. Monty races with a railroad train and finishes on the headlight.

"Haunting Hands," (tentative title), Marjorie Daw, Ben Alexander, William Tilden. World's champion tennis player in a crook melodrama that ranges from society to the underworld. "The Nutcracker," Edward Everett Horton, Mae Busch. S. S. Hutchinson's production of the well known comedy a drama success. "Shotgun Jones," Western drama with a quick-on-the-trigger hew. "Among Those Present," starring Harold Lloyd. A popular demand edition of one of Lloyd's most successful comedies.

In Production—tentative titles—"Homeless Husbands," Society Drama of complex present day married life set in rich society atmosphere. "The Deadwood Coach," Semi-historic drama of the glorious page in Western history that made a path for "The Iron Horse." "Friendly Wives," "Who's your friend?" "That's no friend—that's my wife." Snappy society drama.

Associated Exhibitors' Line-Up

(Continued)

A fast-stepping sales force rallying to the call of General Sales Manager E. J. Smith, is taking the field to spread the gospel of the Triumphant Thirty. Two weeks ago saw the acquisition of Dan B. Lederman, prominent film veteran, and in addition to that well known name other widely-acquainted film men now on the Associated roster of District Sales Directors include Lester Theuerkauff, Lew Thompson, Fred Hopkins, Claude Ezell, Floyd Lewis. Recent additions to the Associated exchange managers include J. S. Mednikow, Chicago; Al Blofson, Philadelphia; Robert Murray, Dallas; Ralph T. Good, Charlotte; Abe Eskin, Albany; W. G. Minder, Atlanta; Harry Eskin, New Haven, and John M. Sitterly, Buffalo.

In addition to those already named, the full list of Associated Exhibitors branch managers now includes Paul R. Aust, Seattle; Hal Vaughn, Portland, Oregon; Field Carmichael, Los Angeles; B. F. Simpson, San Francisco; William M. Hughart, Butte; E. C. Mix, Salt Lake City; H. L. Burnham, Denver; Jack Brainard, Oklahoma City; F. F. Goodrow, New Orleans; Luman A. Hummell, Minneapolis; James P. Shea, Omaha; Frank Cassil, Kansas City; D. E. Boxwell, Memphis; E. L. Meyers, Des Moines; R. B. Dickson, St. Louis; H. J. Shumow, Milwaukee; George L. Levy, Indianapolis; L. S. Muchmore, Cincinnati; W. R. Liebman, Detroit; T. G. Colby, Cleveland; Jack Withers, Pittsburgh; F. W. Beiersdorf, Washington; Walter R. Scates, Boston; E. T. Carroll and Phil E. Meyer, New York.



Stars and featured players appearing in productions of the Associated Exhibitors Triumphant Thirty; top row, left to right: Eugene O'Brien, Betty Compson, House Peters, Jacqueline Logan, Bert Lytell; second row: Nita Naldi, Alan Forrest, Marguerite de la Motte, Percy Marmont, Clara Bow: bottom row: James Kirkwood, Lillian Rich, Glenn Hunter, Blanche Sweet, Rockliffe Fellowes.

Scenes from Triumphant 30 Group

The scenes on this page are from pictures in the Associated Exhibitors Triumphant Thirty, and are indicative of the nature and action of these releases.











"The Miracle of Life," Associated Exhibitors' problem society drama by Olga Printzlau, directed by S. E. V. Taylor. Mae Busch, Percy Marmont, and Nita Naldi hold the principal roles.



"Lovers' Island," Associated Exhibitors' romantic drama, featuring Hope Hampton, James Kirkwood, and Louis Wolheim. Directed by Diamant-Berger from T. Howard Kelly's popular story.



"How To Train a Wife," stirring melodrama starring Virginia Valli, Jean Hersholt, and Eugene O'Brien. A Lewis Moonmaw production for Associated Exhibitors.





Above—"The Pinch Hitter," an uproarious baseball comedy starring Glenn Hunter, with Constance Bennett. From the story by C. Gardner Sullivan, directed by Joseph Henabery for Associated Exhibitors.

Left—Marguerite de la Motte and John Bowers star in Associated Exhibitors picture, "Hearts and Fists," a smashing drama of love and battle in the big tree country of the northwest, directed by Lloyd Ingram.

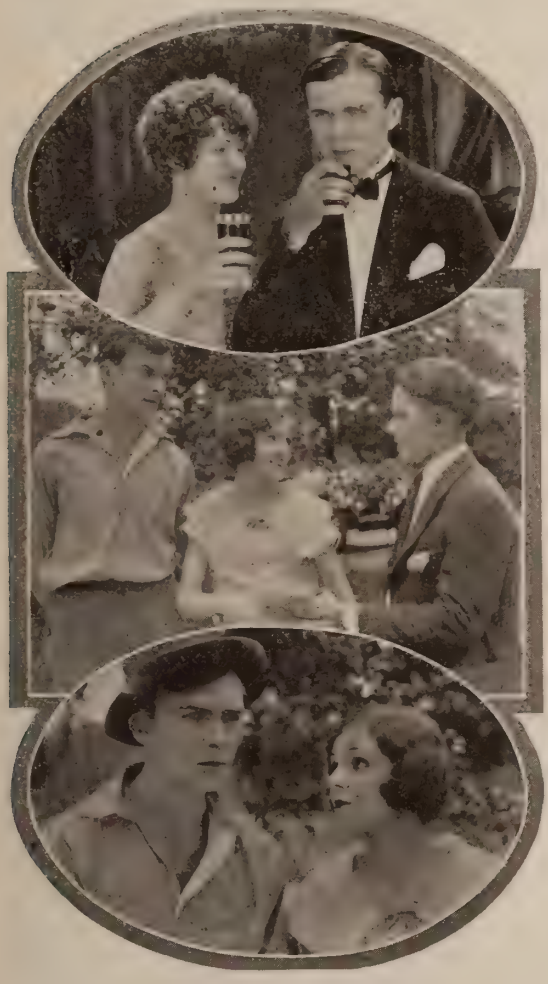
Right—"Ship of Souls," melodrama of the great north country with Lillian Rich and Bert Lytell in the leading roles. Directed by Charles Miller from Emerson Hough's famous novel, for Associated Exhibitors.

Below—"The Lady from Hell," Blanche Sweet and Roy Stewart co-starring, is a thundering melodrama. An Associated Exhibitors picture directed by Stuart Paton, with Ralph Lewis in a leading character part.









Above—"Counsel for the Defense," a drama of a dauntless girl lawyer, played by Betty Compson. An Associated Exhibitors production with House Peters, Rockliffe Fellowes, and Jay Hunt in principal roles.

Left—"The Broadway Boob," Associated Exhibitors comedy of hick town. Glenn Hunter is featured, with Mildred Ryan. Joseph Henabery directed.

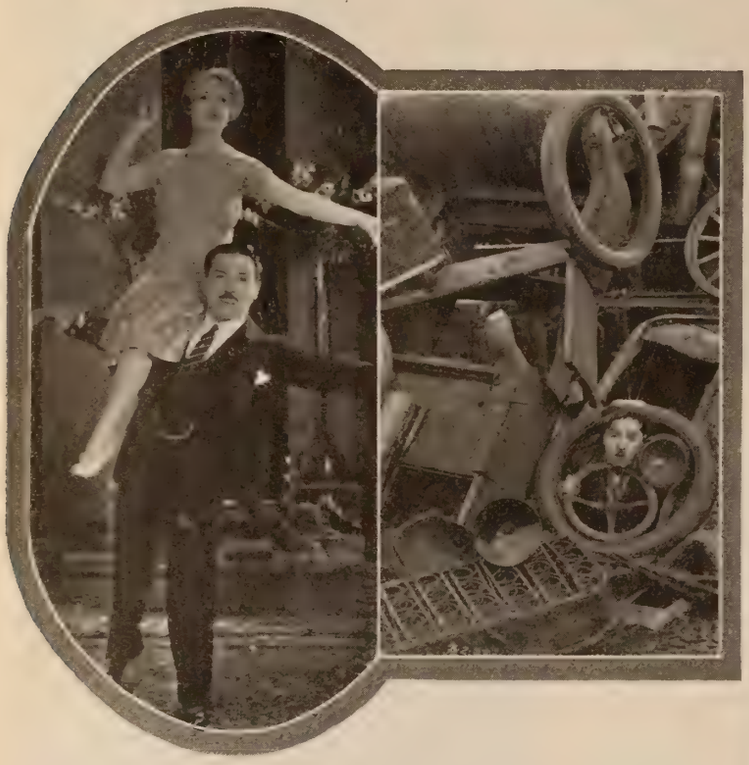
Right—"White Mice," Associated Exhibitors production starring Jacqueline Logan. This picture is from the famous Richard Harding Davis novel. E. H. Griffith directed.

Below—"North Star," Rufus King's great drama of the north woods, picturized by Associated Exhibitors with the famous dog-actor, Strongheart, in the title role.





Pictorial Glimpses of Triumphant 30



New Associated Exhibitors release, "Play Safe," hilarious comedy featuring Monty Banks and made by his own company. A picture full of giggles, gags and hilarity—not to mention thrills.

"Two Can Play," flapper melodrama starring Clara Bow, with Wallace MacDonald, Allan Forrest, and George Fawcett. Picturized by Associated Exhibitors from the Saturday Evening Post story by Gerald Mygatt.



A breath-taking comedy starring Harold Lloyd, and titled "I Do!" A two reeler containing all of the best Lloyd gags concerning marriage, spoiled children, and burglars. Mildred Davis ploys opposite. Directed by Fred Newmeyer for Associated Exhibitors.

"The Shadow of the Law," thrilling crook melodrama in which Clara Bow and Stuart Holmes share the stellar honors, released by Associated Exhibitors. Ralph Lewis and Forrest Stanley are important members of the cast.





Dramatic and humorous moments from some of the Associated Exhibitors Triumphant Thirty releases are pictured on this page, conveying some idea of the romance, comedy and drama contained in the productions of this group.

Keith and Loew to Build in White Plains

A LONG term lease on the theatre being erected by H. & S. Sonn at White Plains, New York, has been taken by the Keith interests. The new theatre, occupying a site where the old Reynolds block formerly stood on Main street almost opposite Mamaroneck Avenue, has been leased for a period of 21 years at a total rental of $2,000,000 with a renewal for a similar period. It will have a seating capacity of 3000 and will be fashioned after the Albee Theatre in Brooklyn, New York. It will be ready at the beginning of the 1927 season. This marks the return to White Plains of the Keith interests after an absence of about two years.

A large sized house will also be built in White Plains by the Loew interests.

No Production Slump For Metropolitan Studios

Metropolitan Studios is not looking for the usual production slump at this time of the year. In fact top speed is being maintained in production at the present time.

Filming on "Rocking Moon" under the direction of George Melford is nearing completion, with interior scenes being shot at the studio. Director Scott Sidney is in the midst of "The Million Dollar Handicap," a race track story in which Vera Reynolds, Edmund Burns, Ralph Lewis, Clarence Burton, Ward Crane and Tom Wilson have the leading parts.

"The Danger Girl," Priscilla Dean's initial Metropolitan picture is well under way with Edward Dillon directing. The supporting cast includes John Bowers, Cissy Fitzgerald, Arthur Hoy, Gustave Von Seyffertitz and Clarence Burton.



Scenes from "The Midnight Flyer," an F. B. O. production.



Scenes from the Fox production "Wages for Wives."

Creates Service Department

Metro-Goldwyn-Mayer Southern Manager Launches New Successful Plan

THE Southern Division of Metro-Goldwyn-Mayer has originated a new sales service department, which it is claimed has proven tremendously successful though it has been in existence less than a month. It was inaugurated by Charles E. Kessnich, district manager, and is known as the District Sales Department. It is designed especially to reach exhibitors in very remote towns, who do not find it convenient to go frequently to Atlanta.

The system is a direct-by-mail one, such as is used successfully by large commercial houses. Through direct correspondence the District Sales Department will not only circularize and solicit new accounts, but it will promote the sale of pictures to Metro-Goldwyn-Mayer's regular accounts by the service it will render.

Letters to exhibitors telling about a certain picture will be accompanied by criticisms on that picture compiled from the daily and trade press, and data on exploitation stunts that have already been tried out on the particular feature and have brought good results. The department goes still farther, and furnishes helpful suggestions along every line possible to aid the exhibitor in putting the picture over.

Heading the new department is Jack Elwell, who has been with Metro-Goldwyn for seven years, and whose business ability is meeting the test in his new work. Three stenographers, Miss Nellie Sharkey, Miss Helen Murphy and Mrs. N. Barrett, aided by a complete addressograph system, new dictaphones and other added modern office conveniences recently installed are taking care of the District Sales Department's fast growing volume of work.

When Mr. Kessnich developed this new department several weeks ago, one of his first steps to ascertain if there was any foundation for his plans was to send a sort of questionnaire to every small town where there was known to be an exhibitor, and to a score of other points where the subsequent discovery that there were theatres in some of them came as a surprise to the exchange.



: : : : "THE CHECK-UP" : : : :

"The Check-Up" is a presentation in the briefest and most convenient form of reports received from exhibitors in every part of the country on current features, which makes it possible for the exhibitor to see what the picture has done for other theatre managers.

The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third, the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage figure giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage ratings of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage — a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

No picture is included in the list which has not received at least ten reports.

Title of Picture	Number Exhibitors Reporting "Poor"	Number Exhibitors Reporting "Fair"	Number Exhibitors Reporting "Good"	Number Exhibitors Reporting "Big"	Average Percentage Value	Length
ASSOCIATED EXHIB.						
Barriers Burned Away	1	3	10	2	65	6,474 ft.
Introduce Me	—	—	12	5	79	5,980 ft.
FAMOUS PLAYERS						
Adventure	—	9	20	7	68	6,602 ft.
Air Mail, The	2	3	24	5	69	6,976 ft.
Are Parents People	—	2	19	3	71	6,586 ft.
Argentine Love	—	17	22	4	61	5,970 ft.
Beggar on Horseback	7	7	7	1	46	7,168 ft.
Charmer, The	2	2	12	3	66	6,076 ft.
City That Never Sleeps, The	—	7	24	4	67	6,097 ft.
Coast of Folly, The	1	8	15	2	61	6,840 ft.
Code of the West, The	—	9	21	4	66	6,777 ft.
Coming Through	2	11	28	8	66	6,522 ft.
Contraband	1	13	13	2	57	6,773 ft.
Crowded Hour, The	1	3	17	2	67	6,558 ft.
Devil's Cargo, The	3	7	21	6	65	7,980 ft.
East of Suez	6	6	22	2	59	6,821 ft.
Eve's Secret	1	8	16	—	58	6,338 ft.
Forty Winks	—	5	17	6	71	6,293 ft.
Garden of Weeds, The	4	8	16	3	59	6,230 ft.
Golden Bed, The	3	7	22	14	71	8,584 ft.
Goose Hangs High, The	—	5	19	5	74	6,186 ft.
Grounds for Divorce	6	5	5	—	41	6,420 ft.
In the Name of Love	2	12	12	—	52	5,904 ft.
Kiss in the Dark, A	1	6	17	1	62	5,767 ft.
Light of Western Stars	—	8	23	6	68	6,859 ft.
Little French Girl, The	1	2	20	2	68	5,628 ft.
Locked Doors	3	11	15	—	53	6,221 ft.
Lost—A Wife	1	10	12	—	55	6,420 ft.
Lovers in Quarantine	—	5	7	1	61	6,570 ft.
Lucky Devil, The	—	1	26	9	77	5,935 ft.
Madame Sans Gene	8	10	16	4	55	9,994 ft.
Manicure Girl, The	3	7	15	—	56	5,959 ft.
Man Must Live, A	4	5	25	3	63	7 reels
Man Who Found Himself	2	7	14	—	57	7,168 ft.
Marry Me	2	7	12	—	55	5,529 ft.
Men and Women	2	3	9	1	59	6,223 ft.
Miss Bluebeard	3	3	27	9	71	7 reels
New Brooms	1	8	2	—	44	6,570 ft.
New Lives for Old	—	5	13	5	70	6,796 ft
Night Club, The	1	7	22	7	69	5,732 ft.
Night Life of New York	—	7	22	2	65	6,998 ft.
North of 36	1	6	42	51	83	7,908 ft.
Not So Long Ago	4	3	6	1	51	6,943 ft.
Old Home Week	—	2	23	8	75	6,888 ft.
Paths to Paradise	—	3	22	1	68	6,741 ft.
Peter Pan	3	8	37	26	75	9,593 ft.
Pony Express, The	—	1	11	15	86	9,929 ft.
Regular Fellow, A	1	3	9	2	65	5,027 ft.
Rugged Waters	3	6	7	—	49	6,015 ft.
Sackcloth and Scarlet	3	8	13	6	63	6,732 ft.
Salome of the Tenements	10	3	0	2	48	7,017 ft.
Seven Keys to Baldpate	—	2	11	1	68	7 reels
Shock Punch, The	—	8	26	2	65	6,151 ft.
Son of His Father, The	—	9	16	2	62	7,009 ft.
Spaniard, The	—	5	14	3	67	6,676 ft.
Street of Forgotten Men, The	1	2	21	3	69	6,366 ft.
Swan, The	5	10	8	2	50	5,889 ft.
Ten Commandments, The	1	5	29	63	87	12,000 ft.
Thundering Herd, The	2	7	22	31	80	7,187 ft.
To-Morrow's Love	1	3	14	2	66	5,903 ft.
Tongues of Flame	2	13	33	6	64	6,763 ft.
Too Many Kisses	1	5	22	1	64	6,373 ft.
Top of the World, The	—	10	19	2	62	7,167 ft.
Trouble with Wives	—	5	9	—	59	6,489 ft.
Welcome Home	2	6	11	—	55	5,909 ft.
Wild, Wild Susan	2	9	14	5	63	5,774 ft.
Wild Horse Mesa	—	8	17	8	70	7,221 ft.
FILM BOOKING						
Air Hawk, The	2	3	15	1	62	4,860 ft.
Bandit's Baby, The	—	3	28	17	79	5,291 ft.
Blood Hound	1	3	10	—	60	4,789 ft.
Breed of the Border	2	6	17	—	59	4,930 ft.
Broken Laws	2	1	28	17	78	6,413 ft.
Cheap Kisses	—	8	9	3	63	6,538 ft.
Cloud Rider	—	6	8	3	65	5,070 ft.
Drusilla with a Million	—	4	10	5	72	7,391 ft.
Galloping Vengeance	2	4	7	2	59	5,095 ft.
If Marriage Fails	1	6	4	—	49	6,006 ft.
Jimmies Millions	—	2	10	—	65	5,167 ft.
Lilies of the Street	—	2	8	—	64	7,160 ft.
Midnight Molly	2	1	9	1	62	5,400 ft.
On the Stroke of Three	—	5	9	—	59	6,707 ft.
O. U. West	—	4	11	1	64	5,000 ft.
Parisian Nights	2	—	9	2	67	6,278 ft.
Range Terror	1	4	16	—	62	4,753 ft.
Ridin' Comet, The	—	3	8	—	62	4,354 ft.
Scar Hanan	—	2	10	—	65	4,684 ft.
Silk Stocking Sal	—	3	11	—	64	5,367 ft.
Speed Wild	—	4	7	—	59	4,700 ft.
Tearing Through	—	4	9	—	61	4,714 ft.
That Devil Quemado	1	6	30	16	75	5,641 ft.
White Fang	1	5	21	9	72	5,800 ft.
White Thunder	—	5	5	—	55	4,550 ft.
Wild Bull's Lair, The	1	2	16	10	77	5,280 ft.
Youth and Adventure	—	6	8	2	63	5,525 ft.
FIRST NATIONAL						
Abraham Lincoln	3	1	23	57	88	9,759 ft.
As Man Desires	—	4	22	8	74	7,790 ft.
Born Rich	2	9	9	—	52	7,389 ft.
Chickie	1	6	20	5	68	7,767 ft.
Classified	—	1	7	2	73	6,927 ft.
Dark Angel, The	—	—	10	3	77	7,311 ft.
Declasse	1	4	17	5	69	7,869 ft.
Desert Flower, The	1	4	21	5	69	6 reels
Enticement	1	4	16	1	64	6,407 ft.
Fine Clothes	—	7	8	—	56	6,971 ft.
Frivolous Sal	2	2	21	3	68	7,307 ft.
Graustark	—	2	7	5	76	5,900 ft.
Half Way Girl, The	1	5	11	3	65	7,570 ft.
Heart of a Siren, The	1	12	7	—	50	6,780 ft.
Her Husband's Secret	1	8	5	—	49	6,300 ft.
Her Sister from Paris	—	2	12	4	73	7,255 ft.
His Supreme Moment	1	9	12	3	61	6,600 ft.
Idle Tongues	4	2	13	1	59	5,447 ft.
If I Marry Again	1	6	14	4	66	7,400 ft.
I Want My Man	—	5	23	2	67	6,173 ft.
Just a Woman	1	5	8	—	56	6,652 ft.
Knockout, The	1	5	11	2	63	7,450 ft.
Lady, The	—	3	10	8	77	7 reels

Title of Picture	Number Exhibitors Reporting "Poor"	Number Exhibitors Reporting "Fair"	Number Exhibitors Reporting "Good"	Number Exhibitors Reporting "Big"	Average Percentage Value	Length
Lady Who Lied, The	—	4	4	2	64	7,111 ft.
Learning to Love	—	3	17	5	72	6,181 ft.
Live Wire, The	—	4	9	2	66	6,850 ft.
Love's Wilderness	—	4	18	1	66	6,900 ft.
Lost World, The	—	3	13	17	83	9,700 ft.
Making of O'Malley, The	—	1	16	4	74	7,571 ft.
Marriage Whirl, The	—	4	6	1	62	7,672 ft.
My Son	—	4	12	2	67	6,500 ft.
Necessary Evil, The	—	7	8	1	59	6,307 ft.
New Toys	2	6	19	1	61	7,250 ft.
One Way Street	—	7	15	—	60	5,596 ft.
One Year to Live	2	3	9	—	56	6,064 ft.
Playing with Souls	1	5	7	2	61	5,831 ft.
Quo Vadis	1	2	16	11	77	8,945 ft.
Sally	—	1	17	31	88	8 reels
Sandra	8	10	13	2	50	6,800 ft.
Sea Hawk, The	4	3	25	56	86	12 reels
Shore Leave	—	—	16	4	76	6,856 ft.
So Big	2	2	30	11	75	9 reels
Soul Fire	1	3	13	4	69	8,262 ft.
Talker, The	—	3	16	1	67	7,861 ft.
Thief in Paradise, A	—	1	18	11	80	8 reels
FOX						
Arizona Romeo	2	3	17	2	65	4,694 ft.
Dancers, The	3	2	8	1	57	6,583 ft.
Daughters of the Night	2	6	11	3	61	5,740 ft.
Deadwood Coach, The	—	4	20	19	80	6,346 ft.
Dick Turpin	1	2	25	9	74	6,716 ft.
Folly of Vanity	4	7	—	—	33	5,250 ft.
Hearts and Spurs	—	2	8	1	67	4,600 ft.
Hunted Woman, The	1	5	8	2	61	4,954 ft.
In Love with Love	7	2	5	—	41	5,677 ft.
Iron Horse, The	—	3	10	16	83	11,335 ft.
Kentucky Pride	—	5	4	1	58	6,597 ft.
Last Man on Earth, The	3	1	10	7	71	6,637 ft.
Lightnin'	—	3	4	4	73	7,979 ft.
Lucky Horseman, The	3	2	6	—	51	5,004 ft.
Man Who Played Square	—	2	10	3	72	6,500 ft.
Rainbow Trail, The	—	2	15	3	72	5,251 ft.
Riders of the Purple Sage	—	1	10	11	84	5,534 ft.
She Wolves	—	9	4	—	49	5,723 ft.
Star Dust Trail	—	8	4	—	50	4,800 ft.
Teeth	—	6	30	6	70	6,190 ft.
Trail Rider, The	—	2	16	—	67	4,752 ft.
Troubles of a Bride	3	2	7	—	53	4,915 ft.
METRO-GOLDWYN						
Beauty Prize, The	—	6	21	—	63	5,750 ft.
Cheaper to Marry	1	7	18	2	63	6,500 ft.
Chu Chin Chow	3	5	5	1	51	6,048 ft.
Confessions of a Queen	4	4	8	—	50	5,851 ft.
Daddy's Gone A Hunting	2	5	9	1	57	5,851 ft.
Denial, The	2	6	11	1	58	4,791 ft.
Dixie Handicap, The	—	4	28	9	74	6 reels
Exchange of Wives	—	4	12	1	65	6,300 ft.
Excuse Me	2	—	15	14	80	5,747 ft.
Great Divide, The	—	6	25	9	72	7,811 ft.
Greed	5	3	10	1	54	10,067 ft.
He Who Gets Slapped	—	4	23	18	79	6,600 ft.
Janice Meredith	—	4	18	18	81	12 reels
Lady of the Night	1	9	12	2	60	5,419 ft.
Man and Maid	4	2	5	—	46	5,307 ft.
Midshipman, The	—	—	12	4	78	7,498 ft.
Monster, The	—	10	18	5	65	6,435 ft.
Mystic, The	2	5	5	2	56	6,147 ft.
Never the Twain Shall Meet	—	6	9	5	69	8,143 ft.
Prairie Wife, The	3	13	4	1	46	6,487 ft.
Pretty Ladies	1	8	8	—	53	5,828 ft.
Proud Flesh	1	6	6	1	56	5,770 ft.
Rag Man, The	—	1	23	10	78	5,968 ft.
Romola	—	6	8	7	71	10,875 ft.
Seven Chances	—	4	21	15	78	5,113 ft.
Slave of Fashion, A	—	4	11	1	64	5,906 ft.
Sporting Venus	—	13	8	—	51	5,938 ft.
Tower of Lies, The	1	1	7	1	65	6,849 ft.
Unholy Three, The	—	4	13	10	79	6,848 ft.
Way of a Girl, The	3	8	5	2	52	5,025 ft.
White Desert, The	—	2	15	—	66	6,345 ft.
Wife of the Centaur	3	5	22	4	65	6,700 ft.
Zander the Great	1	5	7	6	69	5,851 ft.
PATHE						
Black Cyclone	—	2	13	5	73	5,508 ft.
Freshman, The	—	1	7	40	94	6 reels
Hot Water	—	3	27	41	86	4,899 ft.
White Sheep	—	6	7	1	59	6,091 ft.

Title of Picture	Number Exhibitors Reporting "Poor"	Number Exhibitors Reporting "Fair"	Number Exhibitors Reporting "Good"	Number Exhibitors Reporting "Big"	Average Percentage Value	Length
PROD. DIST. CORP.						
Beyond the Border	—	5	17	—	63	4,469 ft.
Cafe in Cairo, A	1	3	9	2	65	5,656 ft.
Charley's Aunt	—	2	11	48	91	6 reels
Chorus Lady, The	1	1	14	2	69	6,020 ft.
Flaming Forties, The	2	6	18	1	61	5,770 ft.
Friendly Enemies	1	1	8	3	71	6,288 ft.
Hell's Highroad	—	5	4	2	62	6,084 ft.
Let Women Alone	2	4	4	1	53	5,620 ft.
Reckless Romance	1	3	11	3	67	5,530 ft.
Silent Sanderson	1	6	10	3	63	4,841 ft.
Soft Shoes	3	4	15	—	58	5,527 ft.
STATE RIGHTS						
Black Lightning	—	2	13	1	68	5,382 ft.
Crackerjack, The	—	2	11	3	72	6,500 ft.
Early Bird, The	—	1	20	3	73	6,500 ft.
Lone Wagon, The	1	6	6	2	59	5,009 ft.
Midnight Express, The	—	3	14	5	73	5,967 ft.
Re-Creation of Brian Kent, The	3	8	6	4	57	6,878 ft.
UNITED ARTISTS						
Don Q, Son of Zorro	—	—	8	12	88	10,264 ft.
Gold Rush, The	—	5	13	20	82	8,500 ft.
Isn't Life Wonderful?	7	5	6	3	50	8,600 ft.
Little Annie Rooney	1	1	6	2	68	8,850 ft.
Sally of the Sawdust	—	6	6	2	61	9,500 ft.
Thief of Bagdad, The	1	2	22	37	85	10,000 ft.
Waking Up the Town	2	6	2	—	42	4,802 ft.
Wildfire	—	4	20	—	65	6 reels
UNIVERSAL						
California Straight Ahead	—	2	10	8	79	7,238 ft.
Dangerous Innocence	1	2	13	—	63	6,759 ft.
Don Daredevil	1	3	7	3	66	4,810 ft.
Fifth Avenue Models	2	4	9	1	58	6,581 ft.
Flying Hoofs	—	1	11	1	70	4,274 ft.
Gaiety Girl, The	—	5	11	3	67	7,419 ft.
Goose Women, The	—	2	6	3	73	7,500 ft.
Heads Winds	3	3	10	3	62	5,309 ft.
Hurricane Kid, The	—	3	21	4	71	5,296 ft.
I'll Show You the Town	—	4	18	8	74	7,396 ft.
Last Laugh, The	4	4	4	2	51	6,519 ft.
Let 'Er Buck	—	1	19	6	76	5,547 ft.
Love and Glory	5	7	11	2	54	7 reels
Mad Whirl, The	1	6	6	1	56	6,184 ft.
Oh Doctor	1	3	20	8	73	6,587 ft.
Phantom of the Opera	—	1	6	17	90	8,464 ft.
Price of Pleasure, The	2	2	8	4	68	6,618 ft.
Raffles	1	10	8	2	56	5,557 ft.
Ridin' Kid from Powder River, The	1	4	19	8	72	5,727 ft.
Ridin' Pretty	1	6	5	—	51	4,812 ft.
Saddle Hawk, The	1	2	13	2	67	5,468 ft.
Secrets of the Night	1	4	8	—	57	6,700 ft.
Siege	1	2	8	2	66	6,424 ft.
Sign of the Cactus	3	1	8	—	55	4,938 ft.
Smouldering Fires	1	2	19	4	70	7,356 ft.
Taming the West	—	—	17	2	73	5,427 ft.
Teaser, The	—	4	14	—	63	6,967 ft.
Tornado, The	1	5	32	9	71	6,375 ft.
Up the Ladder	—	1	10	1	70	6,023 ft.
Western Wallop	2	2	8	—	57	4,662 ft.
Woman's Faith, A	2	5	5	1	53	5,557 ft.
VITAGRAPH						
Baree, Son of Kazan	—	3	31	7	73	6,800 ft.
Beloved Brute, The	1	3	14	3	68	6,719 ft.
Empty Saddle	2	5	9	—	54	5 reels
Fearbound	4	6	7	—	48	5,877 ft.
Greater Than Marriage	2	5	14	2	62	6,821 ft.
Pampered Youth	—	3	11	1	64	6,640 ft.
Redeeming Sin, The	5	6	8	—	47	6,227 ft.
School for Wives	—	8	12	—	58	6,750 ft.
Steele of the Royal Mounted	—	—	12	3	76	4,850 ft.
Two Shall Be Born	4	3	11	1	56	5,443 ft.
WARNER BROS.						
Age of Innocence, The	2	5	7	2	58	5 reels
Broadway Butterfly, The	1	4	4	2	60	6,750 ft.
Dark Swan, The	3	4	12	1	58	6,600 ft.
Eve's Lover	1	4	8	1	60	6,540 ft.
How Baxter Butted In	—	3	7	—	61	6,650 ft.
Kiss Me Again	—	3	9	1	65	7,200 ft.
Lighthouse by the Sea, The	1	1	15	7	75	6,900 ft.
Lost Lady, The	2	3	3	2	57	7,111 ft.
My Wife and I	3	9	7	1	51	6,700 ft.
On Thin Ice	2	2	5	1	57	6,675 ft.
Recompense	2	6	8	—	53	7,480 ft.
Tracked in the Snow Country	—	4	8	4	70	6,900 ft.



Scenes from "The Phantom Express," a Henry Ginsberg release.

5 For Warners in Production

Present Schedule Near Completion With Specials Shaping Up For Future

WARNER BROTHERS have made splendid progress with their current production schedule, with the result that preparations are now under way for several specials on the 1926-27 schedule. Five on the current program have recently gone into production and others are in the process of editing and cutting.

The pictures now in production are "The Night Cry," "Nightie Night Nurse," "Don Juan," "Other Women's Husbands" and "The Bride and the Storm." "The Night Cry" company will leave in the immediate future for location on a sheep ranch in California where all of the exteriors will be made. The cast so far includes Rin-Tin-Tin, June Marlowe, John Harron, Gayne Whitman, "Heinie" Conklin, Don Alvarado and Mary Louise Miller. Herman Raymaker is directing.

Work has been resumed on interiors in Syd Chaplin's next, temporarily titled "Nightie Night Nurse." Patsy Ruth Miller has the leading feminine role, while in the supporting cast are Gayne Whitman, Matthew Betz, Edith Rorke, David Torrence, Raymond Wells, Ed Kennedy and Henry Barrows. "Chuck" Reisner is directing.

Sheldon Lewis and Emily Fitzroy have been added to the cast of "Don Juan" in which John Barrymore is the star and Alan Crosland is directing. The company making "The Bride of the Storm" has returned from Laguna Beach, where it was on location. Dolores Costello and John Harron head the cast and J. Stuart Blackton is directing.

Huntly Gordon and Phyllis Haver have been added to the cast of "Other Women's Husbands," the forthcoming Monte Blue-Marie Prevost starring production. Erle C. Kenton is directing.



Special Audience Views "The Wedding Song"

A special private screening of "The Wedding Song," Cecil B. De Mille's production made under the direction of Alan Hale for release through Producers Distributing Corporation, was held last week at the request of Ethel Watts Mumford, author of the story. The audience consisted exclusively of celebrities from the literary, dramatic and art circles. The picture was projected 'cold' but, according to Producers, this hypercritical audience applauded and the authoress approved of the screen treatment given her story.

Among the notables who attended the screening were: Mrs. Inez Haynes, winner of the O. Henry award for 1924; Mr. and Mrs. Bainbridge Clark, Kathleen Norris, Mrs. Irving Cobb, Mr. Wallace Irwin, Mr. and Mrs. Oliver Herford, Mr. and Mrs. Charles Coburn, Mr. and Mrs. Hewitt Howland, Marion Green and Ethel Watts Mumford.

Unity Gets "Evolution" For United Kingdom

Unity Films has purchased from Red Seal the United Kingdom rights to "Evolution," which has been shown with considerable success in America. It is said a number of prominent London and Manchester exhibitors have already requested the film.

Fox Institutes Many Tie-Ups for Short Subjects

FOR some time Fred Quimby, short subjects sales manager for Fox Films, and his associates have been working with radio broadcasting stations, book publishers, newspapers and national advertisers in an effort to so exploit Fox short subjects that it will be a practical impossibility to miss them.

Doubleday, Page and Company are getting out four volumes of O. Henry stories that will sell for ninety cents and will place these on sale in over 15,000 cities throughout the United States and Canada. This company will also furnish free material to book-sellers to aid the O. Henry comedies. These stories will also be broadcasted from radio stations throughout the country starting with W. G. B. S. (Gimbel Brothers) New York.

The Bell Syndicate, which syndicates the Helen and Warren stories to eighty-one newspapers throughout the United States and Canada will supply photographs of Kathryn Perry and Hallam Cooley together with scenes from the pictures along with copy advising this is furnished through Fox Films and also give specific bookings. Each one of these newspapers has started a Helen and Warren department asking if readers think Perry and Cooley is their idea of Helen and Warren, the most interesting letter received on this subject to be printed in a subsequent issue.

Small, Maynard who have just issued a book entitled "The Married Life of Helen and Warren" will supply booksellers handling this volume with window displays and advertising accessories, and Chas. Scribners Sons have made special bookstore tie-ups and window displays for all dealers handling the Van Bibber stories by Richard Harding Davis.

Paramount Names Two Production Assistants

W. L. GRIFFITH was appointed assistant to Hector Turnbull, associate producer for Paramount Hollywood studio, and Claude H. Mitchell was chosen to assist William Le Baron, associate producer at the Paramount Long Island studio, this week.

Griffith, who before entering the motion picture business was an engineer with the United States Steel Corporation, entered the Paramount studio in New York six years ago as a production superintendent under Victor H. Clarke. Four years ago he joined the Paramount West Coast organization.

Mitchell has been in the picture business for many years having directed for Realart and Paramount. Previous to his new appointment he was principal of the Paramount Picture School, Inc., which he directed for the first four months of the Junior stars training, coming to the East when Sam Wood started direction of the School picture "Glorious Youth" from Byron Morgan's original story.

Evelyn Brent Will Start Myton Story

Evelyn Brent starts work this week for F.B.O. on a Fred Kennedy Myton story as yet untitled. Chester Withey will direct and Theodore Von Eltz has been engaged to play the leading male role.



Scenes from the Metro-Goldwyn-Mayer production featuring Pauline Starke and Charles Ray, titled "Bright Lights."



Highlights from "Failure," an O. Henry story picturized by Fox Films.

Slogan Spurs Fox Exploiters

"It Shall Be Done" Used In All Letters To Stimulate Action On Part Of Field Men

WHEN the Fox field exploitation force was organized, Ned Holmes, its head, decided to employ a "pep" slogan to stimulate action by the men out in the field on suggestions from the home office via circular letters, individual communications, etc., a scheme which has proved so successful in the sales departments of big organizations.

He was anxious to adopt some crisp motto that would keep his boys on their toes all the time and that would visualize Fox service as well as serving as a reminder that alibis and excuses do not solve exploitation problems. Looking about in all directions for the saying he thought would fit this bill, Holmes came across "It Shall Be Done" in Peter B. Kyne's story "The Go Getter," and was instantly struck with the apt manner in which it expressed the idea he wanted to convey in his slogan. "The Go Getter" recounts how a wounded ex-soldier, confronted with the most heartbreaking and discouraging circumstances that man could face, vows he will not be licked, and pitches into his problem with so fanatical a zeal, and such indomitable persistency that he eventually triumphs. The hero fights his successful campaign under the battle cry of "It Shall Be Done."

The saying was adopted and on every piece of correspondence emanating from head offices of Fox films to its exploitation agents in the field, and on every communication from the field operatives to the head office, there appears at the bottom of the letter, in "caps," the sentence "It Shall Be Done."





Scenes from the F. Herrick-Herrick production starring Eleanor King titled "Keep It on Up," released through Davis Distributing Division.

Three Super Pictures for "U"

Laemmle Announces Extensive Program Of Production for Next Year

MORE big features, better stories and more comedies.

That, was the program outlined for Universal Pictures Corporation by Carl Laemmle, president of the organization in an interview issued at the Coast studio, on the eve of his departure for New York and Berlin.

Universal will make its usual yearly output of 54 "White List" of pictures, in addition to serials, comedies and short western, Laemmle announced. The annual production plans will be altered, however, to provide space for three productions of "Super-Jewels" scale, instead of one, as before.

The complete program for 1926 will include three super-jewels, 14 all-star features, 30 regular Jewel Features, starring Reginald Denny, Laura La Plante, Virginia Valli, Mary Philbin, Pat O'Malley, Louise Dresser, Jean Hersholt, Norman Kerry and the other contract stars and seven special features starring Hoot Gibson.

Stories for two of the three spectacles already have been selected. They include a film version of Jonathan Swift's classic, Gulliver's Travels," and a picturization of Harriet Beacher Stowe's "Uncle Tom's Cabin."

The decision to make three big productions instead of one a year is due to the tremendous success of "The Hunchback of Notre Dame" and "The Phantom of the Opera," Laemmle declares.

Universal will specialize in feature comedies even more than it has done in the past, he states. "Comedy, as a matter of fact, is much better told on the screen than drama, and it is a great deal more popular. Reginald Denny's feature comedies, have made him one of the most popular stars of the screen in little more than two years. Laura La Plante, with her keen sense of comedy, has become a star in about a half dozen productions. The tremendous success of the many comedy features which have been produced generally in the last year—and some of them have been mediocre ones at best—is proof enough that the public would rather laugh than weep."

Regarding this year's production, the Universal chief declares that 51 of the 54 pictures for 1925-1926 release have already been made. The other three are now in the course of production or preparation, and all will be finished before the first of the year to make way for the 1926 programs. The three 1925-1926 features are Svend Gade's "Wives For Rent," starring Virginia Valli and Pat O'Malley, "Chip of the Flying U" starring Hoot Gibson, and an untitled feature directed by Edward Sedgwick.



New F. B. O. Pictures Under Way

A NUMBER of F. B. O. pictures have gone into production in the past week or will be under way in the very near future. Among those just started are "The King of the Turf," a racing melodrama by Louis Joseph Vance and John C. Brownell, which James Hogan is directing, and an untitled melodrama of the New York show world by Fred Kennedy Myton, starring Evelyn Brent.

Fred Thomson will be starred in a Western which David Kirkland will direct and in which the star's horse, Silver King, will have a prominent role. Lefty Flynn will shortly start work in "The Kitten and the King," a Gerald Beaumont story.

Among others to go into production will be "A Poor Girl's Romance," by Laura Jean Libbey, with an all-star cast, and "The Isle of Retribution," by Edeson Marshall.

Howard Given Long Term Contract by De Mille

William K. Howard has been signed by Cecil B. De Mille to direct under a long term contract. Howard's first assignment will be "Red Dice," an adaptation by Jeanie Macpherson and Douglas Doty of Octavus Roy Cohen's story "The Iron Chalice." Doty will act as production editor for this picture in which Rod La Rocque is starred with Lillian Rich and Robert Edeson playing opposite. The supporting cast includes: Robert Ames, Snitz Edwards, Sally Rand, Clarence Burton, and Helene Sullivan.



Highlights from Universal's "Spook Ranch."

Four From Associated in December

FOUR of Associated Exhibitors' "Triumph Thirty" are scheduled for release during the month of December. They are "Counsel for the Defense" on the 6th, "The Pinch Hitter" on the 13th, "North Star" on the 20th and "Lovers' Island" on the 27th.

Betty Compson is starred in "Counsel for the Defense," with House Peters playing opposite her, while others in the cast are Jay Hunt, Rockliffe Fellowes and Leroy Scott. Burton King directed.

"The Pinch Hitter" is a baseball story starring Glenn Hunter, with Constance Bennett and Antrim Short in the chief supporting roles. The story is by C. Gardner Sullivan.

Strongheart is starred in "North Star," in which he takes the title role. His supporting cast includes Virginia Lee Corbin, Ken Maynard and Stuart Holmes. Paul Powell directed.

Hope Hampton and James Kirkwood head the cast in "Lovers' Island." Chief in support are Louis Wolheim, Ivan Linow, Flora Le Breton, Flora Finch and Jack Raymond.

Columbia Pictures Signs Thomas Ricketts

Columbia Pictures has signed Tom Ricketts to a long term contract to play character roles, largely as a result of his work in "Steppin' Out" and "Fate of a Flirt." Ricketts has played comedy roles in many Columbia pictures, his latest being in "Fate of a Flirt," in which Dorothy Revier and Forrest Stanley are featured.



Scenes from "Hearts and Fists," an Associated Exhibitors release.



Scenes from "High But Not Handsome," which is the ninth of "The Adventures of Mazie," series being produced by F. B. O.

Century Lists Holiday Releases

Many Comedies Are Due In December And For Laugh Month Schedule

CENTURY Comedies has a number of comedies scheduled for release during the December Holiday period and for Laugh Month in January. The list is headed by a new Buster Brown comedy, "Buster's Nightmare," and includes two-reelers starring Wanda Wiley, Edna Marion, Al Alt and Eddie Gordon.

"Buster's Nightmare" is the fourth of the Buster Brown series and recently had its Broadway premiere at Warner's Theatre. It was directed by Gus Meins, with Arthur Trimble as Buster, Doreen Turner as Mary Jane, Pete, the dog comedian as Tige and Pinto Colvig as the Brown butler.

"Going Some," the Wanda Wiley Comedy slated for current release, is that star's latest two-reeler. It was made by Edward I. Ludy with Jack Singleton in the leading male role.

"Eighteen Carat," is Edna Marian's latest. In selecting it for holiday release, the Sterns were actuated by the exceptional reviews recently given this picture by the trade reviewers. The comedy was directed by William Watson.

"Scandal Hunters" is the Al Alt comedy included in the holiday schedule. It was directed by Jesse Robbins. Larry Richardson and Marie Torpie are in the cast.

The Eddie Gordon comedy for December is "Captain Suds." Eddie is supported by Beth Darlington, Larry Richardson and Lillian Worth. Noel Smith directed for Century.

The Century Comedies are being released through all Universal Exchanges.



Paramount Students Start First Picture

The first picture in which the sixteen students at the Paramount Picture School will appear went into production last week under the working title of "Glorious Youth." The story is by Byron Morgan and is being directed by Sam Wood. There are three important roles in the picture not played by students. These were assigned to Ralph Lewis, Joseph Burke and James Bradbury, Sr.

The cast in addition includes Charles Rogers, Ivy Harris, Iris Gray, Jack Luden, Greg Blackton, Jeanne Morgan, Thelda Kenvin, Irving Hartley, Dorothy Nourse, Charles Brokaw, Walter Goss, Claud Buchanan, Mona Palma, Josephine Dunn, Thelma Todd and Robert Andrews.

Blackton Completes "Bride of Storm" Cast

J. Stuart Blackton has completed the cast of "Bride of the Storm" for Warner Brothers. It was originally announced under the title of "Maryland, My Maryland," and has Dolores Costello and John Harron in the starring roles. The balance of the cast is made up of Tyrone Power, Sheldon Lewis, Otto Matiesen, Julia Swayne Gordon, Evon Pelletier, Ira McFadden, Tutor Owen, Fred Scott, Don Stewart, Walter Tennyson and Larry Steers.

Hope Hampton Appears In "Marionettes"

Hope Hampton in a technicolor picture titled "Marionettes" will again be seen under the Educational banner. It is said to be an exceptionally beautiful picture with elaborate costuming and magnificent settings. It was directed by Henry Diamant Berger.

"Marionettes" was produced by the Diamant Film Company of America. Prints have already been shipped to all Educational exchanges and the picture is being released immediately.



Columbia Pictures Buys De Maupassant Play

COLUMBIA PICTURES has purchased screen rights to "Poor Girl," a stage play written by Guy de Maupassant and produced in New York many years ago. It will be produced early next year and an elaborate production is promised.

De Maupassant is regarded as one of the best of the French short story writers of all time. His works are regarded among the classics of the land of his nativity, though his stage plays were few in number. Columbia will secure the best director available and will make the picture with a carefully selected cast.

Cast Completed for "Men of Steel"

With the signing of Evelyn Walsh Hall by First National the cast was completed for "Men of Steel." Miss Hall was sent to Birmingham, Alabama, where scenes are being filmed in and around the iron ore mines and steel mills of the United States Steel Corporation.

The completed cast include Milton Sills, Doris Kenyon, Mae Allison, Victor McLaglen, George Fawcett, Frank Currier, John Philip Kolb, Evelyn Walsh Hall, Edward Lawrence, Taylor Graves, Harry Lee, Henry West and Nick Thompson. George Archainbaud is directing under the supervision of Earl Hudson.

Mack Swain Signed For "The Torrent"

Cosmopolitan has engaged Mack Swain for an important role in Blasco Ibanez' "The Torrent," a Cosmopolitan production now being filmed at the Metro-Goldwyn-Mayer studio under the direction of Monta Bell. Ricardo Cortez and Greta Garbo, Swedish film star, head the cast. Others in important roles include Gertrude Olmstead, Edward Connolly, Tully Marshall, Maurice Kains, Lucien Littlefield, Lucille Beaumont, Arthur E. Carewe, Lillian Leighton and Martha Mattox.

De Mille in Conference on Next Production

After having completed "The Splendid Crime," his forty-first production for Paramount, William De Mille is in New York conferring with Paramount officials on his next picture. If room is available at the Long Island studio he will make the picture there.

Pierre Collings accompanied De Mille east. He will write the scenario for Adolphe Menjou's next starring vehicle, which has not yet been titled.

New Pathe Branch Manager at St. Louis

James A. Harris has been appointed branch manager of Pathe in St. Louis to succeed Ted Meyers, who has resigned to take up other Pathe duties. Harris was formerly a salesman for Pathe but more recently has been branch manager of Associated at Chicago, from which he resigned to accept the new post.

Title Change Necessary in "Thoroughbreds"

Metropolitan has found it necessary to deviate from its rule of keeping original titles of books and plays in the production of "Thoroughbreds," by William A. Fraser. This racing tale will reach the public as "The Million Dollar Handicap." The change was necessary because a number of pictures have been produced bearing Thoroughbreds as at least a part of the title.

Vera Reynolds, Edmund Burns and Ralph Lewis are the featured players in "The Million Dollar Handicap," with Ward Crane, Clarence Burton, Tom Wilson, and Eddie Lyons prominent in the cast.

William Beaudine Returns to Warners

After an absence of over six months, during which time he was loaned to the Mary Pickford Company to make "Little Annie Rooney" and "Scraps," William Beaudine is back again at the Warner studio where he will shortly start production on a new picture for that company. Just what the picture will be has not yet been determined, but several stories are now under consideration.

Mauritz Stiller Directs "The Temptress"

Mauritz Stiller, Swedish director, brought to this country by Louis B. Mayer, will direct the Cosmopolitan production of Blasco Ibanez' "The Temptress," to be made at the Metro-Goldwyn-Mayer studios. Stiller won a wide reputation in Europe for his productions.

George Irving in "King of Turf" Cast

Director James Hogan has cast George Irving for the role of Colonel Fairfax in the F.B.O. production of "King of the Turf," from the story by Louis Joseph Vance. Many of the scenes are to be made at the Tia Juana race track.

Two Chadwick Releases In December

CHADWICK PICTURES CORPORATION has two features scheduled for release during the month of December. They are the Larry Semon comedy, "The Perfect Clown," and the George Walsh starring vehicle, "Blue Blood."

"Blue Blood" was released December 1st. It is an original story written for the star by Frank Howard Clark and was directed by Scott Dunlap. The cast includes Cecille Evans, Joan Meredith, Philo McCullough, Eugene Borden, Harvey Clark, Robert Boulder and G. Howe Black.

"The Perfect Clown" is Larry Semon's second feature comedy of the season for Chadwick. It will be released December 15th. Fred Newmeyer directed, and in the supporting cast are Dorothy Dwan, Oliver Hardy, Stuart Holmes, Kate Price, Otis Harlan, Alice Fletcher and Sam Allen.

With First Run Theatres

NEW YORK CITY

Capitol Theatre—
Film Numbers—The Masked Bride (Metro-Goldwyn-Mayer), No Woman's Land (Hal Hodes), Capitol Magazine (Selected), Thou Shalt Not Pass (Mutt and Jeff Cartoon).
Musical Program—"First Hungarian Rhapsody" (Overture), "Lo, Hear The Gentle Lark" (Solo), "Danse de la Gipsy" (Ballerina), "Sometime" (Duet), Harlequinade Music—"Sleeping Beauty" (Balerina and Ballet Corps), "Kinky Kids Parade" (Orchestra), Organ Solo.

Strand Theatre—
Film Numbers—Clothes Make The Pirate (First National), Topical Review (Selected).
Musical Program—Orchestra Overture, "On the Road to Mandalay" (Baritone Solo), Special Orchestra Presentation (Lopez), Organ Solo.

Rivoli Theatre—
Film Numbers—The Road to Yesterday (Producers Dist. Corp.), Rivoli Pictorial (Selected).
Musical Program—"Dance Divertisement" (Special), "The Rivolettes," Organ Novelty.

Warners Theatre—
Film Numbers—Hogan's Alley (Warner Bros.), Warner News Weekly (Selected), A Dog's Life (Pathe-Chaplin-Comedy).
Musical Program—"Morning, Noon and Night," "Kiki" (Overture), "Divertisement" (Prologue to Feature).

Rialto Theatre—
Film Numbers—The Best Bad Man (Fox), Wooden Shoes (Scenic), Rialto Magazine (Selected), The Heart Breaker (Fox Comedy).
Musical Program—Special Presentation (Bernice), "I'm Sitting on Top of the World" (Organ Novelty).



The Roosevelt Theatre's ad for "The Merry Widow" in Chicago. A two-column display adapted from a press book suggestion, and in keeping with the type of entertainment offered.

Cameo Theatre—
Film Numbers—Stage Struck (Paramount), Cameo Pictorial (Selected), Aesop Fable (Pathe), Toiling for Rest (Scenic), Knicknacks of Knowledge (Howe).
Musical Program—"Irene" (Overture), Soprano Solo, Organ Solo.

Colony Theatre—
Film Numbers—The Phantom of the Opera (Universal).
Musical Program—"Faust" (Overture), "Parisian Gaieties" (Prologue to Feature).

Criterion Theatre—
Film Numbers—The Vanishing American (Paramount), Continued.

The Astor Theatre—
Film Numbers—The Big Parade (Metro-Goldwyn-Mayer), Continued.

The Apollo Theatre—
Film Numbers—Stella Dallas (United Artists), Continued.

LOS ANGELES

Criterion Theatre—
Film Numbers—The Lady Who Lied (First National). Hot and Heavy (Educational). Fox News.
Musical Program—Orchestra Selections, "Scarf Dance," "Thanks for the Buggy Ride."

Forum Theatre—
Film Numbers—Bobbed Hair (Warner Bros.). Hodge Podge (Comedy). International News, Kinograms.
Musical Program—Orchestra and Organ Selections.

Hillstreet Theatre—
Film Numbers—Children of the Whirlwind (S. R.). The Big City (Universal). International News, Aesop Fables (Pathe).
Musical Program—Vaudeville.

Loew's State Theatre—
Film Numbers—Graustark (First National) Felix Comedy, International News, Kinograms.
Musical Program—Orchestra, Special Stage Presentation.

Metropolitan Theatre—
Film Numbers—The Ancient Highway (Paramount), Amundsen Polar Flight (Pathe).
Musical Program—Orchestra.

Pantages Theatre—
Film Numbers—The Last Edition (F. B. O.) Pathe News.
Musial Program—Vaudeville.

Rialto Theatre—
Film Numbers—The Pony Express (Paramount).
Musical Program—Special Prologue to Feature.

Figueroa Theatre—
Film Numbers—The Road to Yesterday (Producers Dist. Corp.) Continued.

Million Dollar Theatre—
Film Numbers—Little Annie Rooney (United Artists) Continued.

BROOKLYN

Brooklyn Mark Strand Theatre—
Film Numbers—The Beautiful City (First National), Topical Review (Selected).
Musical Program—Selections from "Aida" (Overture), "Calestia (tenor solo), "Rosetime," "Might Lak 'a Rose," "Rose of Washington Square" (ballet number), selections from "Rose Marie," "Roses of Picardy" (Soprano and Tenor duet), "Kirmess Scene" (waltz) from "Faust," "Badinage" and "Nola" (Piano trio), "Come Back to Erin" (Soprano solo), "A Frangesa" (ballet number), "O Sole Mio" (Tenor solo), and DuBois' "Toccata".



Good display for both Tom Mix and Tony in this single column ad on "The Everlasting Whisper" (Fox) used by the Palace, DesMoines.

BALTIMORE

Century Theatre—
Film Numbers—Stage Struck (Paramount) The Wrestler (Fox Comedy), News Weekly (Fox).
Musical Program—Selection from "Madame Butterfly" (Soprano solo), Orchestra. Organ.

Garden Theatre—
Film Numbers—The Everlasting Whisper (Fox) Strong For Love (Fox Comedy) Fun From the Press (Novelty), International News (Universal).
Musical Program—Vaudeville. Orchestra. Organ.

Keith's Hippodrome—
Film Numbers—Ridin' the Wind (F. B. O.) Hurry Doctor (Pathe Comedy), News Weekly (Pathe), Aesop's Fable (Pathe).
Musical Program—Vaudeville.

Metropolitan Theatre—
Film Numbers—Bobbed Hair (Warner Brothers), Cleaning Up (Educational Comedy), Aesop's Fables (Pathe), Review (Pathe Color), News Weekly (Pathe).
Musical Program—Orchestra. Organ.

New Theatre—
Film Numbers—Sun-Up (Metro-Goldwyn-Mayer) The Spot Light (Educational Comedy), News Weekly (Pathe).
Musical Program—"Fortune Teller" (Overture) Entertainment Fantasy (Dancer and Musicians). Orchestra. Organ.

Parkway Theatre—
Film Numbers—The Freshman (Pathe), Kinograms (Educational).
Musical Program—"College Airs" (Overture). Orchestra. Organ.

Rivoli Theatre—
Film Numbers—Graustark (First National), Shoes (Fox), Rivoli News (Pathe).
Musical Program—"The First Thanksgiving" (Overture), Waltz from "Romeo and Juliet" and "Remember" (Soprano solos) "Down In Dixie" (Banjo Duets) "Love Bound" (Trombone Solo) "Chimes of Normandy" and "Bam Bam Bamy Shore" (Organ Selection).

OMAHA

Strand Theatre—
Film Numbers—The Royle Girl (Paramount), In Deep (Educational Comedy), Kinograms, Local News Reel, Woodmen of the World Excursion Through South.
Musical Program—"Raymond" (Overture), Strand Syncopators, Lingerie Revue.

Sun Theatre—
Film Numbers—Lights of Old Broadway (Metro-Goldwyn-Mayer), Plain Clothes, Fox News.
Musical Program—Sang and Dance Revue, Orchestra.

Rialto Theatre—
Film Numbers—New Commandment (First National), The Fighting Dude (Educational), News (Pathe).
Musical Program—"Cheating on Me" (Organ), Orchestra, Charleston contest.

Mr. Exhibitor: Ask at the Film Exchanges for the



It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over

CLEVELAND

Stillman Theatre—
Film Numbers—The Freshman (Pathe), Wild Beasts of Borneo (Educational), International News (Universal).
Musical Program—Medley of Popular Songs: "You Told Me to Go," "Tie Me to Your Apron Strings," "Show Me the Way to Go Home."

Allen Theatre—
Film Numbers—Cobra (Paramount), King Cotton (Educational), Topics of the Day (Pathe), Pathe News.
Musical Program—Rhapsody of American Folk Songs (Overture). Vocal Selections: "Smile All the While," "Whose Woozie Mazie Are You," "Shadowland," "Operatic Medley."

State Theatre—
Film Numbers—Go West (Metro-Goldwyn).
Musical Program—Organ Overture. Vaudeville.

Park Theatre—
Film Numbers—Bright Lights (Metro-Goldwyn), Step Lightly (Educational), Pathe Review; Topics of the Day (Pathe), Kinograms (Educational).
Musical Program—Classical Jazz (Overture), Local selections.

Reade's Hippodrome—
Film Numbers—Where Was I (Universal), Century Comedy (Universal), Pathe News.
Musical Program—Popular Jazz Medley (Overture), Vaudeville.

Keith's East 105th St.—
Film Numbers—Where Was I (Universal), Aesop's Fables (Pathe), Laughing Ladies (Pathe), Pathe News.
Musical Program—Selections from "The Student Prince" (Overture), Vaudeville.

Circle Theatre—
Film Numbers—The Clash of the Wolves (Warner Bros), Aesop's Fables (Pathe), Pathe News.
Musical Program—"The Student Prince" (Overture), "My Hero" from "The Chocolate Soldier," "Remember" (Vocal).

MEMPHIS

Loew's Palace Theatre—
Film Numbers—Stage Struck (Paramount), His Marriage Wow (Pathe comedy), News Weekly (International).
Musical Program—"1620 Overture" (Overture).

Strand Theatre—
Film Numbers—Best People (Paramount), The Rink (Chaplin comedy), News Weekly (Pathe).

CHICAGO

Chicago Theatre—
Film Numbers—The Tower of Lies (Metro-Goldwyn-Mayer), News Weekly (Universal), Thirty Years Ago (Special Reel), Hot Doggie (Educational).
Musical Program—"Wagneriana" (Overture), "The Song of the Canary" (Specialty), "Winter Wheezes," (Organ), Quartette, (Specialty).

Tivoli Theatre—
Film Numbers—That Royle Girl, (Paramount). International News (Universal), Comedy (Selected).
Musical Program—"Il Guarany" (Overture), Soloist (Specialty), "The Thanksgiving Spirit" (Organ solo); "The Foam Sprite" (Presentation).

Uptown Theatre—
Film Numbers—That Royle Girl (Paramount), Loughs of the Day; News and Views, Cartoon.
Musical Program—"William Tell" (Overture), Singing and dancing specialties; "A Musical Lecture," (Organ Solo), "Macushla," and "You Forgot To Remember" (Specialty).

Capitol Theatre—
Film Numbers—The Gold Rush (United Artists), International News (Universal), Comedy, Cartoon (Selected).
Musical Program—"The Forge In The Forest" (Overture), "The Unfinished Symphony" (Specialty), "Let's Wander Away" (Organ solo), "Clap Hands Charlie" (Presentation).

Orpheum Theatre—
Film Numbers—The Man On The Box, (Warner Brothers).

Roosevelt Theatre—
Film Numbers—Little Annie Rooney (United Artists).

McVickers Theatre—
Film Numbers—The Grand Duchess and the Waiter (Paramount), Review (Pathe).
Musical Program—"Charleston Of All Nations" (Presentation).

DES MOINES

Des Moines Theatre—
Film Numbers—Phantom of the Opera (Universal), Pathe News.
Musical Program—"Opera Selections" (Overture), Soloist.

Capitol Theatre—
Film Numbers—The New Commandment (First National), Goofy Gobs (Educational), Fox News.
Musical Program—Chinese Orchestra, "Normandy" (Organ).

Strand Theatre—
Film Numbers—Flower of the Night (Paramount), Adventures of Mazie (F. B. O.), Kinograms.
Musical Program—Alpine Act, Italian Quartette.

Rialto Theatre—
Film Numbers—The Wheel (Fox), All Aboard (Fox).

INDIANAPOLIS

Circle Theatre—
Film Numbers—Winds of Chance (First National), Comedy (Educational), News Reel (Universal).
Musical Program—Novelty Indian Jazz Band.



Large space ad for "7 Keys to Baldpate" (Paramount) at the Coliseum theatre, Seattle.

Apollo Theatre—
Film Numbers—The Ancient Highway (Paramount), Comedy (Pathe), News Reel (Fox).
Musical Program—Orchestra; Soloist; Organist.

Colonial Theatre—
Film Numbers—The Road to Yesterday (Producers Distributing Corp.), Aesop Fable (Pathe), Comedy (Universal), News Reel (Universal).
Musical Program—Harmonists, Piano monologues.

SEATTLE

Blue Mouse Theatre—
Film Numbers—Satan in Sables (Warner Bros.), Aesop Fable (Pathe), International News.
Musical Program—Selections from "Madamoiselle Modiste" (Overture).

Coliseum Theatre—
Film Numbers—Graustark (First National), Cupid Boots, Kinograms, Pathe News.
Musical Program—"Popular Revue of 1925" (Overture).

Columbia Theatre—
Film Numbers—Where Was I (Universal) Continued.

Liberty Theatre—
Film Numbers—The Midshipman (Metro-Goldwyn-Mayer), Dynamite Doggie, International and Liberty News.
Musical Program—"Indian Love Call" (Overture), "If Love Were Calling."

Pantages Theatre—
Film Numbers—Kivalina of the Icelands (Assoc. Exhibitors), Aesop Fable (Pathe), Pathe News.
Musical Program—Vaudeville.

Strand Theatre—
Film Numbers—Flower of the Night (Paramount), Fire Away, Fox News.
Musical Program—Selections from "You're in Love" (Overture).

BUFFALO

Shea's Hippodrome—
Film Numbers—The Lost World (First National). Maid in Morocco (Pathe Comedy). Hippodrome Pictorial (Selected).
Musical Program—"Second Hungarian Rhapsody" (orchestra) Saxaphone selections.

Lafayette Square—
Film Numbers—The Man on the Box (Warner Brothers). Pathe comedy. Lafayette News. (Kinograms).
Musical Program—Selections from "Naughty Riquette" (orchestra). Organ solos. Vaudeville.

Loew's State Theatre—
Film Numbers—The Best Bad Man (Fox). Be Careful (Comedy). Loew's Minute News (Pathe).
Musical Program—"Stepping Stones" (orchestra). Vaudeville.

Shea's North Park—
Film Numbers—Romola (Metro-Goldwyn-Mayer), Educational comedy. North Park News (Selected).
Musical Program-Selections (orchestral organ), Orchestra.

Olympic Theatre—
Film Numbers—The Storm Breaker (Universal. The Love Gamble (S. R.). Century codedy. Olympic News (International).
Musical Program—Overture (organ).

Palace Theatre—
Film Numbers—The Reckless Sex (S. R.). Butter Fingers (Pathe Comedy). Palace Pictorial (International News).
Musical Program—Medley of Popular Airs (Organ).

NEWARK

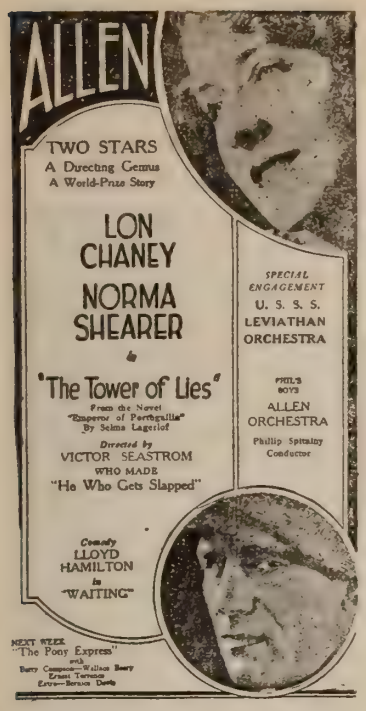
Mosque Theatre—
Film Numbers—Seven Keys to Baldpate (Paramount), Comedy, (Educational), News (International), Novelty (Educational).
Musical Program—"Concerto in A Minor" (overture), "Less than the Dust" (tenor and dancer), "Harmony Land" (accordianists).

Capitol Theatre—
Film Numbers—The Eagle (United Artists) continued, Comedy (Pathe), Furs and Fashions (Oxford), News (International).
Musical Program—Melodies of Irving Berlin (overture).

Branford Theatre—
Film Numbers—The Unguarded Hour (First National), Comedy (Educational), News (Pathe), Novelty (Local Football).
Musical Program—Types and Strings (prologue with dancing and singing), Popular numbers by jazz band.

Rialto Theatre—
Film Numbers—The Wife Who Wasn't Wanted (Warner's), The Golden Princess (Paramount), News (Kinograms).
Musical Program—Wilson's "1894" (overture).

TRAILERS SELL SEATS
NATIONAL SCREEN SERVICE
YOUR MOST EFFECTIVE SALESMAN



Half tones, hand lettering and type nicely blended in a two-column ad for Metro-Goldwyn-Mayer's "The Tower of Lies" used by the Allen Theatre, Cleveland.

Fox Terminal Theatre—
Film Numbers—Last Edition (F. B. O.), Durand of Bad Lands (Fox), Comedy (Fox), News (Fox).
Musical Program—Popular songs, "Melodyland" (specialty).

HOUSTON

Queen Theatre—
Film Numbers—Little Annie Rooney (United Artists), Pathe News, Local News Reel, Ko-Ko's Thanksgiving (Red Seal), Felix Cartoon.
Musical Program—"Historic Episode" (Overture), "Oh, How I Miss You To-Night" (Organ), Organ Numbers.
Isis Theatre—
Film Numbers—The Golden Princess (Paramount), Comedy (Educational), International News.
Musical Program—Concert Program (Overture), Organ Numbers.
Majestic Theatre—
Film Numbers—Kentucky Pride (Fox), Aesop Fable (Pathe), Pathe News.
Musical Program—"Popular Selections" (Overture), Organ Solos.
Rialto Theatre—
Film Numbers—Phantom of the Opera (Universal), Continued.
Capitol Theatre—
Film Numbers—The King on Main Street (Paramount), Comedy (Educational), Kinograms).
Musical Program—"Popular Selections" (Overture), Organ Solos.
Liberty Theatre—
Film Numbers—The Last Edition (F. B. O.), Fox Comedy, Pathe Review.
Musical Program—Organ and Piano Numbers.

MINNEAPOLIS

Aster Theatre—
Film Numbers—The Best Bad Man (Fox), Shoes (Comedy), News (Fox).
Musical Program—Organ overture.
Garrick Theatre—
Film Numbers—The Only Thing (Metro-Goldwyn-Mayer), The Uneasy Three (Pathe comedy), Garrick News (Pathe).
Musical Program—Melodies from "Rose Marie" (Orchestra overture), "I Wonder" (Organ Specialty), Charleston contest.
Lyric Theatre—
Film Numbers—Seven Keys to Baldpate (Paramount), Romeo and Juliet (Pathe Comedy), Lyric News (Selected).
Musical Program—Organ overture.
State Theatre—
Film Numbers — We Moderns (First National), A Sweet Pickle (Pathe comedy), State News Digest (Selected).
Musical Program—"William Tell" (Orchestra overture), Organ solo (Selected), "The Call of the Sixties" (Musical Novelty).
Strand Theatre—
Film Numbers—The Phantom of the Opera (Universal), How the Elephant Got his Trunk (Comedy), Strand News (Selected).
Musical Program—"I'm Tired of Everything But You" and "Sleepy Time Gal" (Orchestra and baritone).

SALT LAKE CITY

American Theatre—
Film Numbers—Lightnin' (Fox), Oh, Bridget (Educational), International News.
Kinema Theatre—
Film Numbers—The Hunchback of Notre Dame (Universal), Hold My Baby (Pathe), Pathe Review.
Pantages Theatre—
Film Numbers—Compromise (Warner Bros).
Paramount Empress Theatre—
Film Numbers—That Royle Girl (Paramount), Pathe News.
Victory Theatre—
Film Numbers—A King on Main Street (Paramount), Remember When (Pathe), Pathe News.

PHILADELPHIA

Stanley Theatre—
Film Numbers — Stage Struck (Paramount), Ko-Ko-Packs 'Em (Cartoon), Stanley Magazine (News).
Musical Program — "Masaniello" (Overture), "Suite from Carmen" (Overture), "For You Alone" and "I Hear You Calling Me" (Tenor Solos), Dance Divertissement, Musical Divertissement.
Fox Theatre—
Film Numbers—Lazybones (Fox), Fox Magazine (News).
Musical Program—"Carnival of Entertainment", "Pomp and Circumstance" and Song of Cheer" (20 Singing Dragoons), Duet from "Eileen" (Tenor and Soprano), South Sea Island Girls "Ukalele Lady" (Guitar solo accompanied by chorus).
Arcadia Theatre—
Film Numbers—Go West (Metro-Goldwyn), The Amundsen Polar Flight (Pathe).
Karlton Theatre—
Film Numbers—The Best People (Paramount).
Palace Theatre—
Film Numbers—The Eagle (United Artists).
Capitol Theatre—
Film Numbers—Tracked in the Snow Country (Warner Bros.)
Aldine Theatre—
Film Numbers — Phantom of the Opera (Universal).
Stanton Theatre—
Film Numbers—The Freshman (Pathe).

ST. PAUL

Astor Theatre—
Film Numbers—Seven Keys to Baldpate (Paramount), Fair But Foolish (Comedy), News (Selected).
Musical Program—Organ Novelty and "Red Hot" (Orchestra with stage review).
Garrick Theatre——
Film Numbers—The Phantom of the Opera (Universal), Garrick Laughograph (Comedy), Garrick world news (Selected).
Musical Program—"The Phantom Overture" (Orchestra).
Princess Theatre—
Film Numbers—The Freshman (Pathe), Hodge Podge (Educational), Kinograms (Educational News).
Musical Program—Tenor soloist. Organ overture.
Capitol Theatre—
Film Numbers — We Moderns (First National), The Fighting Dude (Comedy), Capitol Digest (Selected News).
Musical Program—"Venetian Nights" (Orchestra and quartet), "Remember" (Organ novelty).
Strand Theatre—
Film Numbers—His Master's Voice (S. R.), East Side, West Side (Comedy), Kinograms (Educational News).
Musical Program—Organ overture.
Tower Theatre—
Film Numbers—Lights of Old Broadway (Metro-Goldwyn-Mayer), The Uneasy Three (Pathe comedy), Pathe News.
Musical Program—"Morning, Noon and Night in Vienna" (Orchestra overture), "Save Your Sorrow" (Organ novelty), "Rose Marie" and "My Wild Irish Rose" (Soloist).

ATLANTA

Howard Theatre—
Film Numbers—The Merry Widow (Metro-Goldwyn), International News.
Musical Program—Orchestra "Prisoners Waltz" from "The Merry Widow," "Sonya," Oh, How I Miss You Tonight," Popular selections.
Loew's Grand Theatre—
Film Numbers — The Circle (Metro-Goldwyn-Mayer), Bright Lights (Educational comedy), Sportlight (Pathe), Topics of the Day (Pathe), Aesop's Fables (Pathe).
Musical Program—Vaudeville.
Metropolitan Theatre—
Film Numbers—Clothes Make the Pirate (First National), Fox News.
Musical Program — "Gypsy Dream" (Overture), "Graf in Mariza" (quartet), Special act; Mandolinist (added stage attraction), Latest song hits (orchestra).
Rialto Theatre—
Film Numbers—The Best People (Paramount), Pathe News, Don Coo Coo (F. B. O.).

The Public Is Always Keen for Something New and Original — The Last Word in High Class Picture Theatre Entertainment



The Bewitching Singing and Dancing Violinist

HELEN KENNEDY

and Company

A Big Novelty Added Attraction Suitable for Any Picture Theatre

Acknowledged by Both Press and Public to be the Most Versatile Miss on the American Vaudeville Stage

A Real Artist Combined With Beauty, Youth and Personality

Exhibitors wishing to book this act any place in the United States or Canada wire or write
Chas. A. Koster
Nat'l Vaudeville Artists' Club
229 W. 46th St., New York City

Alamo No. 2—
Film Numbers—The Ten Commandments (Paramount), Prairie Pirate (Producers Distributing Corp.).
Tudor Theatre—
Film Numbers—Two Fisted Jones (Universal), and Century comedy (Universal), Her Marriage Vow (Liberty), The Bloodhound (F. B. O.), and a Buck-eye comedy (Universal).

CINCINNATI

Capitol Theatre—
Film Numbers — Stage Struck (Paramount), Rests in Peace (Comedy), Pathe Revue, Capitol News (Selected).
Musical Program—Orchestra.
Walnut Theatre—
Film Numbers—The Best People (Paramount), White Wing's Bride (Pathe), News, Topics, Fables (Pathe).
Musical Program—Orchestra.
Strand Theatre—
Film Numbers — The Ancient Highway (Paramount), Call A Cop (Comedy), Pathe News.
Musical Program—Orchestra.
Lyric Theatre—
Film Numbers—Don Q (United Artists), Kinograms (Educational).
Musical Program—Orchestra.
Gifts Theatre—
Film Numbers—Red Hot Tires (Warner Bros)., Oh Buster (Comedy), Kinograms (Educational).
Family Theatre—
Film Numbers—Where Was I? (Universal), I'll Show You the Town (Universal), Fox News.

WASHINGTON

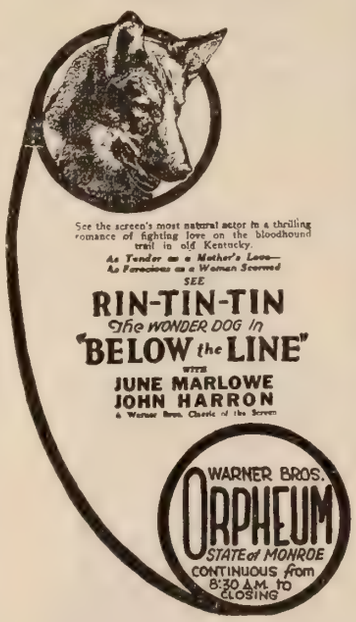
Rialto Theatre—
Film Numbers—The Wheel (Fox), Current Events (Universal), East Side, West Side (Fox).
Musical Program—Babes in Toyland" (Overture), "The Demon" (Special presentation).
Columbia Theatre—
Film Numbers—The Merry Widow (Metro-Goldwyn), Continued.
Palace Theatre—
Film Numbers—Irish Luck (Paramount), Hot Doggie (Educational), Current Events (Pathe), Screen Snapshots (S. R.).
Musical Program—"Echoes from Ireland" (Overture).
Earl Theatre—
Film Numbers — New Brooms (Paramount), Current Events (Educational).
Musical Program—"Humoresque" (Organ solo), "Dixie Ditties" (Orchestra overture).
Strand Theatre—
Film Numbers—The Wrongdoers (S. R.), Current Events (Fox).
Metropolitan Theatre—
Film Numbers—The Man on the Box (Warner Brothers), Current Events (Pathe-Fox), Marionettes (Educational).
Musical Program—"Il Trovatore" selections (Overture).

FOR SALE

700 Haywood-Wakefield Veneer Theatre Chairs. Used less than 90 days. William J. Dunn, Academy Bldg., Fall River, Mass.

KANSAS CITY

Newman Theatre—
Film Numbers—Lights of Old Broadway (Metro-Goldwyn), The White Wing Bride (Pathe), Newman Mirror of the World (Selected), Newman Current Events (Local Photography).
Musical Program—Colonial Selections (Overture), "Charleston vs. Charleston" (Specialty), (Dance Novelty), (Organ solos).
Liberty Theatre—
Film Numbers—The Goose Woman (Universal), Buster Be Good (Universal), Aesop's Fables (Pathe), International News Pictorial.
Musical Program—"Aida" (Overture), Organ Solos.
Royal Theatre—
Film Numbers—The King on Main Street (Paramount), The Misfit Sailor (Educational), Royal Screen Magazine (Selected), Royal Current Events (Local Photography).
Musical Program—Royal Syncopators On Stage (Overture), (Organ Solos).
Mainstreet Theatre—
Film Numbers — The Beautiful City (First National), Pathe News and Educational Short Subjects.
Musical Program—Popular Selections (Overture), Organ Solos.
Pantages Theatre—
Film Numbers—The Last Edition (F. B. O.), Fox News and Fox Short Subjects.
Musical Program — Atmospheric Selections (Overture), "Songs a la Burlesque" (Organ Novelty), Organ solos.



The eye can't miss the message in this layout for "Below the Line" (Warner Bros.) used by the Orpheum, Chicago, and the message is well represented in the copy.

SAN FRANCISCO

California Theatre—
Film Numbers—Coming of Amos (Producers Dist. Corp.), On Edge (Educational), International News; Nature's Grandeur (Scenic)
Musical Program — "Enchanted Music Store" (Special Singing, Dancing), "Gavotte" (Violin), "Spancola" (Spanish Melodies).
Loew's Warfield Theatre—
Film Numbers—Classified (First National), Framed (Educational), International News, Kinograms.
Musical Program—"Idea" (Presentation).
Granada Theatre—
Film Numbers—Irish Luck (Paramount), Good Morning, Madame (Pathe), Pathe News.
Musical Program — "Ireland" (Special Presentation), "Irish Melodies" (Organ).
St. Francis Theatre—
Film Numbers—The Phantom of the Opera (Universal), Uneasy Three (Educational), Kinograms.
Musical Program—"East" (Overture), "Second Act from Faust" (Duet).
Cameo Theatre—
Film Numbers—Storm Breaker (Universal), On the Go (Fox), International News.
Musical Program—Special Stage Acts.
Imperial Theatre—
Film Numbers — Little Annie Rooney (United Artists), Continued.
Union Square Theatre—
Film Numbers — Bustin Through (Universal), Spanish Romeo (Fox), Screen Snap Shots (S. R.).
Musical Program—Vaudeville.
Golden Gate Theatre—
Film Numbers—If Marriage Fails (F. B. O.), Hot and Heavy (Educational), Bobby Camp and Co. (Educational), Pathe News and Fables.
Musical Program—Vaudeville.



One of the "Seven Keys To Baldpate" formed the frame for an ad on the MacLean vehicle for Paramount at the Strand, Birmingham.



Poster design adapted to a newspaper display for "Red Hot Tires" (Warner Bros.) and used in two-column measure by the Circle in Cleveland.

BOSTON

Beacon Theatre—
Film Numbers—That Royle Girl (Paramount), When Husbands Flirt (Columbia), Comedy (Educational), News (International).
Musical Program—Overture, organ.
Fenway Theatre—
Film Numbers—That Royle Girl (Paramount), When Husbands Flirt (Columbia), Fables (Pathe), News (Pathe).
Musical Program—Overture, organ.
Gordon's Washington Street Olympia Theatre—
Film Numbers—The Unguarded Hour (First National), Comedy (Educational), News (Pathe).
Musical Program—Dance Revue, "See America First," Vaudeville.
Loew's State Theatre—
Film Numbers—The Merry Widow (Metro-Goldwyn-Mayer), Comedy (Pathe), News (Pathe).
Musical Program—Overture, orchestra and organ.
Metropolitan Theatre—
Film Numbers—The Vanishing American (Paramount), News (Pathe).
Stage Special—Beethoven's "Moonlight Sonata."
Musical Program—Overture, orchestra and organ; interlude "Navajo."
Modern Theatre—
(Same Program as Beacon Theatre.)
New Boston Theatre—
Film Numbers — East Lynne (Fox), Laughing Ladies (Pathe), News (Pathe).
Musical Program—Overture, orchestra and organ.

Exhibitors Service Bureau



Cutouts more effective than the real thing in this lobby for Paramount's "New Brooms." A simple but attractive arrangement designed by Manager Rodney Brush for his presentation of the William de Milie production at the Galax treatre, Birmingham, Ala.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

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Leo A. Landau, Lyceum theatre, Minneapolis.

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Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

W. C. Quimby, Managing Director, Strand Palace and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Sidney Grauman, Grauman's theatres, Los Angeles.

: : THE CHECK-UP : :

Weekly Edition of Exhibitors' Box Office Reports

Productions listed are new pictures on which reports were not available previously.

For ratings on current and older releases see MOTION PICTURE NEWS—first issue of each month.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

TITLE	Poor	Fair	Good	Big	Value	Length
FAMOUS PLAYERS						
Lovers in Quarantine	—	4	6	1	62	6,570 ft.
Seven Keys to Baldpate	—	2	10	—	65	7 reels
FIRST NATIONAL						
Dark Angel, The	—	—	10	1	73	7,311 ft.
Live Wire, The	—	4	8	2	66	6,850 ft.
METRO-GOLDWYN						
Exchange of Wives	—	4	10	1	64	6,300 ft.
Midshipman, The	—	—	9	3	78	7,489 ft.
PROD. DIST. CORP.						
Hell's Highroad	—	5	3	2	61	6,084 ft.

George E. Brown, Managing Director, Loew's Palace theatre, Memphis, Tenn.

Louis K. Sidney, Division Manager, Lowe's theatres, Pittsburgh, Pa.

Geo. Rotsky, Managing Director, Palace theatre, Montreal, Can.

Eddie Zorn, Managing Director, Broadway-Strand theatre, Detroit.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, Ohio.

Joseph Plunkett, Managing Director, Mark-Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, T. D. & L. theatre, Glendale, Calif.

Claire Meachime, Grand theatre, Westfield, N. Y.

Ace Berry, Managing Director, Circle theatre, Indianapolis.

See the Complete Check-Up on Pages 2772-73



"Toyland" number used as presentation for First National's "New Toys" at the Rex, Eugene, Ore. Act featured mechanical doll dance, dancer entering stage from large box in center, and opened by children shown in scene, a nursery setting of simple design.

A Model 'Good Will' Campaign

Collins Stresses New Theatre's Benefits to Paragould in Drive Preceding Capitol Opening

IN the campaign which preceded the opening of the Capitol Theatre in Paragould, Ark., John A. Collins, who is a brother of Eli Whitney Collins, president of the M. P. T. O. of Arkansas, emphasized the benefits which would accrue to the town through the activities of this new, modern and beautiful theatre. In other words, Collins was selling his theatre as an institution that would fill an important place in the community life of Paragould, an institution brought about with a view to enriching the town, rather than merely a place where the pictures of such and such stars or directors or authors would be on view. Though he had booked at the time several outstanding screen attractions, Collins mentioned them in his advertising in such a way as to derive the full benefits of their popularity but at the same time in a manner which affirmed his statements that the Capitol would cater to the wishes and tastes of the people it was built to serve.

The institutional copy he used in some of his ads is reproduced here, for it should be of interest to exhibitors generally and especially to exhibitors who are giving more attention to this phase of selling a theatre to the community.

Public relations has been a dominant factor in the operation.

In a three column advertisement, Mr. Collins brought the institutional phase of advertising to the fore. In a box in one corner of the ad was this message:

"**Meet the Motion Picture Exhibitor, the Merchant who Makes Life Brighter and Business Better in Paragould.**"

Another message to the public in this same ad reads:

The best exhibitors everywhere not only want to show what their patrons want to see, but they want their theatres to assume their rightful place in town, namely, the entire community's meeting place for life as its most enjoyable.

Your exhibitor seeks nothing better than your criticism and comment on programs that he so carefully selects. Encourage him in his work by regular patronage and hints as to your taste. Don't leave him in the cold to guess at your opinons.

The message then continues:

Paragould is a Richer Place with Such an Institution as the CAPITOL THEATRE. John A. Collins is your representative of the world-wide film industry in your section.

Novel Contest for "Iron Horse" In Boston

A novel newspaper contest to exploit "The Iron Horse" was successfully used in Boston, where the Telegram printed a series of short articles under the heading "Their Hero Son." A supplementary line explained that the three words in the title comprised a contest in which boys and girls were invited to participate for passes to see a big motion picture, the title of which could be spelled out by transposition of the letters in the line "Their Hero Son."

There was a condition providing that each boy or girl receiving a pass for correct solution of the puzzle would have to be accompanied to the theatre by a parent or guardian.

College Colors On Tags For "The Unholy Three"

How to utilize a big college football game effectively for motion picture theatrical exploitation was demonstrated by Manager Russell A. Bovim, of Loew's Regent theatre, Harrisburg, on November 7, when the Gettysburg and Dickinson college elevens clashed and attracted a crowd of close to 10,000 spectators to Island Park, in that city.

Bovim had thousands of placards printed, —half in the red and white colors of Dickinson and half in the orange and blue of Gettysburg,—and distributed them to the crowds assembled prior to the game. On one side of each card was an attractive announcement of the fact that Lon Chaney and "The Unholy Three" were to be the attraction at Loew's Regent. To each card was attached a string to fit through the coat lapel, so that when the spectators lined up in the stands at the football field both sides of the gridiron were a seething mass of advertisements for the theatre.

Typists Compete In This Stunt For "Lightnin'"

A speed contest for typists introduced some new angles of exploitation when it was put on in Boston by the Underwood Typewriter company in conjunction with the Tremont Temple presentation of "Lightnin'." The stunt attracted widespread notice. Prizes of passes were awarded typists who completed in five minutes or less, with a minimum allowance of errors, a 240 word treatise on how "Lightnin'" was filmed.

The Underwood company set up several machines at its offices, but the response was so general that twelve more typewriters were pressed into service for use by candidates for the "Lightnin'" prizes. The contest was announced by a broadside distributed through office buildings.



A flashy display made by mounting a retouched cut-out from 24-sheet in lobby, used at the Strand, Knoxville, by Manager W. F. Brock for Warner Bros. "The Limited Mail." An added touch of realism was given by a device made of sand-paper blocks and a bell, which was motor driven and simulated the noise of a locomotive starting. The bell was sounded at the start of each performance.

Horseback Riders Parade For "Black Cyclone"

Though "Black Cyclone" has been exploited with many novel and highly effective stunts, including a contest in which ponies were the prizes for children, there have been few single stunts which surpassed in publicity value the parade of horseback riders staged in Omaha by the management of the Sun Theatre.

The parade was organized through cooperation with three riding academies in the city and rapidly grew to include many individuals who participated as volunteers.

In effect the parade was a small-sized circus procession. Mayor Dahlman and a police escort headed the line and were followed by ladies and gentlemen, many of them prominent in Omaha social circles, who pride themselves on their mounts and horsemanship.

The parade of fine specimens of horseflesh attracted the attention and brought onlookers into a good frame of mind to appreciate the "Black Cyclone" float which drew up in the rear. Large cut-outs of the Pathe posters on the horse feature were the dominent note on the float. The parade stunt drew newspapers news space in addition to the word-of-mouth comment it started in all parts of the city.

Test to Identify "Phantom" Voices Over Radio

A radio contest was introduced with the "Phantom of the Opera" broadcasting stunt at Fort Worth in connection with the presentation of the picture at the Rialto Theatre. Local music clubs were interested in the contest and named members to represent their organizations.

The broadcaster announced that on such and such a night Phantom voices would sing selections from the operas, and that radio fans were to vote on the one having the most pleasing voice. The winner of the contest was engaged to sing at the theatre for two nights. This contest aroused interest in a very large area aside from the town from which it was broadcast.



A novel display of shoe styles used in a tie-up for the Majestic theatre, Butler, Pa., for Paramount's "The Trouble With Wives." Arranged by Manager M. M. Wear of the Majestic.



Johnny Hines says Bon Voyage to M. A. Lafayette, driver of the "Driverless Car" which C. C. Burr is sending across the continent to exploit the Hines features released by First National.

Hines Car On Way To Coast

"Driverless Car" Will Ballyhoo Star's Features From New York To Los Angeles

"THE DRIVERLESS CAR," originating as a ballyhoo for Johnny Hines in "The Speed Spook" and which proved an exploitation sensation in several cities in the east, has started on a trans-continental tour to publicize the star's new features for First National.

Wherever this unique automobile has gone, it has caused comment of a most unusual box-office nature, since the car wends its way in and out of the heaviest traffic with no driver visible at the wheel. This car has been so constructed as to have the entire steering mechanism and driver's seat hidden beneath the cowl.

The car is under the guidance of M. A. Lafayette, who has driven it for upwards of 100,000 miles during the past year. He left for Wilmington, Delaware, last Monday as the first leg on its journey. The cities in which the "driverless car" will appear and remain for a period of from three to six days are as follows: Wilmington, Del.; Fredericksburg, Richmond, Newport News, Norfolk, Va.; Henderson, Durham, Raleigh, Winston-Salem, Charlotte, Asheville, N. C.; Spartanburg, Columbia, Charleston, S. C.; Augusta, Savannah, Macon, Atlanta, Ga.; Knoxville, Chattanooga, Nashville, Tenn.; Florence, Birmingham, Montgomery, Mobile, Ala.; New Orleans, Monroe, Shreveport, La.; Natchez, Jackson, Vicksburg, Miss.; Beaumont, Houston, San Antonio, Austin, Waco, Ft. Worth, Dallas, Wichita Falls, Texas; Chicasha, Oklahoma City, Tulsa, Bartlesville, Okla.; Wichita, Hutchinson, Dodge City, Kan.; La Junta, Pueblo, Colorado Springs, Denver, Loveland, Colo.; Cheyenne, Wyo.; Salt Lake City, Ogden, Utah; Pocatello, Idaho Falls, Boise, Nampa, Lewiston, Idaho; Baker, Pendleton, Portland, Salem, Corvallis, Eugene, Marshfield, Grants Pass, Ore.; Walla Walla, Spokane, Wanatchee, Seattle, Tacoma, Olympia, Wash.; Redding, Chico, Marysville, Sacramento, Stockton, Oakland, San Francisco, San Jose, Santa Cruz, Madera, Fresno, Visalia, Porterville, Bakersfield, Los Angeles, Santa Ana, San Diego, Calif.

Arrangements have been made whereby advance and current stories concerning the car and its mission are being sent daily by Dave Weshner of C. C. Burr's office to both newspapers and exhibitors in each key city visited by the car. According to the route planned and the comprehensive tie-ups effected, it is expected that the "driverless car" will spend a complete year on its itinerary.

Models Show Latest Bobs at Warner Theatre, N.Y.

Fifth Avenue beauty specialists tied up with the Warner theatre in New York in a novel exploitation stunt for "Bobbed Hair." The arrangement resulted in a demonstration on the stage of the latest fashions in bobs, displayed by six living models furnished by the beauty shops.

On Monday of "Bobbed Hair" week the Warners gave a matinee for "Bobbees." Thirty thousand throwaways, distributed about the city, announced to every possessor of a bob that "Your Hair Is Your Ticket," and girls with abbreviated locks presented themselves in numbers sufficient to pack the house.

The next morning there was a matinee for the unbobbed. Despite a widespread impression that the New York girl who is not bobbed is almost non-existent, the theatre was again crowded.

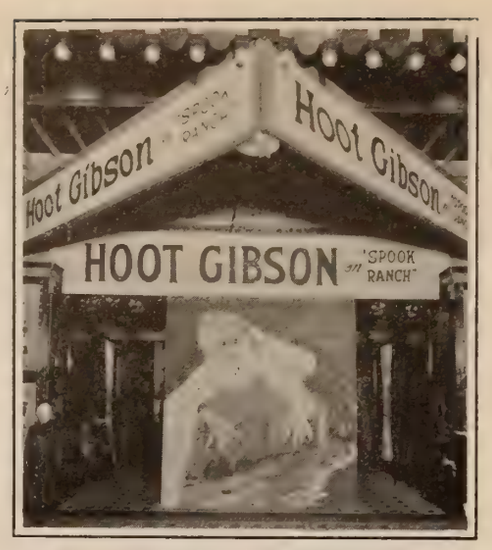
Not only at the two special matinees but at two regular performances daily this exhibition of living models, with an accompanying "lecture," was given as a prologue.

Gets Radio Tie In Drive For "The Midshipman"

Radio figured importantly in the campaign which was conducted in Augusta, Ga., by Manager F. J. Miller of the Modjeska Theatre for "The Midshipman." Miller obtained the co-operation of the Atlanta Journal and became the announcer at the latter's broadcasting station in Atlanta. The stunt was localized through the assistance of the Augusta Herald, which ran a story featuring the fact that Miller would be the announcer of the program to be received at the Modjeska Theatre, where a receiving set was rigged up in the lobby. The lobby display featured a shadow-box extending across the front depicting a marine scene with a cut-out of Ramon Novarro in the foreground. Another feature of Miller's "Midshipman" campaign was the distribution of 1,000 heralds, 500 through the mail and the balance by hand.

In Oklahoma City, Manager Pat McGee of the Criterion, exploited "The Midshipman" with a "want word" puzzle tying up with the classified ads in the Oklahoma News, which printed front page announcements which included dashes to which certain "wanted words" could be found in the classified section. Officers of the Navy recruiting station in the city were guests of the house—a stunt on which the News also co-operated.

Crossword puzzle contests are still proving effective in exploiting pictures. A contest held recently in Annapolis, Md., in connection with the showing of "The Midshipman," at the Republic Theatre, drew replies in such quantities that the number of tickets offered as prizes was increased from ten pairs to twenty-five. A special window display of the new song hit by Ted Barron, "The Midshipman," popularized both song and picture. The song was sung and played both at the leading music store and at the theatre accompanying the pictures throughout the week.



Combination display for Universal's "Spook Ranch" and the Hallowe'en season, used by Manager Bert Jordan at the Majestic, Memphis.

Charleston Contests Score At St. Louis Theatres

The Charleston craze has struck St. Louis and all of the leading local theatres with the exception of the dramatic houses have staged or announced Charleston contests.

The Missouri Theatre hooked up such a contest with the St. Louis Times, an afternoon newspaper, while the Grand Central also put on a city championship in co-operation with the St. Louis Star.

Loew's State Theatre staged its contest the week of November 9-13 and the Orpheum, leading vaudeville house, has also fallen into line.

In addition to a number of valuable prizes Loew's State has held out the inducement of an opportunity for the winning couple to land a contract to tour with Raymond Fagan's Symphonic Dance Orchestra.

Pates And Keys Lead In Stunts for "Baldpate"

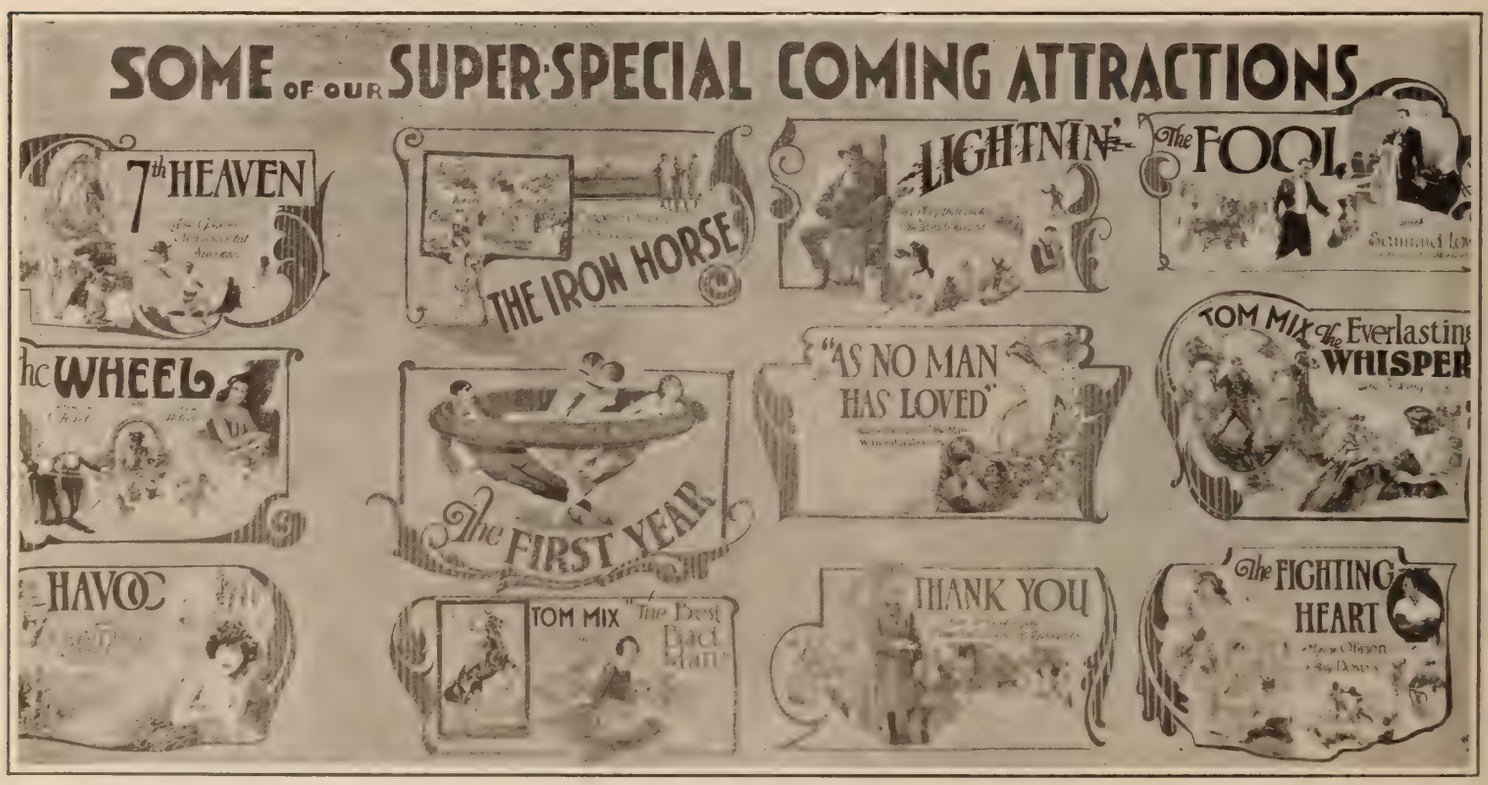
Exploitation stunts which have been staged in the larger campaigns for "Seven Keys to Baldpate" have featured the obvious elements, keys and bald pates. Several good ideas have been brought forth from the bag of established showmen's tricks for the picture and they are reported to have gone very well in the instances which will be related below.

Manager H. L. Williamson of the Superba, Raleigh, N. C., distributed seven hundred keys. In accordance with the old plan he "lost" these, but put a new angle on the idea when he advertised that a chest on display in the window of a local hardware store could be opened by certain of the keys and that the chest would be on display in the lobby of the Superba during certain hours of the day. The hardware company furnished the keys and were credited with having done so on the tags attached to the lost articles.

The same idea in almost every particular, was used also by Manager D. Roscoe Faunce at the Strand in Birmingham. Faunce, however, had a special display representing a door equipped with a lock which could be opened by certain keys. The keys, in this case also, were supplied by a local store.

C. T. Perrin, manager of the Sterling theatre in Greely, used the baldheaded idea for his stunt. Perrin offered a complimentary ticket to any man who would step into the lobby and display a bald head on Thursday, the opening day of the engagement. The announcement, which was carried in newspaper ads, brought a response of twenty-five men who claimed passes by giving a public exhibition of their hairless skulls.

Aside from the stunts as related, these theatres used their standard advertising on the "Seven Keys to Baldpate" attraction.



George Powell's effective lobby billboard of coming attractions in which cut-outs from the Fox annual trade paper insert were used attractively. The board was mounted in the lobby of the Halsey, theatre, Brooklyn, N. Y., which is managed by Powell.

Policemen's Contest With "The Making of O'Malley"

With the showing of "The Making of O'Malley" at the Empire theatre, Montgomery, Ala., Manager H. C. Farley pulled an unusual stunt in the form of a popularity contest in favor of Montgomery's policemen.

Farley persuaded the City Commission to proclaim the week of the picture's run as "Courtesy To Cops Week." Then he had the Montgomery Journal sponsor a contest to find the most popular and courteous policeman in the city.

The contest proved equally advantageous to both theatre and newspaper, the latter going so far as to say it was the most successful contest ever staged, receiving more attention than any contest ever pulled off by the paper.

Color Lobby Cards Issued With DeMille Production

Produced by a new photographic color process, the lobby cards which Producers' Distributing Corporation are issuing in connection with "The Road To Yesterday" are especially attractive and strike a new note in richness for this type of exhibitor aid.

The photos are in brilliant, yet softly and delicately blended colors. The sets consist of eight 1 x 14 and two 22 x 28 scene reproductions on embossed mats with the captions in script type. When mounted in frames they form the most attractive and the richest looking lobby displayed yet devised for motion picture exploitation.

Man On Throne Ballyhoos For "He's A Prince"

Manager Hammerslough's ballyhoo for "He's a Prince" at the Broadway Theatre in Newburgh, N. Y., featured a man seated on a throne, which was erected on a motor truck. The "prince" wore royal robes and was distinguished by a mustache similar to Raymond Griffith's. At his side was a trumpeter, who blew calls now and then to attract additional attention to the float. The truck was bannered with billing for the picture and the theatre.



Window poster used in vacant store for exploitation of the showing of "Romola" (Metro-Goldwyn-Mayer) at the Nemo theatre in Johnstown, Pa.



The police of Macon, Ga., co-operated with the Rialto theatre in that city in exploiting First National's "The Making of O'Malley." The cops gave demonstrations in front of the theatre to boost the show.

"Miss Paramount" Visits City

Chronology Of Two-Weeks' Activity Of "Exploitess" For Theatre In Reading

NOTABLE for the thoroughness of its execution more than the novelty of the idea (though even the conceit was entirely original in the town in which this stunt was staged) was the two weeks of advertising for the Capitol, at Reading, Pa., in the interest of Paramount pictures. The schedule of "Miss Paramount," the visitor whose presence in Reading was surrounded with every device to excite interest in her, may be of interest to showmen as an illustration of the number of stunts that can be used in conjunction with an exploitation idea of this kind, and for that reason is set forth here.

"Miss Paramount," who was brought to Reading by William Mendelssohn of the Paramount exploitation department in order to work up interest in the re-opening of the Capitol Theatre, formerly the Hippodrome, arrived in the city on September and remained until October 10, the opening date of the theatre, which presented "The Man Who Found Himself." From the date of her arrival, "Miss Paramount's" daily activities were as follows:

Monday — Miss Paramount arrived at Reading station 12:10 noon. Met by personnel of State theatre, newspaper men. Toured the city in a Marmon car beautifully decorated. Car and floral decorations furnished gratis by local dealers. Evening made talk at Capitol, Rajah and Orpheum theatres.

Tuesday — Visited hospitals and distributed flowers to the bed-ridden children. Attended dance for disabled war veterans at Moose hall. Guest Crystal restaurant for luncheon. Guest of the DeLuxe Beauty Parlor. Made two appearances at two theatres.

Wednesday — Made shopping tour. Distribution of 2,000 roses and announcements of opening of new State theatre: 5,000 announcement cards distributed. Made talk over radio station WRAW and sang "Susie," stating that it was dedicated to Bebe Daniels productions, "Wild, Wild, Susan."

Friday—Toured the city distributing announcement cards of opening. Made curtain talks at theatres.

Saturday — Made new announcement at theatres regarding change of opening date to October 10 instead of October 12.

Monday—Toured the city.

Tuesday — Visited industrial plants, the Berkshire Hosiery Mills, having 7,600 employes. Distribution of announcement cards and short talks on Paramount pictures in each important department particularly where women were employed. Guest of Sisterhood of Temple Sholem where short talk was given on Paramount pictures and sang several songs.

Wednesday — Arranged tie-up for shopping tour in connection with the Reading Tribune, securing front page stories daily. Resulting in a two page merchandise tie-up. Luncheon at Galen Hall hotel as guest of the Pennsylvania State convention of Kiwanis clubs. Guest at Grand Ball Kiwanis club.

Thursday—Shopping tour continued. Announcements distributed and broadcasting over station WRAW.

Saturday—Opening of theatre at 1 p. m. Miss Paramount escorted from hotel to theatre by motorcycle policemen leading her car. Miss Paramount's costumes, both afternoon and evening, for appearances at opening were furnished by local merchants. Diamonds valued at $20,000; furs at $2,500; afternoon frock, $175 and evening gown. $250.

Advertising campaign—Advertising campaign in Reading Times, Tribune and Eagle. Secured cooperative builders' and contractors' page in Times. Secured two page spread of Miss Paramount shopping with the Tribune.

Ad sales material—20 twenty-four sheets, 250 one sheets, 200 window cards and 3,000 herald

Pennsylvania Houses Score With Costume Contests

Picture theatres throughout Central Pennsylvania made good use of the Hallowe'en season for exploitation purposes, many of them arranging prize contests, among their patrons, for masquerade costumes. In Reading on Hallowe'en night, the State theatre held a masquerade party in which it offered six prizes, for the best fancy dress costume and best comic make-up, respectively; prizes were given for second honors in these two branches of competition, and there also were prizes for third places. The feature attraction was the Paramount film, "The Street of Forgotten Men."

In the Capitol, Reading, where "The Only Woman" was the film attraction, there were similar contests with similar prizes, and at the Arcadia, in the same city, a special Hallowe'en carnival for kiddies was held in the morning. This included a costume contest. Community singing was featured.

On Friday night of Hallowe'en week, in Altoona, at the Orpheum, a Mummer's contest was held after the first night show. There were cash prizes and theatre tickets for the best costumes at the Colonial, in the same city. On Saturday night Manager Ferenbaugh arranged a Charleston contest which was supervised by Miss Gladys Darling, a professional dancer.

In Harrisburg the Victoria theatre conducted a Charleston contest every night during Hallowe'en week, in which there were prizes, and on Friday night at the Majestic there were costume contests in which three prizes were awarded. There was a big amateur and Charleston contest in the Maryland theatre, Hagerstown, on Friday night.

McDonald Screens "Lost World" At Dallas Zoo

In addition to a good sized newspaper and billing campaign on "The Lost World," Manager McDonald and Publicity Director Jones of the Melba, Dallas, Tex., put over a stunt which netted the theatre and attraction an unusual amount of valuable publicity.

With the permission of Dallas' Mayor and Park Commis ioner, a special screening was held for the animals at the zoo. The stunt was pulled off on a night preceding picture's opening, with representatives of the press in the audience. Staff photographers of the newspapers took pictures of the animals and the moving picture lay-out, which were used by the papers in the printing of special stories.

The photoplay was announced a week in advance by special trailer on the screen, in theatre close-up, and through lay-outs and daily stories in the newspapers. Size of theatre ads was increased daily until Saturday and Sunday when they reached three tens. Five hundred window cards were placed in city windows and also in outlying districts. Fifteen thousand rotos were distributed from house to house, and in small towns near Dallas. One hundred three-sheets were posted a week and a half prior to opening, and 10 large exchange photos framed and placed in prominent locations. Large cut-outs of animals in the photoplay were grouped in lobby a week in advance.



Life-size statue of Hoot Gibson designed by O. L. Meister, manager of the Whitehouse theatre, Milwaukee, and used for Universal's "The Calgary Stampede." Meister intends using the statue as a display during all his future showings of Hoot Gibson pictures.

Man and Boy Ballyhoo "A Son of His Father"

Newburgh's interest in "A Son of His Father" at the Broadway theatre, was stirred by the sight of a man on horseback riding through town followed by a little boy mounted on a pony carrying a banner reading: "I Am A Son of My Father"—Now Playing at the Broadway theatre."

Worthy of special mention is the story prologue Manager Hammerslough presented in connection with the picture, called "At the End of the Road." In a western setting, attired in western costumes, a young man and woman accompanied by a child, told of their joyous return to Arizona in song.

The presentation was an emphatic hit, receiving as many as five curtain calls at each performance.

Distributed Apples Tagged For "Enticement"

Joel Levy, manager of the Capitol, Reading, Pa., selected the symbol of enticement for his main stunt on First National's "Enticement." Levy obtained a load of apples and packed them into individual pink boxes on which he had inscribed, in fancy type the following inscription: "Within this box is the apple Eve enticed Adam with. Eat it with Pleasure and our compliments and be enticed to 'Enticement,' which we play the entire week of October 5th, at Wilmer and Vincent's Capitol Theatre, the house of recognized preeminence." A herald of the show was also placed in each box.

"Lucky Horseshoe" Hidden In Theatre

The "treasure hunt" stunt was brought home to roost so to speak when the management of the Franklin Theatre at Oakland, Cal., advertised that each day of the run of "The Lucky Horseshoe," a gilded horseshoe would be hidden some place in the house. Each day before the theatre opened the horseshoe was hidden under seats or in some other part of the auditorium accessible to patrons.



An example of interior "advance billing" which harmonizes with the decorative scheme of the house. Used by E. R. Rogers, manager of the Tivoli, Chattanooga, Tenn., as advance exploitation for Paramount's "The Coast of Folly." The cut-out above the banner is from stock paper.

Exhibitor's Idea Exchange

According to Lowell Cash

Manager of the Kinsman theatre in Cleveland, the "revival week" is in his bag of tricks since his profitable experiences with the stunt last summer, when he tried it out for the first time at the Kinsman, and where it went over with astonishing results.

Not only was business good, but letters which Cash received after the engagement, showed that people came from all parts of the city to see their favorite picture revived. People came from the extreme suburbs, as the letters indicated. Many wrote to Cash asking for revivals of particular pictures.

He heralded the approach of the revival week for four weeks prior to its coming. Teaser ads in the newspaper, slides on the screens and such means were employed. His program of seven daily changes consisted of "Manslaughter," "The Miracle Man," "Way Down East," "Humoresque," "Orphans of the Storm," and "The Three Musketeers."

According to E. K. Shelton

Advertising manager of the Cockrill Theatrical Enterprises, New Castle, Indiana, a window display featuring a miniature boxing ring was a highly effective attractor for "The Knockout" when it played the Princess theatre. The display was in a cigar store window and contained a miniature boxing ring, painted white, with two miniature cut-outs, posed as if boxing, one of Dempsey and one of Tommy Gibbons. The other pictures are all of some of the famous and best known pugilists. In the background we had a stool, towel and bottle to represent articles used at a match and to add local color. The boxing gloves hanging from two corners of the ring complete the thought and centers it on the card in the background.

According to J. Glenn Caldwell

Manager of the Princess, Aurora, Missouri, you are likely to have a panic if you serve up any realistic noises as an accompaniment to the scene where the cathedral crumbles in "The Ten Commandments." Caldwell should know, for the falling of a patch of plaster from the ceiling of the lobby of the Princess during the progress of the scene mentioned started his audience in the direction of a real stampede, which was averted only by some quick action by several men who stood up on seats and assured the crowd that everything was alright and the flashing on of the auditorium lights by Manager Caldwell.

"This," he says "is something new in effects that hasn't been tried before and if you know of any exhibitors that would like to give their patrons a real thrill just tell them to duplicate the accident that happened to us."

According to Manager Partos

Of the Rialto Theatre, Erie, Pa., the song fest is a novelty which his patrons enjoy and applaud. Partos uses slides of popular melodies and with Mrs. Partos at the piano the audience joins in the songs. Among the songs which he used on a single program were: "My Old Kentucky Home," "Carry Me Back to Ol' Virginny," "Old Black Joe," "Dixie Land," "Follow the Swallow Back Home" and "Swanee River."

The fest, he says, permits the patrons of the house to try out their voices and promotes the intimate spirit which makes for success, especially in the case of a community theatre.

Help—

yourself to any idea you want and can use that you find in the EXCHANGE — and welcome to it. Exhibitors who have put their ideas in here did it for the purpose of passing around the stunts that made money for them and might make money for you. So HELP yourself, but at the same time think of the others—in a word be

Helpful—

and put in some ideas that you have used successfully yourself, so your fellow showmen can benefit by them. If you take out one or two or several ideas every time you rummage about in the EXCHANGE that will be a great record for the EXCHANGE. If you put in an idea every now and then (and whatever you send to this department will be published—your sending it being sufficient guarantee of its worth) that will be even

Helpfuller!

According to Harry Rosenthal

Of the Ohio theatre, Ravenna, O., one of the sure-fire ways of building good will is for the theatre man to take an active part in civic and social movements and one of the easiest ways to do that is to induce organizations to use the theatre for the promotion of their financial funds or membership lists.

When the "Y" was in financial stress, he turned his house over to the Y. M. C. A. The "Y" sold their own tickets and ran the performance. All Rosenthal did was to book the show for them. The results were way above expectations.

Several churches have availed themselves of Rosenthal's public spirit and have given benefit performances at his Ohio theatre. The Ravenna Chamber of Commerce staged a benefit show there. These benefits have created a bond between Rosenthal and almost every organization in his city. It has made his theatre the source of benefit to the entire community. And most of the folks that came for the special shows have kept coming as regular customers. Giving a series of benefits has been cheap advertising, considering the advantages gained.

According to A. C. Kadlowec

Of the Orpheum Theatre, Akron, O., his prize drawing contest used in connection with "The Freshman" was a good money-getter for the theatre and won the praise of the newspaper editor who tied in with the stunt as a good bet from the newspaper's standpoint. There were over 250 drawings of Harold Lloyd submitted in the contest, which was open to everybody in Akron. There were cash prizes for the first, second and third drawings and a pair of passes to "The Freshman" as awards for the next best 25. The newspaper artist and two editors acted as judges.

According to R. J. La Voise

Manager of the Strand, Huntington, West Virginia, the campaign which helped him set a new house record with "Don Q" was lined up as follows: For my street ballyhoo I had a young man in Spanish costume on horse dressed as Fairbanks, holding banner reading: Strand Theatre now playing Douglas Fairbanks in "Don Q."

Had my ushers dressed in Spanish costume, lobby decorated in Spanish colors of red and yellow; also had window display tie-up with four book stores on sale of book and three department stores.

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents.

Wanted

AT LIBERTY. -- Scenic artist with extensive experience in prologue and high class presentation work; will go anywhere. Milo B. Denny, "Den," 1364 Third Ave. W., Cedar Rapids, Iowa.

ORGANIST.—Young man; very successful record; large library; conservatory education; any make organ, but prefer unit; tricks and imitations; song slides if wanted; theatre and organ must be good; available short notice. C. Clarence, 309 S. Dithridge St., Pittsburgh, Pa.

THEATRE OWNERS OF AMERICA, you want this man; 20-year highly experienced manager and projectionist; now at liberty. Raymond Laurie, Cape May, New Jersey.

YOUNG MAN, thoroughly capable, with broad experience about exhibition end of business, desires position as manager of motion picture house somewhere in the middle west or west coast preferred. Box 550, Motion Picture News, New York City.

WANTED.—To buy or lease theatre; one with stage preferred; in city of not less than 5,000. Address, Box 520, Motion Picture News, New York City.

FEATURE ORGANIST wishes steady position; first run theatre; 10 years' experience; 4 years, organ factory; play any make organ; complete library for perfect musical accompaniment; prefer position both playing and organ maintenance; not an "organ jazzer;" expect fair salary if you are looking for an organist who understands your musical needs. Wire or write, Frank C. Howard, Rialto Theatre, Pueblo, Colo.

EXPERT OPERATOR and Electrician with 9 years' experience in big houses; married; wants to locate at once. Address, Operator, Box 282, Mason City, Iowa.

ORGANIST.—Experienced. References. Minimum, $60 six (6) days. Worth investigating. Now employed. Box 390, Motion Picture News, New York City.

THEATRE MANAGER AVAILABLE.—35 years of age; 14 years in business, both in United States and Canada; 9 years in present theatre as manager; best of references; or would lease or buy; mention size theatre; what have you to offer? New England preferred. Box 540, Motion Picture News, New York City.

WELL KNOWN PICTURE THEATRE MUSICAL DIRECTOR of national reputation is contemplating new connection by the new year; has been for years featured attraction in some of the finest theatres in America; exceptional references from some of the most successful and largest theatre owners in United States; will consider offers from the highest class moving picture theatres only; if you are looking for a permanent box office attraction, wire or write Box 5, Motion Picture News, Security Bldg., Hollywood, Calif.

HIGH CLASS CARTOONIST, artist and camera man; must be experienced in Bray and other popular systems of animation; write fully first letter for immediate connection. National Film Studios, 311 So. Sarah St., St. Louis, Mo.

YOUNG MAN with considerable experience in various phases of the picture industry, extending from coast to coast, would like to associate with reputable producing organization; recent connection afforded opportunity to visit over 3,000 theatres to study conditions, obtain exhibitors' reports on pictures and exploitation ideas, together with previous experience around studio. Box 560, Motion Picture News, New York City.

For Sale

MOTION PICTURE SUPPLIES.—December pre-inventory sale of used motion picture machines, theatre supplies, frames, etc.; send for bargain list. Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo.



Action features the displays which have been used for "The Pony Express" (Paramount) as illustrated by the ads of first-run houses on this picture. The stock cuts and a close adherence to the suggested layouts in the company's press book are a notable feature of these displays, which include ads used by the Loew's Mall, Cleveland; Arcade, Jacksonville; Plaza, St. Petersburg, Fla.; Empire, San Antonio; Queen, Houston; Victory, Denver, and Royal, Kansas City.

Opinions on Current Short Subjects

"East Side, West Side"

(Fox—Two Reels)

(Reviewed by Edw. G. Johnston)

AS the first of a new series of Fox Comedies, "East Side, West Side" is most promising and should go over well—particularly so in the larger cities. The story is of the "Abie's Irish Rose" variety and Georgie Harris and Barbara Luddy, both who will be remembered for their work in the Fox Feature, "The Wheel," are the leads. Georgie was formerly an English musical hall comedian, and there's no doubt about his cleverness—and Barbara Luddy makes a mighty winsome Irish lass.

The Cast

Jewish Boy.....Georgie Harris
Irish Girl.....Barbara Luddy
Jewish Father.....George Williams
Irish Father.....Tom McGuire
Crook.....Red Thompson

The Story—Poor business and too many competitors prompt Georgie, an ambitious Jewish boy to persuade his father to move their store from the East Side to the West Side. His first venture in search of a new location is in an Irish neighborhood where members of his race are frowned upon. However, Georgie, with characteristic perseverance, finds a vacant store next to a lunch room conducted by a charming little Irish lass and her mother. The head of this family is a cop and Georgie becomes acquainted when Barbara brings her father's coat to the shop for repairs. Georgie falls heavily for the little Irish girl and becomes a most enthusiastic patron of the restaurant. The cop is very much interested in the capture of a notorious crook and feels that his future is assured if he can but effect the arrest. By the means of a clever subterfuge, after coming in contact with the crook, the Jewish boy presents the criminal to the policeman in the midst of a birthday party. Then, the romance which already has a good start, goes along at top speed.

Summary—Good entertainment, well acted and directed. Should go exceptionally well in the larger cities.

"Cheap Skates"

(Educational-Mermaid—Two Reels)

(Reviewed by Chester J. Smith)

LIGE CONLEY is the featured player in this beach comedy, which is chock full of a lot of fast action, whose speed has a more distinct appeal than its humor. There are some attractive bathing girls in it and many of the usual beach comedy gags are used. Conley is called upon to show considerable versatility, but his comedy strives too hard for laughs. A few humorous situations develop when the cast repairs to the skating rink, but for the most part it is rough knockabout stuff with the various members of the cast showing a keen aptness for some nasty falls on roller skates.

The Cast

The Boy.....Lige Conley
The Girl.....Estelle Bradley
Babe.....Babe Landon

A Jack White production written and directed by Norman Taurog; photographed by Leonard Smith.

The Story. Lige and his party are cavorting around the beach playing various games when they suddenly decide to visit the roller skating rink. There the announcement has just been made that the champion roller skater of the world will make his appearance that afternoon. Lige, an inexperienced skater is taken for the champion and the crowd howls when they think his awkward falls are taken purposely. He is compelled to go through a complete program of stunts before it is revealed that he is not the champion. He is then rushed from the rink with the crowd in pursuit when it is announced he has stolen some money. The girl catches up with them and announces she took the money to avoid trouble.

Summary. A comedy with plenty of action of a rough knockabout type. It may get a few laughs out of some of the situations and gags in the skating rink.

"Bachelors' Babies"

(Educational-Juvenile—Two Reels)

(Reviewed by Chester J. Smith)

THIS juvenile comedy was made ostensibly for the holidays and so far as the kiddies are concerned it will probably hit the mark, particularly if the kiddies catered to are young enough. It is essentially a story for very young children, as the comedy is of a type that could scarcely amuse an older person. There might be a laugh at that, out of Big Boy, the youngster whose work dominates the action.

As might be expected in a picture of this type the whole thing is purely hokum, with the bachelors compelled to entertain the kids at a Christmas party and then all of them masquerading as Santa Claus and getting themselves into innumerable difficulties as the enthusiasm of their guests become fairly aroused.

The Story. The Bachelors' Club session is interrupted by a telephone call for one of the members, who to avert an engagement with one of the fair sex pleads that the club is staging a Christmas entertainment for the kiddies. The girl offers to bring her friends over to help entertain. It then becomes necessary for the bachelors to frame an immediate entertainment, which they do. They round up a gang of youngsters, who immediately upon arrival proceed to make life miserable for their hosts. Eventually the club quarters are literally wrecked with the antics carried out.

Summary. This is a comedy exclusively for younger children and for them it should prove a good attraction around the holidays. Its humor is of a type that would hardly appeal to the grown-ups.

"Wooden Shoes"

(Cranfield & Clark-Holland Scenic—One Reel)

Opens with a Dutch youth discarding his wooden shoes as he enters his sweetheart's home. Hours pass, the shoes grow weary waiting and are seen starting off on a walking tour. Follows a series of extremely pretty views, showing Haarlem, the world's nursery center, with bulbs in full bloom and men and women working in fields. A flight by aero takes in yet more fully the picturesque domain of floral richness underneath. We see the annual Flower Festival with a Beauty Show as a side issue. There is a wealth of beautiful wood and water shots, as well as glimpses of the Hollanders in their quaint native garb, all photographed with painstaking care and admirable technique. Finally the shoes are again shown, tramping back to the threshold of the house, the lover emerges, dons his footgear, waves a last farewell, and disappears down a rustic path in a fadeout of exquisite mist and foliage effects. A charming, artistic little film which should prove a credit to any program. Directed by Abe Meyer.—GEORGE T. PARDY.

"What's Up"

(Educational-Cameo—One Reel)

THE presence of a number of bathing beauties and the use of the various devices around a pleasure park are instrumental in making a fair one-reeler of this comedy which features Cliff Bowes and Rose Shirley. Cliff incurs the wrath of the girl's father before the two men have been introduced. When they do meet officially the father starts chasing Cliff and all of the devices in the pleasure park are utilized. There is plenty of fast action and perhaps some of it will be good for a laugh or two.—CHESTER J. SMITH

"One Wild Ride"

(Pathe—Two Reels)

(Reviewed by Edw. G. Johnston)

Hal Roach and Director Robert McGowan's latest two reeler of "The Gang" contains the usual amount of fun-making. In the first part of the picture the youngsters rig up a strange contrivance and in the latter part, a goodly assortment of thrills are furnished in a wild down-hill ride.

THE CAST

Mickey Daniels, Joe Cobb, Mary Kornman, Farina, Husky Hanes, Jackie Condon.

The Story—Not having an automobile of their own, the "Gang" invent one and turn out a combination of an old "tin lizzie" and a broken down one stepper of a horse. There isn't any motor under the hood so the horse is hitched on in the rear of the car in order to push it along. All the "Gang" with the exception of Farina who toddles on behind, crying for a ride, start off on a tour. The joy ride is brought to a sudden ending with the appearance of the horse's owner. Shortly after this, Farina catches up and climbs in the vehicle, which is on the crest of a steep hill. It starts and Farina is treated to a wild ride down hill that finally ends by a collision with a watermelon wagon.

Summary—Up to the usual standard of the "Our Gang" two reel comedies.

"Hold Everything"

(Pathe—One Reel)

This Hal Roach one-reeler that features Eddie Borden, Katherine Grant and Martha Sleeper is fair comedy entertainment, but is not up to the standard that usually comes out of the Roach studios. To Eddie Borden goes most of the credit for the laughs and they are the old familiar theatre aisle stuff. Katherine Grant and Martha Sleeper, the work of both always standing out, are not given much of a chance to display their talent.—EDW. G. JOHNSTON.

Two "Gag" Writers Added to Hal Roach Staff

Krag Johnson, former newspaper man and lawyer, later connected with various film companies, as scenario writer and "gag" man, and Grover Jones, who began his screen career in the technical department of Universal and who later joined Vitagraph to write a series of comedies for Montgomery and Rock, have been signed for the Hal Roach writing staff by F. Richard Jones, director-general of the Roach studios.

Johnson and Jones will collaborate with others on stories for Charley Chase, Glenn Tryon, "Our Gang," Theda Bara, Lionel Barrymore, and other Roach comedians.

"A Good Program Must Have Novelties"

729 7th Ave. REP-U-GEM New York City

Edwin Miles Fadman, Pres.

Short Subjects and Serials



Comedy moments from the Universal Gump two-reeler titled "Andy's Lions Tale."

Comedies Top Pathe Releases

Mack Sennett and Hal Roach Two-Reelers Head List for December 13th

TWO two-reel Mack Sennett comedies and a Hal Roach two-reeler head the list of Pathe short subject releases for the week of December 13th. In addition there will be the second chapter of the serial "The Green Archer," a Grantland Rice "Sportlight," a Biblical film, Aesop's Film Fables," "Topics of the Day," Pathe Review No. 50 and two issues of Pathe News.

The Sennett offerings are "The Window Dummy," starring Ralph Graves, and "From Rags to Britches." Lloyd Bacon directed the former, which had in its cast Thelma Parr as the girl and Marvin Lobach.

"From Rags to Britches" was directed by Del Lord and has in the cast Billy Bevan, Madeline Hurlock, Kewpie Morgan, Leo Sulky and Sunshine Hart. "Starvation Blues" is a Hal Roach two-reeler with Clyde Cook in the leading role and Syd Crossley, Mildred June, Brooks Benedict, Cesare Gravina, Frederick Kovert, Fred Kelsey and Tiny Sanford in the supporting cast. Richard Wallace directed.

"The Midnight Warning" is the second chapter of "The Green Archer," in which Walter Miller and Allene Ray are starred. In the leading supporting roles are Burr McIntosh, Frank Lackteen, William Rendall, Stephen Crattan and Dorothy King.

"Via Dolorosa," one of the "A Pilgrimage to Palestine" series reveals scenes of Christ's Crucifixion, Burial and Ascension.

"Then and Now" is a novel Grantland Rice "Sportlight," contrasting today's sports with those of yesterday.

Pathe Review No. 50 features "Crossing Arctic America," Knud Rasmussen's Three-Year Pilgrimage Through the Land of the Eskimos. Other subjects in this issue are "Harvesting the Pie," showing the picking of blue-berries; and "Weavers of the Other World," scenes in Morocco.

"The Haunted House" is the "Aesop's Film Fable" of the week. Other releases are "Topics of the Day" and two issues of Pathe News, which is now celebrating its Fifteenth Anniversary.



Three Roach Units Working on New Comedies

Mildred June is playing one of the leading roles in an all-star comedy being directed by Richard Wallace. Other members of the cast include, Gertrude Astor, Charlotte Mineau, Jimmie Finlayson, Ivor McFadden, "Spec" O'Donnell, Tyler Brooks, Sue O'Neill and Jerry Mandi. James Mack and Shirley Palmer have been added to the cast of the current Clyde Cook starring comedy which is being directed by James W. Horne. Also prominent in this vehicle are Eileen Percy and Stuart Holmes. The Mojave Desert and surrounding points are being used as the location for a large part of the new Glenn Tryon comedy, as yet untitled, which Fred Guiol is directing.

New Talent Is Supporting Billy Dooley

Educational will present a number of new faces with Billy Dooley in "A Salty Sap." Among them will be Amber Norman, new leading lady, and Kalla Pasha, one of the "heavies." Billy Engle, a newcomer to the Christie studios, and Jack Duffy also have prominent parts.



Action stills from "The Outlaw Daughter," a Universal production.

"Laugh Month" Campaign Contest

Committee Announces Cash Prizes of $850 For Best Exploitation Tying Up With Drive—Preparing Wide Range Of Accessories

CASH prizes of $850.00 to exhibitors or theatre employees conducting the best exploitation tying up with the national drive during January, have been announced by the National Laugh Month Committee of the Short Features Advertising Association, sponsors of the campaign.

The awarding of the prizes will be in the hands of a Committee consisting of the editors-in-chief of six national motion picture trade publications—William A. Johnston, Editor Motion Picture News; Joseph Dannenberg, Editor The Film Daily; Martin Quigley, Editor Exhibitor's Herald; Arthur James, Editor Motion Pictures Today; William J. Reilly, Editor Moving Picture World, and Willard C. Howe, Editor Exhibitors Trade Review.

Prizes and Rules

Prizes are as follows for each of the four weeks of the Laugh Month Campaign:

First prize—$100.00; Second prize—$50.00; Third prize—$25.00; Fourth prize—$12.00; Fifth prize—$10.00; and three additional prizes of $5.00 each.

The awards will be distributed weekly. Following are the rules of the contest:

Contest open to all exhibitors or theatre employees responsible for exploitation campaigns. Campaign can include advertising, posters, publicity, tie-ups, ballyhoos and any form of exploitation. Description of campaign not over 200 words must be sent with entry. Proofs or clippings of ads and publicity stories and photographs of ballyhoos or other displays must be submitted. All campaigns to be eligible for prizes must tie-up with Laugh Month. If campaign is based on a particular comedy it must be in the Short Feature Class (not over three reels).

Entry Blanks

The first period for which prizes will be awarded will be from January 1 through the week ending January 9. The second period will be for the week ending January 16, the third period for week ending January 23, and the fourth period including the rest of the month with the extra Sunday, January 31. The entries for the first period will close at noon January 23, for the second week they will close at noon January 30. Entries for the third period will be received until noon February 6 and exhibitors will be given until noon February 15 to get in their entries for the final period.

Exhibitors can use the blanks to be printed by the trade papers to send in their entries in this contest or they can give the required information without using these blanks, but all entries must be mailed to the National Laugh Month Committee, 218 West 42nd street, New York City, so that they will be received by the Committee before the closing dates mentioned above.

Special Accessories

A broadside announcing the drive has been mailed to every exhibitor in the United States and Canada. On the back page of the broadside is given a list of all accessories available at present, additional aides which are to be ready shortly will be included in the press sheet which will be mailed during the coming week.

The Sweeney Lithograph Co. of Belleville, N. J., have made up banners, pennants and posters. The banners will be 3 x 10 feet, printed in blue and yellow on canvas with 5 eyelets for hanging and will be sold for $1.25 each. Pennants, 14 inches wide by 29 inches long, in assorted colors, hemmed at top with eyelets for hanging, will be sold for 12 cents each. One and three-sheet posters in 2 colors, blue and orange, featuring a sketch by Michelson, will cost 27 cents each for the three-sheets and 15 cents each for the one-sheets.

National Screen Service, Inc., with offices in New York, Chicago, Los Angeles and San Francisco, will prepare a special 25 foot trailer and will offer these free of charge to all of their regular subscribers. Exhibitors who are not Screen Service customers may obtain the trailer at a cost of one dollar, which price includes the cost of postage and packing.

Celluloid buttons are being made up by Bastian Brothers Co., Rochester, N. Y. These will be shipped C.O.D. plus postage or express charges at the rate of 500 for $4.50; 1,000 for $8.00; 2,500 for $18.50; and $7.00 per thousand for 5,000 or more. A special Laugh Month slide is being made by the Excelsior Illustrating Co., 219-6th Ave., New York City. These will be mailed direct to the exhibitor on receipt of stamps, cash or money order at the rate of 15 cents per slide. This includes postage.

Window cards in two colors on 5-ply post board, are being made by the Winton Printing Co., 405 Broome St., New York City and will be sold for five cents each. If exhibitors send cash with order these will be sent him prepaid, if he wants them C.O.D. he will have to pay delivery and collection charges in addition to the cost of the cards.

Announcement has not yet been made regarding the handling of the cuts because the committee is daily adding to the number of cuts which will be available. Cuts will range in size from one inch square to four column sizes. Reproductions of the banners, posters and pennants will be available in cut form so that exhibitors may use them in advertising or throw-aways.

All the companies participating on the National Laugh Month Committee are ordering samples of these accessories for their exchanges and within a week or so every exchange will be displaying National Laugh Month material.

In addition, the companies individually are preparing special material in connection with particular releases. Pathe, for example, is issuing special art posters on the short feature comedies. Such artists as Gustav Michelson, George Kerr and Merle Johnson are drawing an unusual line of posters which Pathe exhibitors will find ready-made for advertising their attractions during Laugh Month. Music cue sheets are another new exhibitor aid being issued.



Second of a Series of Cartoons to be Published in Motion Picture News During the National Laugh Month Campaign

Sees Victory in Laugh Month

Hammons Says Drive Will Convince Exhibitors It Pays To Exploit The Short Features

IN a statement in which he declared that the National Laugh Month Campaign will prove a boon to the public as well as the industry, E. W. Hammons, president of Educational Film Exchanges, Inc., said that "Laugh Month is the logical climax to the concerted efforts that have been made by the motion picture trade papers, producers and distributors and leaders in the exhibition field, to show exhibitors generally the value to themselves of better exploitation on Short Features." Continuing, Mr. Hammons said:

"Laugh Month can, and will, do many things. It will encourage many people to look on the brighter side of life. It will contribute no mean influence toward making 1926 a better and brighter year for the whole country by getting a large part of its citizenry to start the year right—with merriment and laughter. But from the standpoint of the motion picture industry alone, if it induces one hundred exhibitors who have never exploited their Short Features to boost them in January—to prove to themselves the additional profit that can be made by this better exploitation of the whole program—it will be worth all the time, effort and money that are being spent on it.

"It becomes more and more apparent that the value of exploiting Short Features is the thing that an exhibitor has to prove for himself before he is 'sold.' He will read the many fine editorials that have been written about it; he will listen to the arguments in favor of it—but until he has tried it he is seldom convinced. But let him once give exploitation of the Short Features a fair trial and he will never return to the policy of advertising one picture only.

"Whenever you meet an exhibitor who is sure that exploitation on anything but the long feature is worthless, you may be sure that you have met a man who has never thoroughly tried out all-around exploitation of the Whole Show."

Woodhull Lauds Laugh Month

Declares Drive "Worthwhile Effort" In Letter To Committee—Hopes For Success

R. F. WOODHULL, president of the M. P. T. O. A. heartily endorses the National Laugh Month movement in a letter dated November 26th and written from his Baker theatre, Dover, N. J., to Nat. G. Rothstein, a member of the Committee of the Short Features Advertising Association, sponsor of the drive.

Following is the text of Mr. Woodhull's letter:

Nat. G. Rothstein, Esq.,
Short Feature Advertising Assn.,
Film Booking Offices of America,
723-7th Avenue,
New York City.

My Dear Nat:

Am writing this letter to you on Thanksgiving Day because the more I think of the idea of setting aside a month for the purpose of directing the attention of the public and ourselves to "laughter," the more it is apparent to me that I have one more blessing for which to be thankful. We are all inclined at times to underrate the physical and mental value of a good laugh. I have been present at many "serious at the moment" controversies in our industry when if both sides had endeavored to maintain a little sense of humor, the problem at hand would have disssolved into a mere nothing.

I presume this movement has for its purpose, the further directing of the attention of the exhibitor to the value of the short subject part of his program. If I am correct in this presumption, then I can honestly express the opinion that it is a worthwhile labor. We are all prone at times to think of new films, comedies and novelties as "fillers" instead of "featurettes." It will surely react in a splendid way if we theatre-owners, in our constant effort to please the public, will devote the month of January to a little less thought about the "headline features" and concentrate on the importance of divertisement. This latter ingredient is only supplied by screen entrees which materially assist in the problem of balancing the diet of a patronage sometimes fed-up on dramatic photoplays.

I sincerely hope that your January laugh-project will be a huge success and that countrywide merriment will "top" the tiresome noise of the high-salaried, crepehanging reformers who are permitted to run at liberty every month of the year.

Cordially yours,
(Signed) R. F. WOODHULL.

Suggests "All Short" Program

Quimby Says Special Bills During Laugh Month Will Pay Dividends To Exhibitors

FRED C. QUIMBY, short subjects sales manager of Fox Films, asserted that the National Laugh Month drive to be held in January will afford exhibitors an opportunity to test the actual box-office value of short features.

Pointing out that his company and others supporting the movement will issue specially selected programs for the month, Mr. Quimby urged exhibitors to arrange all-short-feature programs as a means of tying in with the national publicity which will be a big feature of the month.

"The National Laugh Month Committee believes," he said, "that every exhibitor should run at least one program each week during Laugh Month composed of all short subjects, and we feel sure that, with proper advertising and exploitation, the experiment will prove a real box-office success. For instance, let us say that the average picture theatre offers a seven-reel program. Ordinarily this would include a five-reel feature with perhaps a short comedy, one or two reels in length, and a news or pictorial reel.

"I suggest that, as a special program for Laugh Month, the exhibitor try the experiment of eliminating the regular feature and build his program entirely of short films. With the national publicity campaign which has been going on for weeks and which will continue all through the month of January, the public already knows that it is to be an all-comedy affair.

"The Committee feels sure that every exhibitor who tries the experiment of an all-short program will realize more than ever before the real box-office value of good short comedies. However, we suggest that every one take advantage of the laugh month publicity campaign by a tie-up in his own advertising."

Franklin Starts "Beverly Of Graustark"

"Beverly of Graustark," Marion Davies' newest starring vehicle for Metro-Goldwyn-Mayer has been started under the direction of Sydney Franklin. The supporting cast is a strong one with Antonio Moreno in the leading male role. Others in prominent parts are George K. Arthur, Roy D'Arcy, Albert Gran and Max Barwyn.



Scenes from "Rags to Britches," a Pathe release.

"Treasures of Vatican" Pathe Release

PATHE will release "Treasures of the Vatican," Dr. Vincent Fago's screen feature revealing the papal court and its priceless art treasures, on December 13th. His Holiness, the Pope and American Cardinals, Hayes, Mundelin and Dougherty appear in this personally conducted pilgrimage to the Holy Precincts at Rome.

Holy Year is being observed this year, a period of special religious and ceremonial significance observed every twenty-five years. The production is said to cover every phase of the Vatican's vast store of historical and artistic treasures and to visualize on the screen the same scenes that greet the eyes of thousand and thousands of pilgrims who have been thronging to Rome during the Holy Year period of celebration. Several of the scenes are said to show the immense throngs of pilgrims in the great piazza before St. Peter's Basilica.

Cecille Evans Has Lead With George Walsh

George Walsh will have Cecille Evans as leading lady in "Blue Blood," his latest release for Chadwick Pictures Corporation Miss Evans, a former Mack Sennett bathing beauty, has been playing in feature production for about a year, but this will mark her debut in a leading role. Other players in the cast are Joan Meredith, Philo McCollough, Eugene Borden, Harvey Clark, Robert Boulder and G. Howe Black.



Scenes from "The Midnight Warning," Episode 2, of "The Green Archer," a Pathe release.



Scenes from the Lloyd Hamilton starring comedy "Framed," released through Educational.

New Organization Perfected

Short Features Advertising Association Adopts Constitution, Elects Officers

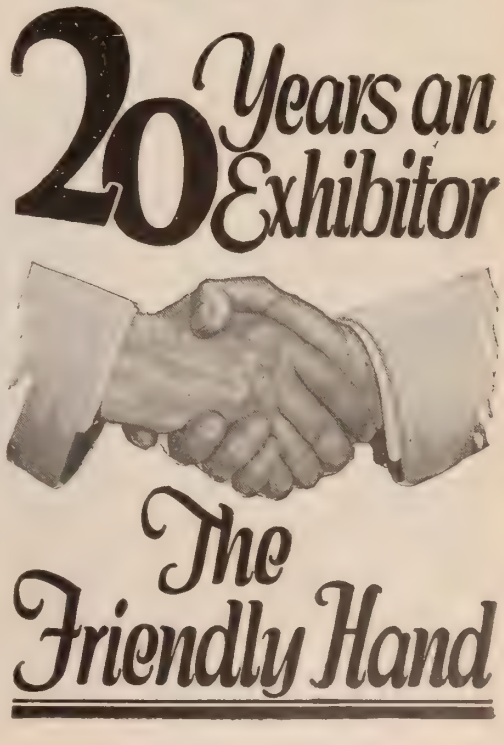
ORGANIZATION of the Short Features Advertising Association was effected at a meeting at the Hofbrau House in New York November 25th when the constitution was ratified and adopted, and an election of officers held.

The officers elected were President, P. A. Parsons, Pathe; Vice-President, Gordon White, Educational; Secretary-Treasurer, Julian M. Solomon, Davis Distributing Division; Board of Directors, the foregoing and Fred McConnell, Universal; Nat Rothstein, F. B. O.; Fred Quimby, Fox, and Howard Turrill, Arrow; Budget and Finance Committee, Nat Rothstein, Chairman; Fred Quimby, Howard Turrill, the President and Secretary-Treasurer of the Association. Auditing Committee, S. Barrett McCormick, Pathe; Paul Perez, Universal; Bruce Gallup, Jr., Fox.

The constitution provides for four classes of membership. The first will be active members; men in the sales, advertising and executive staffs of distributing and/or producing companies which are company or associate members. The second class will provide for company membership which will include all companies nationally distributing short length product of any nature. The third class, associate or contributing members will be composed of producers who are in sympathy with the aims of the Short Features Advertising Association and who desire to further, with financial help, the work which the association is doing. The fourth class provides for honorary membership and will be conferred on such persons as perform signal services for the benefit of the association or the industry.

Immediate steps are being taken to have the association incorporated at Albany.

A report of the National Laugh Month Committee was rendered showing the progress made towards binding together the various elements of the drive. Information concerning the companies handling the banners, posters, slides, trailers, window cards and buttons was given to the members and proof sheet of the first broadcast to exhibitors was submitted for approval.



Entry Blank for Laugh Month Exploitation Contest

(Use this coupon to file your entry in the prize contest for the best Laugh Month exploitation. Send entry to Laugh Month Committee, 218 West 42nd Street, New York City.)

Name of Theatre_____
Address_____
City or Town_____
State_____
Name of person responsible for campaign_____
(This is the person to whom money will be paid if this entry wins)
Is theatre first run, second run or subsequent run?_____
Seating capacity_____
Was campaign for one day, two days, three days or a week?_____
Was a particular comedy exploited? If so, give title and name of distributing company

(It is not necessary that a particular comedy should be exploited, it being sufficient if the campaign boosts Laugh Month. But if a particular comedy is exploited, it must be a short comedy—not more than three reels.)

Resume of Current News Weeklies

INTERNATIONAL NEWS NO. 98: Near Pierre, S. D.—Cowboys begin great round-up of buffalos; Universal City, Cal.—Santa Clause pays early visit to poor doggies; Donohoe, Pa. (Pittsburg and Cleveland only)—Many injured when crack Pennsy flier leaps from rails; In the Alps, Italy—Danger-hunting tourists brave highest Alps; New York City—Advance hints on the new fashions in lace; New York City (Omit Chicago)—Gobs of scouting fleet ashore for holidays; Chicago, Ill. (Chicago only)—Radio artists make screen debut; Shanghai, China.—Americans save youngsters orphaned by Civil War; Roosevelt Dam, Ariz.—First flight over famous Roosevelt Dam; Philadelphia, Pa. (Philadelphia only)—Penn. defeats Cornell in gridiron.

INTERNATIONAL NEWS NO. 99: In the Tyrolean Alps, Austria—Aerial car spans chasms of towering Alps; Pocantico Hills, N. Y.—Here's an unconventional picture of John D. Rockefeller, Oil King, on his way to church; Washington, D. C.—Tiny crusaders enlist Mrs. Coolidge's aid in the Christmas Seal drive; Aris, France—A new sight for Parisians; New York City (N. Y. City only)—Santa Claus pays his first visit of the year to the Big City; Berlin, Germany—President Hindenburg leads in a national tribute to Germany's greatest war ace, Baron Von Richthofen; Havana, Cuba (N. Y. City only)—President Machado, of Cuba, welcomes Mayor-elect James J. Walker of New York; Wethersfield, Conn.—Acrobatic surgeons save oldest Elm in America; St. Paul, Minneapolis, Minn. (Minneapolis only)—Minneapolis runners triumph over St. Paul; San Quentin, Cal. (Frisco and L. Angeles only)—"Guests" at San Quentin hold annual field day; Ft. Bliss, Tex. (Dallas only)—Crack cavalry riders thrill thousands; Volendam, Holland—Coming of fair brings joy to Dutch youngsters; Los Angeles, Cal.—Here's a new way to learn accurate flying; Tiajuana, Mex. (Omit N. Orleans)—Americans flock to Tiajuana, as new racing season opens; New Orleans, La. (New Orleans only)—Thousands see opening of Southern racing season.

PATHE NEWS NO. 97: Philadelphia, Pa.—Pennsylvania defeats Cornell in annual grid clash, 7 to 0! Cleveland, Ohio—Pennsylvania flyer derailed in blinding snowstorm! Flashes of the Past, 1910-1925—Chapter V. The fifth instalment of this review starts with 1918—the Marines fight their way to glory at Chateau-Thierry. German soldiers surrendering in the trenches: The depth bomb, for use against U-boats! A result of trench warfare—the tank! November 11, 1918! The pent-up emotions of years burst forth with joy at the news of the Armistice. March, 1919—Two million people acclaim the veteran 27th Division in its home-coming parade: Turin, Italy—Prince Humbert, son of King Victor, receives stirring greeting on 21st birthday; New York City women challenge "surplus fat" to a finish fight! Berkeley, Cal.—Gridiron fans form symbol of King Football! New York City—Getting ready to stuff Saint Nick's pack! Stepping Into Space—A Pathe News Fifteenth Anniversary Feature; Burdette Airport, Cal.—The "Black Cats," aces among aerial daredevils, step out into 3,000 feet of emptiness; Washington, D. C. (Washington only)—U. S. Navy Yard workers seek wage increase! New York City (Buffalo only)—Syracuse humbles Columbia by score of 16 to 5! Miami, Fla. (New York City only)—Jimmy says resting up after campaign is the best part of politics!

PATHE NEWS NO. 98: Tijuana, Mexico—Sure Fire wins Opening Day Handicap in close finish. Flashes of the Past, 1910-1925—The pulsing historical drama of the past fifteen years has been preserved in graphic record by the Pathe News. Chapter VI, the sixth instalment of this review starts in 1919, as Germany becomes a republic through the throes of revolution. With 1919 comes a new era in aviation achievement. After blazing the trail to new aviation endeavor, the N-C 4 arrives in Lisbon. Interest centers in Europe as President Wilson arrives in France to attend the Peace Conference. Reviewing the American troops at Chaumont. The Peace Conference at Versailles; New York City—Army defeats Navy by 10 to 3. Damascus, Syria—French bombard Damascus in new war with Druse tribesmen. Taking the Jumps—Monterey, Cal., Uncle Sam's most fearless riders, the troopers of the 11th Cavalry, charge at breakneck speed in a rare display of the skill. In the Limelight (Newark and New York only): Washington, D. C.—Start annual Christmas seal drive; New York City—Royal soldier of fortune here on visit. New York City—International bicycle riders compete in six-day race! Havana, Cuba (New York only)—New York's Mayor-elect visits Cuba. Morgantown, W. Va.—West Virginia trounces Washington and Jefferson by 19 to 0.

"The Torrent" Goes Into Production

"The Torrent," adapted from the Blasco Ibanez novel, has been put into production by Cosmopolitan for Metro-Goldwyn-Mayer release, with Monta Bell directing. It will mark the film debut in America of Greta Garbo, noted European star, who is featured with Ricardo Cortez. In the principal supporting roles are Gertrude Olmstead, Edward Connelly, Maurice Kains and Lucien Littlefield.

Hallowe'en Pledge Cards Basis Of Tie Up

A clever civic movement was projected by Manager E. P. Briggs of the Rialto Theatre in Pueblo through a newspaper tie-up in which the Star-Journal of that city printed "Hallowe'en Pledge Cards" for children to sign their names to a promise that they would not damage any property on Hallowe'en. The reward for signing the pledge was a pass to a special performance at the Rialto, where the program included two comedies and a "Felix the Cat" reel so popular with the youngsters. The stunt enlisted the assistance of the police department and caught the enthusiasm of the entire population.

Here is the coupon or pledge featured gratis by the Star-Journal:

"To J. Arthur Grady, Chief of Police, Pueblo, Colorado: I hereby pledge my support in protecting our city on Hallowe'en. I will not move or damage any property in the city, and will use my influence toward keeping others from doing it."

In addition the newspaper published several three column publicity items.

The cost to Manager Briggs was only $10.00 which included the three reels, the comedy reels representing repeats. Over 2,000 youngsters signed this coupon and attended.



Scenes from "Little Red Riding Hood," a Universal comedy.

Pre-release Reviews of Features

The Phantom Express

(Henry Ginsberg Dis. Corp.—4614 Feet)

(Reviewed by George T. Pardy)

THERE'S no lack of sensational thrills in this picture, which is well photographed and spins out its five reels at a rapid gait. It will serve to entertain such members of the public as are not well acquainted with the intimate details of railroading, as they will no doubt be carried away by the romantic and melodramatic glamor of the tale. But we fear that railroad employees in general will be disposed to criticise unfavorably its utter lack of logic. The plot turns upon the action of a vindictive towerman who deliberately throws the wrong switch and wrecks the Phantom Express, later endeavoring to repeat, but failing to do so. That an investigation after the wreck would surely have pointed to the towerman's guilt is something which seems to have escaped the author. Instead, he is allowed to retain his job, and plan fresh villainy, which makes the whole yarn not merely improbable, but impossible. We'd hate to travel on a road where switch-tenders were encouraged to commit wholesale murder.

THEME. Railroad melodrama. Revengeful towerman wrecks Phantom Express by throwing wrong switch. Extra engineer takes the run and makes good. Second attempt to wreck train is foiled and villain exposed.

PRODUCTION HIGHLIGHTS. Wreck of the Phantom. Scene where heroine rides along track on speeder. Fight in the tower. Romantic interest and climax. Good photography.

EXPLOITATION ANGLES. Better not try for railroad trade, plot is too thin. Bill as thriller, play up wreck of passenger train. Feature Ethel Shannon.

DRAWING POWER. Suitable for daily change houses.

SUMMARY. Has lots of fast action, abundant good photography, thrills, but plot is unconvincing.

THE CAST

Nora Lane	Ethel Shannon
John Lane	George Periolat
Jack Warren	David Butler
Daddles	Frankie Darro
Rufus Hardy	George Siegmann
George Mott	William Tooker

Author, Tom J. Hopkins. Director, John Adolfi.

SYNOPSIS. Jack Warren, extra engineer on railroad, is Nora Lane's lover. Her father drives the Phantom Express. Hardy, towerman, rejected suitor, throws wrong switch and deliberately wrecks Phantom. Nora's father temporarily loses mind. Jack is given the hoodooed Phantom run, makes good, but Hardy again tries to wreck the train. Nora's father gets to the tower and checks him. Jack rescues Lane. Hardy admits guilt. Lovers are united.



Ethel Shannon one of the featured players in "The Phantom Express" a Ginsberg release.

The Phantom Express
(Henry Ginsberg Dis. Corp.)
PRESS NOTICE

A THRILLING melodrama of railroad life, "The Phantom Express" is billed at the ——— Theatre on ———. This deals with the revenge of a villainous towerman, who, because a girl rejected him, deliberately wrecks the train of which her father is engineer. Later, he tries the same trick when her lover replaces the father on the same run, but is frustrated. Crammed with exciting incident and offering romantic love interest, this film, with Ethel Shannon playing the lead, should win all admirers of sensational melodrama.

A brilliant supporting cast is in evidence, with David Butler as hero and George Siegmann, William Tooker, George Periolat playing important roles.

CATCH LINES

When the Limited met misfortune and other engineers refused to take out the hoodooed train, a young "extra" climbed into the engine cab and made good.

A Broadway Lady

(F. B. O.—5500 Feet)

(Reviewed by George T. Pardy)

THE heart interest is neatly developed in the early stages of this picture, the tension tightening as events progress and its melodramatic phases worked out cleverly. An excellent starring vehicle for Evelyn Brent, the leading lady is given better opportunities of displaying her emotional talent than have fallen to her in the past, when her roles were mostly of the underworld variety, and as Rosalie Ryan the "straight" chorus girl who marries into an aristocratic family that doesn't want her, she gives a sincere and appealing performance. The murder mystery angle is well handled, and the scene in which the heroine is given the third degree wins instant sympathy for that innocent lady. Additional love interest grows through the heart affair between Rosalie's sister-in-law and the seductive villain who causes all the trouble and is deservedly, though accidentally wiped out by a stray bullet.

THEME. Melodrama. Chorus girl weds man whose family despise her, intervenes to save sister-in-law from designing villain, is accused of murdering latter, but proves innocence and finds happiness with husband.

PRODUCTION HIGHLIGHTS. Romantic developments. Scene where Rosalie overhears elopement details. Killing of Edwards. The third degree episode.

EXPLOITATION ANGLES. Stress Evelyn Brent's good work, the love interest, murder mystery, heroine's ordeal with police, the happy ending.

DRAWING POWER. Good attraction for average house, has audience appeal.

SUMMARY. A melodrama with strong human interest, and sympathetic factors. Action rapid.

THE CAST

Rosalie Ryan	Evelyn Brent
Mary Andrews	Marjorie Bonner
Bob Westbrook	Theodore Von Eltz
Phyllis Westbrook	Joyce Compton
Mrs. Westbrook	Clarissa Selwyn
Martyn Edwards	Ernest Hilliard
Johnny	Johnny Gough

SYNOPSIS. Rosalie Ryan, chorus girl, loves Bob Westbrook. She visits his home, is snubbed, and marries him in retaliation, intending to leave him. He feigns blindness and Rosalie stays to nurse him. Bob' sister, Phillis is entangled with Edwards, who seduced Rosalie's room-mate, Mary Andrews. Latter arrives as Phyllis is about to elope with Edwards, who is found later shot to death. Rosalie is suspected, given third degree, but released when shooting is proved accidental. She finds happiness with Bob.



Evelyn Brent, star of "A Broadway Lady," an F. B. O. release.

A Broadway Lady (F. B. O.)
PRESS NOTICE

EVELYN BRENT in her latest picture, "A Broadway Lady," will be seen on the screen of the ——— Theatre on ———. A fascinating melodrama, with unabated heart interest and a murder mystery which brings suspicion on the innocent heroine, this film runs the entire gamut of human emotions, piles suspense up sky-high and never slackens suspense until the climax is attained. Miss Brent gives one of the best performances of her career, with Theodore Van Eltz scoring a hit in the hero role.

The supporting cast includes such screen favorites as Marjorie Bonner, Joyce Compton, Clarissa Selwyn, Ernest Hilliard and Johnny Gough. There are many handsome settings and superb photography throughout.

CATCH LINES

Her newly-wed husband's family despised her. But when trouble came the ex-chorus girl proved her mettle, though falsely accused.

The Best Bad Man

(Fox—4983 Feet)

(Reviewed by George T. Pardy)

FIVE reels of fast comedy and thrills, with Tom Mix disguised as a wandering musician, riding, fighting magnificently, making love, and with the aid of the never-to-be-forgotten equine hero, Tony, saving himself and the girl he loves from a watery grave. The story's continuity wriggles into some queer knots, owing to the manifold complications crammed into the action, but is entertaining for all that, and it's a safe bet that the Mix fans will welcome the production as another rip-snorting melo-romance in which their favorite "does himself proud." The comedy gags are mostly put over by Buster Gardner, as a hootch-soaked cowboy, and Tom Wilson, who gets a lot of fun out of the character of an ancient negro butler, while Clara Bow figures as a very attractive heroine. The dam-bursting scene, with the flood that sweeps all before it, is a whopper of realism and striking camera technique; in fact, the photography throughout is excellent and one of the feature's best assets.

THEME. Western comedy melodrama. Rich land-owner visits property in disguise, finds agent is cheating homesteaders and old man whose daughter he covets. Hero exposes villain and wins girl for himself.

PRODUCTION HIGHLIGHTS. Bright comedy values, snappy action, big thrills, love romance. Mix's riding stunts. Tony's work. Big punch scene when dam bursts.

EXPLOITATION ANGLES. Feature Tom Mix and Tony. Tell 'em this is one of star's real hurricane action pictures and laughing hit as well. Stress flood episode.

DRAWING POWER. This will go over great in sections where Mix is a popular idol, or wherever the fans want plenty of action and unlimited fun for their money.

SUMMARY. Tom Mix and steed Tony score again in this one. A genuine whoop-'em-up-boys film, with melo thrills and broad comedy intermingled. Romance well developed, photography attractive, five reels of solid amusement.

THE CAST

Jim Nichols.....Tom Mix
Peggy Swain.....Clara Bow
Hank Smith.....Buster Gardner
Butler Sam.....Tom Wilson
Frank Dunlap.....Cyril Chadwick
Dan Ellis.....Tom Kennedy
Mr. Swain.....Frank Beal
Sheriff.....Paul Panzer

Author, Max Brand. Director, J. G. Blystone. Photographed by Dan Clark.

SYNOPSIS. Jim Nichols visits his Colorado properties in disguise. He finds his agent Dunlap cheating the homesteaders and trying to ruin old Swain, whose daughter Peggy he covets. Dunlap, supposed to be building a great dam, does his best to obstruct the work. When, after many adventures, Jim spoils his schemes, Dunlap blows up the dam. Jim saves Peggy's life in the flood and his horse Tony draws them both to safety. Peggy and Jim are united.



Tom Mix, star of the Fox production, "The Best Bad Man."

The Best Bad Man (Fox) PRESS NOTICE

A TREAT is in store for the Tom Mix fans when that screen favorite's new picture comes to the ——— Theatre on ———. Mix and his wonderful cow-pony, Tony, are seen in a series of the dazzling stunts which have made master and steed famous throughout the world. Tom appears as a land owner who visits his Colorado property in disguise, finds that his rascally agent is cheating homesteaders and trying to ruin an old man whose daughter, Peggy, he covets. Tom takes a hand in the game, exposes the villain, who blows up a giant dam. Tom saves Peggy's life and wins her.

Clara Bow is the heroine, supported by a notable cast.

CATCH LINES

A riot of laughter and wildly exciting situations, with Tom Mix and the unequalled horse Tony at their best. Thrills galore and high-speed comedy! The most spectacular dam-burst and flood scene ever filmed!

The Speed Demon

(Bud Barsky Prod.—5500 Feet)

(Reviewed by George T. Pardy)

WHATEVER the shortcomings of its plot may be as regards originality, "The Speed Demon" makes good its title suggestion in point of sustained lively action and registers as a very acceptable card for the smaller houses. It's brisk melodrama, a bit far-fetched in spots, but entertaining for all that, with the low comedy man getting plenty of laughs, and a generous measure of thrills, the two big punches being contributed by a horse race and auto speeding contest, both of which are put across with praiseworthy snap and vim. Also, director Robert North Bradbury, has managed to get a lot of attractive backgrounds into view, the camera offering some really lovely shots of the Sunny Southland. Kenneth MacDonald, as the hero, does nifty driving in his racing car, is effective in his stunt work and classes as a very persuasive lover. Peggy Montgomery is a pretty and alluring heroine and Clark Comstock gives a properly dignified performance as the gentlemanly but too confiding old Colonel.

THEME. Melodrama. Race track touts scheme to defraud old Southern Colonel, but hero, famous auto-racer, arrives in time to spoil their game and weds Colonel's daughter.

PRODUCTION HIGHLIGHTS. The charming Southern atmosphere and settings. Thrilling automobile speeding contest and colorful horse race. Comedy relief. Good direction. Romantic interest and satisfactory climax.

EXPLOITATION ANGLES. You can bill this as a melodramatic romance with forceful thrills, fun seasoning and beautiful Southern scenery. Play up the auto speeding match and the big horse race. Feature Kenneth MacDonald's stunt work.

DRAWING POWER. A good attraction for the small houses.

SUMMARY. Lots of ginger to this melo, with attractive photography, effective thrill stuff, romantic lure and beautiful Southern backgrounds.

THE CAST

Speed Sherman.....Kenneth MacDonald
Blake.....B. Wayne Lamont
Blake's Confederate.....Art Manning
The Colonel.....Clark Comstock
Colonel's Daughter.....Peggy Montgomery

Author, Samuel Pyke. Director, Robert North Bradbury.

SYNOPSIS. Blake, a race track tout hailing from New York, wins the confidence of a Southern Colonel who lives with his daughter in the old family mansion. The Colonel, an enthusiast as regards horesflesh, finds his fad a bond of union between him and Blake. The latter and his confederates plot to obtain possession of a blooded filly belonging to the Colonel. They are succeeding, when the arrival of an auto-racer Speed Sherman changes the current of affairs. Speed falls in love with the girl, takes a hand in the swindler's game and spoils their proposed coup. Speed and the Colonel's daughter are united.



Peggy Montgomery who plays a part in the Barsky production titled "The Speed Demon."

The Speed Demon (Bud Barsky Prod.) PRESS NOTICE

LIVING up to its title, "The Speed Demon," billed as the chief screen attraction at the ——— Theatre on ———, provides thrills by the scores and a whirlwind of action from start to finish. The story narrates the attempts of race track touts to swindle an old Southern Colonel, their plot being foiled by Speed Sherman, famous auto-racer. A pretty sentimental romance is involved, and two big punch scenes an auto race and a horse race are put over in cyclonic style. Kenneth MacDonald does some remarkable stunt work in the leading role.

Peggy Montgomery figures as the pretty heroine, supported by Clark Comstock, B. Wayne Lamont, Art Manning, and several other noted favorites of filmland.

CATCH LINES

Romance, thrills, a furious auto speeding contest, a sensational horse race! Fast action, a tender love story, all filmed against the entrancing beautiful backgrounds of the Sunny South!

The Pinch Hitter

(Associated Exhibitors—Seven Reels)

(Reviewed by Frank Elliott)

THE country boy goes to college and ends up as its hero. Undoubtedly you have heard of that one before. Well, here it is again, with Glenn Hunter of "Merton of the Movies" fame, appearing in the role of the school boob, who after being the victim of innumerable embarrassments at the hands of the boys, puts them all to shame when he steps out of the role of the team mascot and slams the college nine to victory in the big game of the year. That is about all there is to the story. Of course, there is a girl. The picture uses decidedly too much footage to tell its tale and action is lacking conspicuously at times. The college pranks may bring laughter in some houses. The mounting is fair. Mr. Hunter does well in his role. Constance Bennett is attractive, but is not called upon for much acting. The game at the close is the highlight and carries a little kick, although the punch is discounted because everyone knows what is going to happen.

THEME. A comedy romance of college life in which the boob becomes the hero when he grabs victory for his Alma Mater in the big ball game of the year. He wins also a girl, of course.

PRODUCTION HIGHLIGHTS. The welcome given Joel at college. The tricks played on him. His love making. The scene at the dance. The big game, which Joel wins for his team.

EXPLOITATION ANGLES. Play up the name of Glenn Hunter. Put over window displays in sports goods stores. Bill the feature in local schools and colleges.

DRAWING POWER. Suitable for the smaller houses downtown, the community theatres and towns.

SUMMARY. There is nothing startlingly new in this one, which is devoid of action and carries little suspense. The characterization contributed by Glenn Hunter is the redeeming feature. There is a good ball game at the close.

THE CAST

Joel Martin	Glenn Hunter
Abbie Nettleton	Constance Bennett
Obadiah Parker	Jack Drumier
Jimmie Slater	Antrim Short
Hobart Thompson	Reginald Sheffield
Coach Nolan	George Cline
Aunt Martha	Mary Foy
The Dean	James E. Sullivan
Charlie	Joe Burke

By C. Gardner Sullivan. Directed by Joseph Henabery.

SYNOPSIS. Joel Martin, an awkward New England lad, is sent to college, where he is given an embarrassing welcome by the upper classmen. However he meets Abbie Nettleton, who takes pity upon him. Discouraged at the tricks played upon him, Joel is about to start for home, when he is called a "quitter" by Abbie. He determines to go back. He applies for a place on the ball team, but doesn't know he is supposed to be the mascot. However at the big game of the season, when he is put in as a pinch hitter when no one else is available, he makes a home run at the crucial moment and wins the game for his Alma Mater. He also wins Abbie.



Glenn Hunter, star of "The Pinch Hitter," an Associated Exhibitors release.

The Pinch Hitter (Associated Exhibitors)

PRESS NOTICE

LOVERS of pictures depicting college baseball life will find real entertainment in "The Pinch Hitter," which comes to the ——— theatre, commencing ———. Glenn Hunter, popular star of the stage and screen, is seen in the principal role, that of a small town youth who goes to college only to find that he is the boob of the place.

The picture is jammed with humorous situations, but the big ball game at which Joel suddenly jumps from mascot of the team to its star, is also worth the price of admission. Mr. Hunter is at his best in the role of Joel and he is given excellent support by Constance Bennett, Jack Drumier, Antrim Short, Reginald Sheffield, Mary Foy, James E. Sullivan and Joe Burke.

CATCH LINES

The college boob is elevated to the role of hero when he does a Babe Ruth and helps his Alma Mater turn defeat into victory.

The Splendid Road

(First National—Eight Reels)

(Reviewed by Frank Elliott)

HERE'S another one of those California gold rush pictures which is a bit different in that it features a woman pioneer as the heroine. To Anna Q. Nilsson must go much praise for her interpretation of the role of Sandra, who starts out alone from Boston in search of romance and adventure. The feature is also different in that it does not depict the ever present covered wagon rush across the plains, but shows us one of the clipper ships of the period bearing its human cargo to the land of promise. Frank Lloyd has succeeded in packing much heart appeal into the scenes aboard ship, in fact human interest is strong all through the tale. Much attention to detail is evident. There are several exciting fights and a climax in the form of a realistic flood sequence. The picture is a trifle long for the material at hand. The supporting cast is very good, Lionel Barrymore, Robert Frazer and Edward Earle especially doing excellent work. Snitz Edwards as a Chinese, however, strikes a discordant note.

THEME. A romantic drama of the Days of '49, in which a woman pioneer fights off unscrupulous foes and wins love and fortune after some stirring adventures.

PRODUCTION HIGHLIGHTS. Opening scenes aboard ship. Flood sequence. The fight during the attempt to evict Sandra. Miss Nilsson's characterization.

EXPLOITATION ANGLES. Title suggests highway stunts such as "This is THE SPLENDID ROAD to the Strand Theatre."

DRAWING POWER. The larger houses downtown should be able to do business with this one if properly exploited. Also O. K. for community theatres and towns.

SUMMARY. A better Western, with a fine cast and a good story. Correctly mounted, well acted and containing a wealth of heart appeal.

THE CAST

Sandra Dehault	Anna Q. Nilsson
Stanton Halliday	Robert Frazer
Dan Clehollis	Lionel Barrymore
Banker John Grey	Edwards Davis
Captain Sutter	Roy Laidlaw
Captain Bashford	DeWitt Jennings
Captain Lightfoot	Russell Simpson
Buck Lockwell	George Bancroft

By Vingie E. Roe. Directed by Frank Lloyd. Adaptation by J. G. Hawks. Photographed by Norbert F. Brodin.

SYNOPSIS. When the mother of three tots dies aboard ship bound from Boston for the California gold fields in 1849, Sandra DeHault, a young woman seeking adventure, adopts the trio. Arriving in California, Sandra is protected from a drunken man by Stanton Halliday and he is given a kiss in return. Sandra moves on with her charges to Reading's Flat, where a gambler, Clehollis, hoping to win her, lets her win huge sums. Later Halliday arrives. Angry at being repulsed, Clehollis gets an eviction order but when he seeks to carry it out, there is a fight in which Halliday is accidentally shot by Sandra. Eventually Halliday recovers and saves Sandra from the Sacramento flood. They wed and start for Oregon.



Anna Q. Nilsson, featured in "The Splendid Road" a First National release.

The Splendid Road (First National)

PRESS NOTICE

ANNA Q. NILSSON and a notable cast of players come to the ——— theatre, commencing ———, in "The Splendid Road," Vingie E. Roe's story of the California gold rush days which enjoyed much success as a novel and serial.

The story deals with Sandra DeHault, a fair "soldier of fortune," who starts out alone from Boston on the good ship "Colonial Dame," for the gold fields. Enroute she adopts three children, whose mother dies. Arriving at her destination she encounters all the adventure her heart desires—and then some. There are a number of big scenes, including a thrilling depiction of the Sacramento flood. Lionel Barrymore and Robert Frazer lend excellent support.

CATCH LINES

A drama of the gold rush days when men fought for gold, for love, for life itself, and the woman who played their game, THEIR way—and won.

The Masked Bride

(Metro-Goldwyn-Mayer—5699 Feet)

(Reviewed by George T. Pardy)

GOOD direction, superb photography, elaborate settings and alluring grace of its star combine to make "The Masked Bride" agreeable entertainment. These box office aids pull down the drawing-power scale in the picture's favor, making up to a large extent for lack of originality in the plot. For the story is just another of those Apache things, with a queen of the underworld denizens dancing her way into the heart of an American millionaire, planning to rob him, but suddenly weakening in her design and reforming under the influence of new-found love for the prospective victim. Familiar, improbable hokum, but so cleverly handled by director and players, that, while certainly not one of Miss Murray's best pictures, it never drags and ought to roll up a respectable treasury score wherever it is shown. The action all takes place in Paris, the star dances prettily, looks particularly charming in splendiferous bridal attire during the gorgeous wedding ceremony at the close, and shares dramatic honors with the old-time favorite, Francis X. Bushman. Support O. K.

THEME. Crook and society melodrama. Apache dancer plots with confederate to rob American millionaire, weds him, experiences remorse, reforms and is forgiven.

PRODUCTION HIGHLIGHTS. Excellent direction, fine settings and photography. Acting of principals. Cabaret interior. Parisian atmosphere. Wedding scene.

EXPLOITATION ANGLES. Feature Mae Murray. Bill as Paris melo, with society and Apache trimmings. Stress exciting situations and love interest.

DRAWING POWER. Should do good business in all houses.

SUMMARY. Ancient plot, but melodramatic sequences are put over well, action fast, elaborately staged, work of star and support pleasing. Mae Murray's name will bring 'em in and her many admirers won't be disappointed.

THE CAST

Gaby	Mae Murray
Millionaire Grover	Francis X. Bushman
Police Prefect	Roy D'Arcy
Antoine	Basil Rathbone
Grover's Sister	Pauline Neff
Waiter	Chester Conklin
Vibout	Fred Warren
Floor Manager	Leo White

Author, Leon Abrams. Director, Christy Cabanne.

SYNOPSIS. Police Prefect Le Cointe and American millionaire friend Grover visit cafe where Gaby, dancer and Apache partner Antoine reign supreme. Grover objects to Prefect's assertion that Gaby is a thief, and later becomes engaged to her. On their wedding night, Gaby, realizing that she loves Grover, refuses to go through with the robbery planned by Antoine. Latter takes pearls given her by Grover but is caught by the Prefect. Gaby confesses all and is forgiven by her adoring husband.



Mae Murray, star of "The Masked Bride," a Metro-Goldwyn-Mayer production.

The Masked Bride (Metro-Goldwyn)

PRESS NOTICE

MAE MURRAY'S latest production, "The Masked Bride," will be given its initial local showing on the screen of the ——— Theatre on ———. Directed by Christy Cabanne, this film is remarkable for its brilliant Paris atmosphere, gorgeous settings and romantic appeal. Miss Murray is seen as a cabaret dancer, with an Apache partner, who weds an American millionaire, intending to rob him, but yields to love and refuses to go through with the plot on her wedding night. Thrills suspense and sentimental charm are the feature's chief characteristics, with Miss Murray in one of the most alluring roles of her career.

CATCH LINES

Captivating Mae Murray as a beautiful French dancer! Parisian atmosphere, murderous Apaches, a wedding that almost ends in tragedy. Love, threatened revenge, a jewel robbery and woman's wiles! Watch for the big climax of "The Masked Bride"!

The Little Firebrand

(Arrow Pictures Corp.—5007 Feet)

(Reviewed by George T. Pardy)

THIS comedy drama is well produced, holds its interest throughout, gets the laughs continually and registers on the whole as very amusing entertainment. Edith Thornton, as Dorothy Jackson, madcap daughter of a worried millionaire who insists upon having her own way and raises hob with the conventions, has a winning personality and plays the role with plenty of snap and ginger. The audience can't help but like her, although the on-lookers' sympathies are largely enlisted in favor of the much-harried hero, appointed guardian of the frivolous little lady, when her father decides he needs a rest from the serious task of curbing Dorothy's activities. For Dorothy proceeds to lead her watch-dog a real dog's life in the accepted sense of the phrase. Yet in spite of his ward's impish tactics he falls in love with her, and Dorothy's final devil-may-care prank, which terminates in an auto smashup and nearly cripples the guardian results in a mutual love declaration. A lively feature, well acted and directed.

THEME. Comedy drama. Millionare appoints young lawyer guardian of madcap daughter during his supposed absence. She resents conditions, makes all the trouble she can, but finally yields to love for young overseer.

PRODUCTION HIGHLIGHTS. Brilliant society atmosphere, handsome settings. Scene where Dorothy hears Norcross declare he wouldn't marry her. The brisk comedy touches. The auto wreck.

EXPLOITATION ANGLES. Boost theme of modern daughter who goes her own way. Stress anxieties of young chap who undertakes her guardianship and romantic development, thrilling automobile accident and play up comedy situations.

DRAWING POWER. Will please fan majority. Should get money in average theatre.

SUMMARY. Bright comedy drama, puts over some snappy thrills, has romantic lure and real mirth-arousing values. Has decided mass appeal.

THE CAST

Dorothy Jackson	Edith Thornton
Godfrey Jackson	George Fawcett
Hartly Norcross	Lou Tellegen
Bill Belmore	Eddie Phillips
Miss Smyth	Joan Standing
Tubby Timmons	Lincoln Steadman
Butler Benton	Ben Walker

Scenario by Frederick Chapin. Director, Charles Hutchison.

SYNOPSIS. Millionaire Jackson is worried over the wild modern antics of his motherless daughter Dorothy. He tells her he is going away and appoints Hartly Norcross, young lawyer, as her guardian. She leads Hartly a dog's life. Finally she induces him to go for an auto ride which results in a smashup. Hartly is hurt but Dorothy uninjured. She realizes she loves him and her father rejoices in the success of his plot to get the son-in-law he wanted.



Lou Tellegen, featured in "The Little Firebrand," an Arrow release.

The Little Firebrand (Arrow)

PRESS NOTICE

SCENES vibrating with rollicking mirth and pungent thrills are generously packed into the story of "The Little Firebrand" which comes to the screen of the ——— Theatre on ———. This is a comedy drama, with brilliant society atmosphere and handsome settings, relating the adventures of a madcap girl whose father leaves her in charge of a young lawyer. Resenting the guardianship, she devotes all her energies to leading him a dog's life. But her pranks terminate in an auto accident wherein she is uninjured but the luckless guardian hurt. At this juncture she realizes that she loves him.

Dorothy Thornton appears in the heroine role, with Lou Tellegen and a brilliant cast in support.

CATCH LINES

She made life miserable for her appointed guardian, but this wild girl learned to love him in the end.

Where the Worst Begins

(Truart Film Corp.—7168 Feet)

(Reviewed by George T. Pardy)

A SERIO-COMIC Western with due allowance of thrills, but comedy element predominating to such an extent that when it swings into melodrama there is even then a suggestion of subtle "kidding" about the action. Excepting for one scene just at the close, when heroine Ruth Roland is slung into a deep pit by her kidnappers, grabs an outlying timber half-way down while hurtling through the air, and hangs suspended until rescued by her lover. There's nothing funny about that particular situation, which is cleverly executed and a real nerve-rattler. The picture's title is a burlesque of the well-known poem—"That's Where the West Begins," and to a certain degree director John W. McDermott has permitted the burlesque spirit to govern the story. In so doing he has turned out a very amusing picture that is refreshingly different from the usual Western type and furnishes mighty good entertainment. It is well photographed and acted with Ruth Roland a pleasingly vivacious heroine and support O. K.

THEME. Western comedy-melodrama. Ranch girl pines for Eastern society, has adventures with son of visiting Eastern Mogul. Marries him in the end.

PRODUCTION HIGHLIGHTS. Jane's capture of Donald. Her gunplay in private car. Donald's escape from bandits. Jane's abduction by outlaws. Donald's rescue of Jane from the pit. The crisp comedy bits, fast action and thrills.

EXPLOITATION ANGLES. Bill as extremely amusing Westerner, with lots of excitement, an original plot and humorous values played up to the limit. Feature Ruth Roland, as celebrated for her many dare-devil screen stunts in the past.

DRAWING POWER. Good attraction for neighborhood and smaller houses.

SUMMARY. Hits the funny-bone right on the joint. Has plenty of melodramatic punch as well as side-splitting comedy. Bully Western with new slant.

THE CAST

Jane Brower	Ruth Roland
August Van Dorn	Alec B. Francis
Donald Van Dorn	Matt Moore
Annice Van Dorn	Grace Darmond
Cliff Ranger	Roy Stewart
Annice's Chum	Derelys Perdue

Author, George F. Worts. Director, John W. McDermott.

SYNOPSIS. Jane Brower longs to get away from ranch life and go East. She sees capitalist Van Dorn's party in their private car on railroad siding, captures his son Donald, holds him prisoner and demands ransom. Van Dorn refuses. Meanwhile Donald is taken by two outlaws, but overcomes them and escapes. He has fallen in love with Jane, and when she in turn is abducted by the bandits Donald pursues, saves her life, and tells his father he will marry her and spend their honeymoon in New York.



Ruth Roland who appears in "Where the Worst Begins" a Truart production.

Where The Worst Begins (Truart)

PRESS NOTICE

A WESTERN that is partly a laughing riot, partly red-hot melodrama, comes to the ———— Theatre on ———— when, "Where The Worst Begins" registers as the leading screen attraction. The heroine, played by Ruth Roland, is Jane Brower, who wearies of ranch life and longs for Eastern society. So she captures Donald, son of visiting capitalist Van Dorn, holds him for ransom and ends by falling in love with him. The tables are turned when bandits abduct Jane and Donald rescues her. They agree to spend their honeymoon in New York.

Matt Moore is the hero, with Alec B. Francis, Grace Darmond, Roy Stewart, Derelys Perdue and other well known players filling important roles.

CATCH LINES

She found a husband in her prisoner. Her longing for Eastern society made her resort to desperate measures, which didn't turn out quite as she expected, but landed her in Gotham after all!

The Ridin' Streak

(F. B. O.—4540 Feet)

(Reviewed by George T. Pardy)

A GOOD average Westerner, with a couple of twists to its plot that lifts the story out of the familiar groove common to most pictures of this class. Like all of Bob Custer's vehicles, its chief appeal lies in fast action and physical activities of the star, who rides and fights in dashing style, has a pleasing personality and is never a moment idle throughout the entire five reels. The melodramatic punches are nicely balanced by bright comedy flashes and romance has its innings at the proper time. The Pony Express Race, gotten up by the bad man of the yarn for sinister purposes of his own, in imitation of the cross-desert riders of the forties, is a hotly contested affair alive with thrills and suspense and remarkably well filmed. The fans who like Westerners will have no fault to find with this feature, which runs smoothly and swiftly and provides an hour's amusing entertainment. Peggy Udell is O. K. in the heroine role, the support is satisfactory and photography attractive.

THEME. Western melodrama. Young sheriff, in love with girl whose goods he is forced to seize by law, wins big money prize in horse race, defeats schemes of swindler and wins her love and gratitude.

PRODUCTION HIGHLIGHTS. Bob Custer's riding and athletic stunts. The big Pony Express Race. Rescue of heroine. Local color, fast action.

EXPLOITATION ANGLES. Feature Bob Custer. Bill as Westerner with alluring romantic and comedy situations, as well as melo punch.

DRAWING POWER. Suits any house where good Westerners are in demand.

SUMMARY. Bob Custer's energetic work keeps this Western melo going at a fast clip throughout. Love interest well developed, has satisfactory humorous relief. Swings into lively finish and should please average fan.

THE CAST

Bill Pendleton	Bob Custer
Ruth Howells	Peggy Udell
Judge Howells	Roy Laidlaw
J. S. Dokes	Frank Bromley
Gus Dokes	Newton Barber
Tim	Billy Lord
Leete Gleed	Paul Walters
Sheriff	Claude Payton

Author Not Credited. Director, Del Andrews.

SYNOPSIS. Bill Pendleton, newly elected Sheriff, is compelled to hold an auction over property of Ruth Howells, account of notes held by Dokes, whose son Gus she has refused to marry. Pendleton saves the life of Ruth's six year old cousin and pet. Dokes arranges a Pony Express Race, prize $5,000, with object of keeping other customers away from the sale, as he wants to bid in the property cheap. Bill rides and wins, despite treacherous tricks played by Doke's henchmen. Bill returns in time to trail Gus Dokes, who has abducted Ruth to a mountain cabin. Bill rescues and wins the girl.



Bob Custer, star of "The Ridin' Streak," an F. B. O. production.

The Ridin' Streak (F. B. O.)

PRESS NOTICE

BOB CUSTER, ex-Texas Ranger and stunt rider extraordinary, is starred on "The Ridin' Streak," which is scheduled as the chief screen attraction at the ———— Theatre on ————. This is a fast Westerner, crammed with melodramatic thrills, mingled with brisk comedy and romantic appeal. The hero, a young sheriff, is compelled to hold a sale of the heroine's effects, forced by notes held by a man who wants her to marry his son. The sheriff wins a $5000 prize in a Pony Express Race against tremendous odds, returns in time to save the girl from abductors and wins her.

Others in the cast are Peggy Udell, Roy Laidlaw, Frank Bromley, Newton Barber and Billy Lord.

CATCH LINES

Duty and love contended in the breast of the fighting sheriff. And then Fate enabled him to fulfill his pledge to both! Bob Custer at his best in this thrilling romance of the Wild West!

The Desperate Game

(Universal—4400 Feet)

(Reviewed by George T. Pardy)

THE most remarkable thing about this Westerner is that while everybody in the cast goes "heeled," as befits men and women of an "open-air-adventure-community," only a couple of shots are fired and then the bullets miss their targets. Not a single corpse graces the landscape: But though the gunplay doesn't furnish any fatalities, there are plenty of exciting rough-and-tumble scraps wherein flying fists thud solidly on exposed jaws, the best example of the latter being a lively free-for-all mix-up between the cowboy brigades of rival ranches. There's a pleasing romance, some timely comedy relief, smart action throughout, and taken on the whole the picture can be listed as affording an hour's amusing entertainment, although it isn't as savagely melodramatic as the title suggests. The scenic views are very attractive, offering some admirable shots of forest, hill and dale. Pete Morrison rides well and fights with joyous zeal, Dolores Gardner is O. K. in the heroine role and the support well balanced.

THEME. Western melo with comedy touches. Rival ranch owners have dispute over claims to water-rights which is finally settled satisfactorily by marriage between son and daughter of opposing bosses.

PRODUCTION HIGHLIGHTS. Excellent photography. Comedy sequences. "Ragging" of hero, fresh from college, by cowboy mates. Scene where he rescues girl from assailant and is injured. The fast action and big fistic scrap in windup.

EXPLOITATION ANGLES. Bill as brisk Westerner, with comic interludes and plenty of rough-house scrapping. Stress romantic angle and feature Pete Morrison.

DRAWING POWER. Will suit average audience, where Westerners are popular.

SUMMARY. Has passable plot. Title leads one to expect "near-tragic" events which don't materialize. Action fast, lots of fistic combat stuff, romance pleasing, comedy relief adequate. An average attraction.

THE CAST

Jim Wesley	Pete Morrison
Marguerite Grayson	Dolores Gardner
Jim's Father	James Welsh
Mel Larrimer	Jere Austin
Adam Grayson	J. P. Lockney
Montana McGraw	Al Richmond
Belle Deane	Virginia Warwick

Author, George C. Jenks. Director, Joseph Franz.. Photographed by William Thornley.

SYNOPSIS. Jim Wesley, fresh from college, is "ragged" by punchers on his father's Bar O ranch, but battles his way to recognition as a regular fellow. Old Wesley and Grayson, a neighboring rancher, want to settle a dispute over water rights by marrying Jim to Marguerite, Grayson's daughter, but the young folks object. Jim saves Marguerite from attack by a rejected suitor, is injured and aided by her. A free-for-all fight between Bar O and Grayson men is stopped by Marguerite. She and Jim agree to wed.



Pete Morrison, star of "The Desperate Game," a Universal picture.

The Desperate Game (Universal)
PRESS NOTICE

AMAZING riding stunts, scrapping galore and a tender romance are the outstanding characteristics of "The Desperate Game," a Western melodrama, billed as the leading screen attraction at the ——— Theatre on ———. Pete Morrison is the star, playing the part of a young chap fresh from college, who becomes a cowboy on his father's ranch. Jim's father wants him to wed Marguerite Grayson, daughter of a neighboring rancher with whom he is disputing certain water-rights, Grayson is willing, but the young folks object at first, later get acquainted and fall in love. The film is alive with thrills and comedy and beautifully photographed.

Dolores Gardner is the heroine, supported by a talented cast.

CATCH LINES

Their fathers wanted them to marry but the young folks objected, having never met. But Fate brought them together in a whirl of adventure and Love

The Shadow on the Wall

(Gotham-Lumas Prod.—5900 Feet)

(Reviewed by George T. Pardy)

IF your patrons like crook mystery stuff, with liberal suspense and thrill trimmings, you will make no mistake in booking "The Shadow On The Wall." The plot is altogether out of the ordinary. It may strain the probabilities a little here and there, but that is a matter of small account so long as the picture entertains, and it's a safe bet that this production will hold 'em, once it gets started. The characterizations are uniformly good, impressing you as real people, a vivid contrast is obtained between the underworld atmosphere and upper society strata, and a surprise twist is deftly manipulated at the close, when the hero, still thinking he is an impostor, turns out to be the actual chap whose identity he has assumed. Too much praise cannot be awarded Creighton Hale for his fine performance in the leading role. Eileen Percy is a winsome Lucia Warring, Jack Curtiss and William V. Mong are a convincing pair of villains and the support is excellent.

THEME. Crook mystery melodrama. Plot turns on assumption of wealthy heir's identity by supposed imposter, who it later developes is really the missing man.

PRODUCTION HIGHLIGHTS. Clever fashion in which identity complications are worked out. Good direction, photography and acting. Suspense and thrills.

EXPLOITATION ANGLES. Title has pulling power. Boost story as unique mystery thriller, with colorful crook and society atmosphere. Feature Eileen Percy and Creighton Hale. Mention other cast names, as they all have box office value.

DRAWING POWER. Ought to win wherever crook mystery melo is in demand.

SUMMARY. A likely card for the average house. Offers unique plot, big percentage of thrills, romance and tense action. Lots of melodramatic punch. Well acted directed and photographed.

THE CAST

Lucia Warring	Eileen Percy
George Walters	Creighton Hale
Robert Glaxton	William V. Mong
The Missus	Dale Fuller
Bleary	Jack Curtis
Hode	Hardee Kirkland
George Warring	Willis Marks

Adapted from J. Breckenbridge's Novel, "The Picture on the Wall." Director, Reeves Eason.

SYNOPSIS. Instigated by Bleary, a Crook, George Walters poses as the missing son of wealthy George Warring, the final test of his identity being his shadow's resemblance to one cast by a bust of Warring. Bleary presses him for money and George is about to quit, when he discovers that Glaxton, the family lawyer, is slowly poisoning old Warring. He remains, defeats the conspiracy, wins a lovely wife, is the means of sending Bleary and Glaxton to jail and finally stands revealed as the genuine young George Warring.



Creighton Hale, one of the featured players in "The Shadow on the Wall" a Gotham-Lumas release.

The Shadow on the Wall
(Gotham-Lumas)
PRESS NOTICE

NOVELTY, fast action, mystery and sweeping melodrama predominate in "The Shadow on the Wall" which is listed for its initial local showing at the ——— theatre. A remarkable picture with a fantastic plot which grips and holds the spectator's attention from start to finish. It turns on a case of identity, the hero assuming another man's personality, and at the end finding that he is the missing chap in reality. Thrills galore, a pleasing romance, with Creighton Hale and Eileen Percy playing the leads.

The support includes a number of well known players, with William V. Mong, Willis Marks, Hardee Kirkland, Jack Curtis, Dale Fuller, and other favorites.

CATCH LINES

He was an honest crook. They called him the polite burglar. He was caught by his shadow and saved by his shadow.

Regional News from Correspondents

San Francisco

DICK SPIER, publicity director and manager of the Granada Theatre for the past year, has been promoted to manager of that big house, taking the place of Harry David who resigned to manage the Coliseum and Alexandria theatres for Herbert Rothchild. Dick Spier is well known in California motion picture circles having been in the game for the past fifteen years and before making connections with the Granada Theatre.

J. Don Meroney, for some time connected with the San Francisco Entertainment Corporation, has been promoted from assistant house manager to house manager of the Granada Theatre, because of good work.

It has recently been announced that the $250,000 Sunset theatre now under construction will be opened February 1st. It will be one of the finest residential theatres on the Pacific Coast.

Thugs recently broke in through a back window of the American Theatre and stole fifty cents, but were scared away by noise and left two new $50 overcoats.

Carol Nathan was so much improved after his operation for appendicitis that he was able, recently, to motor to Universal City for a visit with President Laemle.

Salt Lake City

JOHN D. CLARK, General Western Division Sales Manager for Famous Players-Lasky Corporation, and James Clark, Special Representative for the Ad Sales Department, spent a few days of this week at the local exchange.

A number of the Famous Players-Lasky film salesmen spent Thanksgiving in this city, coming in especially to attend the football game.

Steve Murgic of the American Theatre, Mackay, Idaho, has been an exhibitor visitor this week.

Dave Frazer, District Representative for Producers Distributing Corporation, has been here for a few days and is now on his way to Denver.

C. F. Parr, sales manager at the local Producers Distributing Corporation exchange, is spending about ten days in Butte, Montana. Dave Schayer and C. C. McDermond are still in their respective territory in Idaho and Southern Utah out of this office.

James R. Keitz, manager for Greater Features here, is still in the Idaho branch and expects his trip to cover a period of about a month.

Harmon Peery of the Egyptian Theatre, Ogden, Utah, is now in New York. His brother, Lou Peery, was in attending to their bookings.

Walter S. Rand, the new branch manager for United Artists here, has been with this company since it was formed over six years ago.

Milton Cohn is now at the "High Line" in the Montana section with his United Artist product, and J. C. Dowd is at present making Idaho.

George Mayne, owner of the Preferred Pictures exchange in this city, is leaving again for the Idaho section this week. Samuel Henley, who was formerly Universal manager here, has returned from his trip to Los Angeles and is covering the Idaho territory for Preferred Pictures Corporation.

A. J. Weber has also been engaged by Mayne of Preferred, to cover Utah and Wyoming. Weber was formerly connected with Pathe.

All of the Universal salesmen are reported to be still out in their territories. Mathew Aparton, branch manager of this exchange is expected to return to his managerial chair within the next few days.

A. A. Schmidt, Western Division Manager for F. B. O., has left this city for Los Angeles, after having spent a few days here.

W. K. Bloom and Joe K. Soloman will be in this week for a conference with L. A. Davis, manager of the local F. B. O. exchange. Bloom will then leave immediately for a long trip into Montana.

W. F. Gordon, big chief for Associated First National here, is leaving within a few days for the Butte section of Montana.

John Ruger, owner of the American and Orpheum theatres at Park City, Utah, was seen on the row again this week.

C. J. Hamal and R. D. Boomer will be in this week to attend their regular weekly conference with Branch Manager W. G. Seib of the local Pathe exchange. Charles Epperson is in from a two weeks trip through Southern Utah with the Pathe short subjects.

Carsten Dahnken, one of the owners of the American Theatre of this city, is here from New York for about a months stay after which he intends leaving for California for the holidays.

C. A. Dillard of the Metro-Goldwyn office here, is still working the Idaho territory. J. F. Samuels is making an extended trek in Southern Utah.

J. G. Beckman, who is now traveling Montana for Metro-Goldwyn, has gone to Seattle to spend Thanksgiving and will then return to his territory here. Beckman was formerly traveling for Metro-Goldwyn out of the Seattle office.

Bob Boomer, who has been selling out of the Pathe exchange here, will succeed Ed C. Mix as manager of the local Associated Exhibitors' office. This change will take effect November 28th.

Mix, who with Louis Strike has purchased the Kinema theatre, will devote his entire time to the management of the same. The opening of this theatre was held November 21st at which time a profusion of roses were given to all ladies attending any of the performances.

H. Bradley Fish has just returned to his managerial desk at the local Fox exchange, from the Montana territory, where he was with H. A. Black, the new Montana representative for Fox.

W. H. Rankin, Branch Manager for Warner Brothers in this city, just returned from a trip to the Manti section of Utah.

George Jensen, who covers the Montana territory for Warner Brothers, and Jack P. Connors, Idaho salesman, are here attending a sales meeting.

Other exhibitors visiting Film Row this week were: S. B. Steck of the Lyceum theatre, Ogden, Utah; B. G. Thatcher, operating the Lyric and Capitol theatres at Logan, Utah; T. M. Chesler, owner of the Princess and Gem theatres at Bingham, Utah; R. L. Wilson, operating the Hub theatre, Midvale, Utah; Frank White, owner of the Real Art theatre, American Fork, Utah; H. Brewerton of the La Tonia theatre, Layton, Utah, and John Stahle, owner of the Opera House theatre at Bountiful, Utah.

Kansas City

KANSAS CITY, especally the North Side of Kansas City, this week is mourning the loss of one of the pioneer landmarks in the motion picture industry—the Bijou Theatre, owned by Denny Costello.

The Elite Theatre, Humbolt, Kas., was totally destroyed by fire, November 20, the damage amounting to $20,000. Oscar Reinert, owner, has not announced his plans as to whether or not he will rebuild.

They "came and went" with a step smacking of real, rushing business along Kansas City's film row this week. A. A. Renfro, Pathe salesman, was promoted to city salesman to succeed Frank Cass, who went to the West Coast as special short subject representative. Leo Adler, Pathe auditor of the home office, was checking over the Kansas City books. Ben Reingold, Omaha Fox manager, was visiting film row friends, he being en route to Oklahoma to attend a sales convention. Louis Reinhart, Warner Bros. branch manager, set forth for a trip to the Kansas key towns, while "Jim" Flinn, P. D. C. home office representative, was in Kansas City on business. R. L. MacLean. P. D. C. district representative, left for St. Louis after a long stay in Kansas City. C. F. Senning, Educational branch manager, hurried out to visit the Kansas key towns. The First National Club gave a "Kid" party, which was proclaimed to be a "wow," all in attendance being attired in juvenile clothes. L. E. Flynn, district manager; E. M. Saunders and Sam Berger, special representatives for Metro-Goldwyn, were Kansas City visitors. A. W. Day, Warner Bros. office manager, has announced that "from now on" there will be weekly meetings of the entire office force for the purpose of discussing all problems. R. S. Ballantyne, new Pathe district manager, was a Kansas City visitor. All Metro-Goldwyn salesmen were called in for a sales meeting and departed with "pep" in abundance.

Among the out of town exhibitors in the Kansas City market last week were: A. F. Perkins, Schnell Theatre, Harrisonville, Mo.; Glenn Dickinson, Dickinson chain of theatres, Lawrence, Kas.; G. L. Hooper, National Theatre Amusement Company, Topeka, Kas.; Al Kraft: Lyceum, St. Joseph, Mo.; L. Brenninger, Crystal and Cozy, Topeka, Kas.; G. C. Craddock, Grand, Macon, Mo.; Casey Rose, Harmon, Milan, Mo.; Enslie Barbour, Joplin, Mo.; S. E. Wilhoit, Jefferson, Springfield, Mo.; Mrs. C. R. Wilson, Lyric, Liberty, Mo.

Dr. A. O. Haviland, widely known exhibitor of Horton, Kas., has decided to see both sides of the fence and has accepted a position as salesman for the Kansas City Warner Bros. exchange. He will make his initial trip next week.

Seattle

CARL STEARN, one of Seattle's pioneer film men, returned to his home town last week as manager of the Warner Brothers exchange, succeeding H. A. Black, whose resignation became effective this month. Mr. Stearns for the last two seasons has been in charge of the United Artists branch at Salt Lake City.

Reports received from Bellingham last week indicate that E. T. Mathes, former mayor of that city, will open a 650-seat motion picture theatre there within the next two months. It is announced that Al Finkelstein, manager of Jansen-Von Herberg's Strand Theatre in this city, is interested with Mr. Mathes in the theatre, and will undoubtedly take charge of the film buying from this city.

Irving Ackerman, one of the members of the Ackerman and Harris theatre and vaudeville circuit of California, spent several days here last week on a business trip.

After a trip of several weeks, during which time he visited theatres in Ketchikan, Wrangell, Juneau, Sitka and Skagway, Fred Sliter, manager of the First National exchange, returned from his Alaskan trip last week.

The Mission Theatre in Georgetown, a suburb of Seattle, was purchased last week by H. E. Ulsh, according to reports on Film Row. Mr. Ulsh was formerly associated with several theatrical enterprises in Mount Vernon and neighboring towns.

J. F. Sheffield, general manager of the Lannon-Sheffield Greater Features exchanges, returned to this city last week after an extended visit to the Greater Features offices in Oregon and Montana.

In celebration of the fifteenth anniversary of the Pathe News reel, Will E. Hudson, Pathe's staff cameraman in the Seattle territory, last week entertained with an elaborate dinner and entertainment at the Washington Hotel. Among the guests were representatives of various film supply companies and the exchanges of Film Row.

Announcements and invitations to the opening of the new Egyptian Theatre at Marshfield, Oregon, were received last week on Film Row. The Egyptian is the newest theatre in the chain of Oregon houses owned and operated by the Coos Bay Amusement Company, under the general management of Robert Marsden.

J. A. Gage, manager of the Educational Film exchange; William H. Drummond, manager of the Producers' Distributing Corporation exchange; and Clarence M. Hill, manager of the Metro-Goldwyn exchange, were chosen last week to represent the film exchanges of Seattle on the Seattle Arbitration Board. These three



William Boyd, a featured player in Cecil B. De Mille productions for Producers Distributing Corporation.

men will act with L. A. Drinkwine of Tacoma, Joe Bradt of Seattle and F. W. Graham of Shelton, representatives of the theatre owners and managers, in the settlement of differences that come between the exhibitors and film exchanges of this territory.

James R. Beale was last week appointed city salesman of the Seattle Pathe exchange by Manager L. A. Samuelson.

Reports that A. C. Barclay, theatre operator of Leavenworth, Wash., would build a new motion picture house in Wenatchee, were considered without grounds last week when Mr. Barclay announced that he had disposed of a very good corner location in the eastern Washington city, selling it for the construction of a strictly business house.

D. C. Millward, general manager of the Western Film Corporation, a State Right organization in this city, last week opened a branch office in Spokane at 410 West First Avenue, and has installed L. A. Todd as branch manager.

George Rissberger recently purchased the Colonial Theatre at Grandview, Wash., from B. N. Barnett, who has owned and operated the house for the last several seasons.

Shortly after his resignation with Warner Brothers, H. A. Black announced his association with the Fox Film Corporation as special sales representative in the Montana territory.

Walla Walla dispatches announce the purchase of the Arcade Theatre in that territory by G. E. Terhune, well known exhibitor of the Pacific Northwest.

Des Moines

REGISTERED in Movie Row this week were H. H. Russel of the Opera House at Humboldt, Walter Carroll of the Star Theatre at Colfax, F. L. Young of the Grand Theatre at Independence, E. P. Smith of the Strand Theatre at Newton, L. C. West of Diagonal, Mr. Brooks of Dawes, Mr. Faver of Brooklyn. Mrs. L. Hendricks, manager and owner of the Strand Theatre at Mt. Vernon, spent the Thanksgiving holidays in Des Moines and also visited during the week at the film exchanges

Jim McGivens has been added to the sales force of Universal. He will cover territory D which includes Des Moines, taking the territory covered previously by Sid Draught who has gone to the Chicago office of Universal.

R. S. Ballentyne, who was made southern district manager for Pathe and who previously had been manager of the Des Moines office of Pathe, was in Des Moines making preparations to move his family to Kansas City.

Eddie West, division sales manager, and Jack Flynn, district manager for Metro-Goldwyn, visited the Des Moines branch and kept the boys working late.

Bennett Brandon, serial representative from the home office, has been at the Pathe Office. And Lew Adler, auditor from New York, has also been there.

Carl Thorpe, formerly shipping clerk for First National, resigned last week to take a position as operator at the Rialto Theatre at Fort Dodge. Fred Ashley who was assistant poster clerk, is now the shipper

Beaulah Rains is filling the place of biller at the F. B. O. exchange. Helen McLaughlin who was the biller was called home by the illness of her mother.

Arthur Johnson, booker for First National, spent the Thanksgiving holidays in Kansas City. Mr. and Mrs. Johnson visited Mrs. Johnson's folks at that point.

The Metro-Goldwyn branch headquarters will be at Twelfth and High after December 6.

The Des Moines office of the Exhibitors Supply Company made a sale of thirty-five hundred dollars in new equipment to a theatre to be opened up in Beemer, Nebraska. The sale was completed through the Omaha office.

Buffalo

H. F. STAFFORD, in a recent communication to M. P. NEWS, states that he is the new owner of the Plymouth theatre at Rochester, N. Y.

The new $100,000 Rialto theatre opened in Albion, N. Y., on December 2. Constructed for W. H. Robson, present proprietor of the Family theatre, on the site of the former home of Sheret Post, American Legion, the building is two stories high and is given over besides the theatre, to offices. The theatre has a seating capacity of 800, with 70 seats on a mezzanine floor. The old Family closed December 1. A program of pictures and vaudeville is being given.

The Film Board of Trade of Buffalo is planning a Movie ball to be held early in January in the Hotel Statler. The general public will be invited. Original plans for a formal dinner dance have been dropped.

The Rotary Club in Bath, N. Y., took over the Babcock theatre in that town the other evening for the benefit of the crippled children.

The Breig Construction company of Scranton has been awarded the building contract for the new $250,000 theatre which the Comerford Amusement Company will build in Waverly, N. Y.

The ushers of the New Family theatre in Batavia, N. Y., held their second annual banquet in the Hotel Richmond, Thanksgiving eve. George W. Fotch presided and Mrs. Fotch was the chaperone. Al K. Root and Maurice West were in Buffalo last week looking over some of the big pictures with a view to lining up bookings for the new Thurston theatre which will open next week in Thurston Road, Rochester. The house will have a seating capacity of 1,000. Mr. West owns the theatre and Mr. Root, formerly a prominent Olean exhibitor, will manage it.

H. Harris has been appointed to succeed Charlie Goodwin as Rochester salesman for Universal. Mr. Goodwin recently was promoted to branch manager.

St. Louis

BOLLER Brothers, Kansas City, Mo., architects, have been retained to design plans for a new theatre to replace the Grand theatre, Moberly, Mo., destroyed by fire recently.

The Grand theatre was operated by Jack Truitt, while the building was owned by George W. Sparks of Moberly.

The new theatre will seat 1,800 persons and will contain a balcony and full sized stage. It is estimated it will cost $200,000.

Following the fire Truitt subleased the old Rialto theatre from Ray Miller of Mexico, Mo., who had planned to open the house. Truitt christened his new house the Baby Grand.

Rex Barrett, manager of the Kosy theatre, Columbia, Mo., journeyed to Lawrence, Kas., to see the football game.

O'Fallon theatre, West Florissant avenue at Alice avenue, is booking pictures through the Embassy Amusement Company. Houses owned by the latter company are the Mikado, Union, Plaza, Newstead, Embassy and Ashland.

St. Louis theatres were temporarily without lights for many minutes the night of November 27 when a rat got tangled up with some lead wires at the big Cahokia Power plant.

J. W. Cotter and wife of Moberly, Mo.; John Pratt, Fulton, Mo., and John Rees of Wellsville, Mo., came to town on a booking tour.

John Karzin, owner of the Casino, Olympia and Lincoln theatres in St. Louis and the oldest exhibitor in point of service in St. Louis, on Thanksgiving Day claimed Miss Marie Jeanne Keener, daughter of Mr. and Mrs. John G. Keener, as his bride. The ceremony was performed at St. Nicholas Church, Garrison and St. Louis avenues, St. Louis.

The Mid-West Amusement Company, Kansas City, Mo., will take over the Kirksville, Mo., theatres of S. M. Kennedy on January 1, 1926.

W. W. Watts, owner of the Princess, Gayety and Vaudette theatres, Springfield, Ill., has turned Gentleman Farmer. He recently purchased a large farm on the outskirts of Springfield and has hired an expert. Watts expects to raise 40 gallons of corn to the acre.

The Bridge theatre, St. Louis, Mo., has pulled a Finnigan. It is again in charge of its former owners, M. J. Madison and J. Dueser.

Mr. and Mrs. I. W. Rodgers of Cairo, Ill., and Poplar Bluff, Mo., journeyed to Nashville, Tenn., on Turkey Day to see the Vanderbilt University football team play. Their son attends that college.

Out of town exhibitors seen along Picture Row during the week included: John Rees, Wellsville, Mo.; John Pratt, Fulton, Mo.; Gus Kerasotas, Springfield, Ill.; Tom Reed, Duquoin, Ill.; Jim Reilly, Alton, Ill.; Grant Martin, Chaffee, Mo.; Henry Schmidt, Pocahontas, Ill.; R. C. Williams, Panama, Ill.; Ross Denny, Roodhouse, Ill.; Joe Lynam, Whitehall, Ill.

Motion picture theatres of St. Louis will co-operate in a crusade to abate the smoke evil by displaying slides appealing to citizens to properly fire their furnaces and stoves so as to reduce the volume of smoke and soot.

William Goldman celebrated his fifteenth birthday as a motion picture exhibitor by putting on an extra big show at his Kings theatre the week of November 28.

Robert Stempel of the Strand theatre, St. Charles, Ill., is receiving bids on his new theatre. The structure will be two stories with balcony, 50 by 138 feet and seat 1.000 persons. It will contain a full size stage. The construction will be brick, concrete and steel. It will cost about $100,000. Boller Brothers, 114 West Tenth street, Kansas City, Mo., are the architects.

Leo Wyrobeck, Universal salesman, and Miss Selma Hess were married in New York City on Thanksgiving Day. Miss Hess is a sister of Lou Hess, manager of the St. Louis office of Universal Pictures Corporation.

Nate Sunley, chief shipper for F. B. O., was host at a Thanksgiving Day party to the employes of the shipping departments of the local exchanges. The sixteen present polished off a big turkey, two chickens and two ducks with trimmings.

Raye Netemeier, formerly manager of the Waverly theatre, East St. Louis, Ill., is now booking for F. B. O.

One of the periodical earthquakes has hit Picture Row. Several changes have been made in the ranks of manager and salesmen and others are anticipated.

Floyd Lewis, district manager for Associated Exhibitors, has tendered his resignation from that position. He has not announced his new plans.

Ted Meyers, manager of the local Pathe office gives up that position to James Hawes. Meyers will become a special feature salesman for Pathe.

Al Danke, manager here for Warner Brothers has resigned to accept the managership of the Omaha branch of Producers Distributing Corporation. District Manager Hill of Producers opened negotiations with Danke when Manager Lorenzo was transferred from Omaha to Milwaukee, Wisc., his former home.

Eddie Alperson, who managed the Universal office in St. Louis for several months, but who more recently has filled managerial positions in Omaha, has succeeded Danke in St. Louis.

Jim Duthie has joined the local Warner Brothers sales staff. He has represented leading film companies in the St. Louis territory during the past several years.

C. L. Hickman, formerly with Warner Brothers, is now traveling out of St. Louis for the new Arrow Pictures exchange. He is well known in the territory.

The father of Joe Feld, assistant manager of the local Fox office was buried on Saturday, November 28. He had been ill but a short time. Mr. Feld was unfortunate in losing both his mother and father within a year.

New England

INVITATIONS have been issued requesting attendance at the formal opening of the new Coolidge Theatre, 650 Mount Aburn Street, Watertown, Mass., on Saturday evening, December 5th.

Ground has been broken in New Britain, Conn., for a new theatre for I. Hoffman. The site is in the very heart of the business center of the city. Work is to be pushed forward as rapidly as possible.

The Regent Theatre at Norwalk and the Palace at South Norwalk, Conn., are understood to have changed hands. They have been operated by Esterson Brothers and it is understood that the Hoffman interests have been negotiating for their purchase, as well as E. Collins, who owns the Empress Theatre in Danbury.

John Dineen, of the Modern Theatre, Lawrence, accompanied by his family, has returned from a vacation trip to Washington, D. C., and the southern Atlantic seaboard.

Ownership of the Liberty Theatre in the Dorchester district of Boston has passed to Jacob Laurie, who operates a string of Boston and suburban playhouses.

It is understood that the B. & B. Circuit of Boston has sold the realty of the Olympia Theatre, Bowdoin Square, Boston, to the New England Telephone & Telegraph Co.

The Henry Carleton Players at Gardiner, Me., who for some time past have been presenting dramas in the Coliseum at Gardiner, have now added motion pictures to the program on Monday and Tuesday evenings, as well as vaudeville.

Pictures In Motion, Inc., has leased for a term of years, part of the first and second floors of the building at 20 Winchester Street, Boston.

The Casco Amusement Corporation has petitioned the Maine Supreme Court to fix the rental of its theatre at 627 Congress Street, Portland, Me. The bill in equity which the amusement company has brought sets forth that it leased from Dudley C. Lunt, Paul C. Lunt, Storer B. Lunt and Mary E. Fox the playhouse for a term of three years at a rental of $75 per week, with the privilege of renewing the lease for two more years starting November 20, 1925. The company states that it is willing to pay a proper sum and asks that the court find that it has complied with the terms of the lease, that it is entitled to an extension of the lease and that it be not required to pay an unreasonable rent.

John E. Panora has had plans prepared by Architect Loomis J. Thompson of New Britain, Conn., for a new theatre in Winsted, Conn. The new playhouse will be located in the rear of the present Opera House block, with entrance from Main Street. The building will be of first class construction and will seat about a thousand. It is expected that contracts will be let before the first of the new year.

Extensive alterations are nearing completion in the Strand Theatre at Gardiner, Me., owned by the Gray interests, who also own and operate the Johnson Opera House in the same city. While no definite plans are announced, it is understood that the company has under consideration the showing of an exclusively motion picture bill at the Strand and may show pictures with vaudeville at the Johnson Opera House, instead of the present policy of straight pictures.

Independent Film, Inc., of Boston, has started a drive for a "Quality Counts" month during the four weeks in January and is making an intensive advertising campaign of the same.

John McHenry, formerly of Allen & Charette circuit of New Bedford, has been appointed publicity manager for the Producers Film Corporation in Connecticut.

Harry Goldman of the Producers Film Corporation has been appointed manager of the New Haven exchange of that company at 126 Meadow Street. He was formerly with the First National distributing headquarters in Boston.

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Minneapolis

MAX Roth of New York, home office representative of Fox Films, was in the Minneapolis branch office Wednesday and Thursday, E. T. Gomersall, Minneapolis manager, reports.

Al Peterson. International Falls exhibitor. was taken slightly ill in Minneapolis on a recent visit, but is reported around again.

Frank Wewerka, of the Colonial Theatre at Osage. Ia., has been in Minneapolis for several days. He expects to build a theatre at Milbank, S. D. Milbank's Bentley Grand is owned by J. J. Nelson.

Mrs. E. N. Riggs was in the Fox offices in Minneapolis recently, booking for the Metropolitan and Palace theatres at Omaha.

Dan Iselin, of the Ione Theatre, Minneapolis, for more than 18 years an exhibitor in this state and former theatre owner in Los Angeles, is dead. His funeral was held Saturday.

R. M. Tenson has assumed the management of the Arcade Theatre in St. Paul. With his mother and his brother he owns the New Ray in St. Paul as well.

Herman Schwahn won the theatre building race in Eau Claire. He opened his New Wisconsin, Monday, he told Minneapolis friends, and the Finkelstein & Ruben Theatre there is not expected to be ready until the first of the year.

Emil Eumann, Fox exploitation man, is just back from Eau Claire, where he assisted in the baptism of the New Wisconsin.

H. Goldstein. of the Strand at Sioux City, Ia., has bought the Florence Theatre at Elk Point, S. D.. formerly owned by C. S. Bovee

O. O. Wehrley has announced that he will continue operating his Perth Theatre at Perth, N. D. Mr. Wehrley had previously declared he would close.

George Cobry has returned from the Producers Distributing Corporation conference of bookers in Chicago.

Fred Knispel, formerly of the Producers Minneapolis office, now district representative of P. D. C., returned to Minneapolis with Mr. Cobry and was here for several days.

T. A. Burke, manager. and Milton Montgomery, assistant manager, of Warner Brother's Minneapolis branch, are back from extended trips into the territory.

A. J. Pincus, special serial representative of Pathe, is hard at work in the Minneapolis office.

Sam Blair, of Pathe exploitation department, also dropped off in Minneapolis the other day for a little special work.

Mrs. M. C. Kruschke. of the Strand Theatre at Princeton, visited Minneapolis last week.

Mrs. Cora Thompson, of the Kasson at Kasson, Minn., and the Opera House at Dodge Center. stopped off in Minneapolis recently.

L. J. Blumberg of the Metro-Goldwyn sales force, reports lively doings in southern Minnesota territory.

G. M. Wassell. New York auditor of Metro-Goldwyn-Mayer, is sojourning for the time being in the Minneapolis office.

Harry Nicholson, of the Rochester Theatre Company. is much improved after his recent illness.

Metro-Goldwyn's Minneapolis manager, A. H. Fisher, had a hard two weeks when his daughter underwent a very serious operation for mastoids and his wife suffered a nervous breakdown under the strain and went to the hospital at the same time. Mrs. Fisher is now much improved and there is hope for the recovery of little Miss Fisher.

John Branton, former booker and salesman for Famous Players-Lasky in Minneapolis, has gone to Finklestein & Ruben to be assistant to Bert Goldman, booker.

Frank Thayer is out of the hospital after a minor operation on his nose. He is selling Paramount pictures.

Mel Evidon ad sales manager for Famous Players at Omaha, visited his parents in Minneapolis over Thanksgiving and dropped in to chat with the boys in the Minneapolis office.

Miss Helen Hines, Jack Hellman's secretary, has gone to Producers office here to be secretary to Jack O'Toole. manager.

Dan Lederman, for 17 years a Universal executive. has been made district manager of Associated Exhibitors, with supervision over Minneapolis, Omaha, Des Moines, Winnipeg, Kansas City, Denver and Oklahoma City branches. He started in Omaha nearly 20 years ago with the first chain of theatres west of the Mississippi.

Friedman Brothers Holding Company, St. Paul, won a $50,000 suit against M. S. Nathan by decision of the supreme court last week. The case has been in the courts for four years and has gone twice to the supreme court.

Nathan leased a building from Friedman Brothers for theatre purposes. He leased also a building adjoining to improve the theatre. Before work began he sold out to Finkelstein & Ruben. F. & R. did not proceed with the work and the building was condemned. The exhibitors contended the condemnation invalidated the lease. Friedman company declared the exhibitors knew the condition of the building and were to improve it. This position was upheld.

The Minneapolis city attorney has ruled that the city council has no power to issue a regular theatre license to a motion picture house, which cannot comply with the city ordinance requirements. The case is that of the Dewey Theatre, which has a motion picture license and has applied for a theatre license, which the license committee holds up.

The first three men in the nation-wide drive of Paramount for delivered business are Minneapolis salesmen, Jim Cobb, Frank Thayer and Fred Benno. Cobb leads the nation and he has been in the film business less than a year.

Thornton Eckert, the plucky Paramount salesman, is still knocking 'em over on the Iron Range.

Theodore Hays, Finkelstein & Ruben general manager. is back from trips to Eau Clair, Fargo and Sioux Falls. He tells of receiving a letter from Charley Bradley. former publicity head of Finkelstein & Rubin, who is now newspapering in Seattle.

Eddie Ruben, former Minnesota football star, made friends for himself and for the picture business when he took Joe Gordon, injured Minnesota lineman, to the Ann Arbor game with Michigan.

Central Penn

DECISION on the proposed changes to the code of rules governing the display of non-theatrical motion pictures in Pennsylvania will be reached at a meeting of the Industrial Board of the State Department of Labor and Industry. to be held at the capitol in Harrisburg on December 11. This board is given authority under the act of Assembly to regulate motion picture theatres as to safety devices, building construction and so forth, and it recently held a public hearing on suggestions for amending the non-theatrical motion pictures code. It is at the December 11 meeting that the board will act finally on the data submitted at the November hearing.

Twenty-five bushels of potatoes were collected in the lobby of Loew's Regent Theatre, Harrisburg, from 3,000 children who paid two potatoes each for admittance to a Thanksgiving Day matinee.

Every time a president, a king or an equally distinguished personage comes to Harrisburg in the future, he will receive the "glad hand" from C. Floyd Hopkins, who is head of the Wilmer & Vincent theatres in Harrisburg and Reading. Mr. Hopkins, with seven others, has just been made a member of a standing Reception Committee.

Formal reopening of the Pastime Theatre, Lewistown, Pa., which has just undergone improvements costing $40,000, took place on the evening of November 23, before a capacity audience. The theatre is operated by Isaac Berney, a Lewistown pioneer motion picture exhibitor, who has remodeled the theatre five times since he purchased the Penny Arcade from Silverman Brothers, of Altoona, twenty years ago.

Texas

W. M. BRANCH, former publicity and advertising manager for Wm. Lytle theatre interests of Texas, who for the past year has been doing publicity for Universal at the west coast studio, is in Houston for a short visit.

Max Brock, former south Texas film salesman for Educational Film Exchange, is now working the state of Oklahoma for Producers. Mr. Brock's headquarters are in Oklahoma City.

Jack Meredith, publicity man for Universal southern state interests has returned to the home office, Dallas. Texas, after a two weeks trip through south Texas.

In less than ten days workmen will finish the outside work on the new Ritz theatre and will be ready for the inside and the finishing work. This theatre will possibly be opened around the holidays.

Abe Silverberg owner and manager of the Crown and Folly theatres is in Dallas attending the M.P.T.O. association convention.

It is reported that the Cozy theatre will re-open about the first of the year. It has been dark for about a year on account of an office building which has been erected along side the theatre.

The office of the Prince theatre was robbed last week end and a day's box-office proceeds were stolen. The yeggmen first attempted the combination but without results. They then turned the safe on its side and chiseled out the bottom, reaching the money box inside this way. About $700 was stolen.

Omaha

S. N. FAGMAN, booker for the Producers Distributing Corporation here, booked himself for a life time engagement on Thanksgiving Day. He married Bernadette Maxwell at the St. John's church Thanksgiving morning at 8 o'clock. The Exchange presented them with a beautiful tray.

E. M. Saunders, sales manager for Metro-Goldwyn, New York, and J. E. Flynn, district manager, were in town last week.

Mr. and Mrs. H. G. Dunn were in town from Valentine, Nebr., over Thanksgiving, taking in the Nebraska-Notre Dame football game in Lincoln. Mr. Dunn is the owner of the Jewell theatre at Valentine.

Mr. and Mrs. W. E. Banford spent Thanksgiving with Mr. and Mrs. C. T. Lynch. Mr. Banford is manager of the Des Moines office of Metro-Goldwyn, and Mr. Lynch manager of the Omaha office.

A. Beams has sold the Linwood theatre, Pawnee City, Nebr., to Carl Bailey.

A. F. Jenkins, owner of the Community theatre at David City, Nebr., was in town just before Thanksgiving.

James Patrick Shea, manager of the Associated Exhibitors, has just added two new salesmen to his staff, Ed DenBeste, from Armour, So. Dakota, and Roy Bettis. The former will cover the South Dakota and Iowa and the latter will cover Southern Nebraska.

Stanley B. Waite, two-reel comedy representative from New York for Pathe, is in Omaha for a few days.

Miss Claire Foley, secretary of the Film Board of Trade, motored to Lincoln to see the football game Thanksgiving Day.

F. B. McCracken, sales manager for United Artists, resigned on November 14 because of a nervous breakdown. He plans to spend three months in California. For the time being, T. Y. Henry, division manager, New York, will have direct supervision over the Omaha office.

Bennett Brandon, serial representative for Pathe, was here from the home office. He left Tuesday for Des Moines.

Eddie Alperson, special representative for Warner Brothers, has been made branch manager of the St. Louis office.

Frank Sanders, salesman for Metro-Goldwyn, has been transferred from the northern to the southern territory of Nebraska. Pat O'Brien, who hails from the Coast, is to cover the northern territory.

F. M. De Lorenzo, manager of the Omaha office of the Producers Distributing Corporation, and Morris Cohen, manager of the Strand theater at Council Bluffs, Iowa, deserted their offices long enough on Thanksgiving to attend the football game at Lincoln.

C. J. Riggs, salesman for Metro-Goldwyn, has resigned.

Marie Douglas, daughter of J. Douglas, owner of the Strand theatre at Pierce, Nebr., was here for a day booking pictures.

B. B. Reingold, manager of the Fox Film Corporation Exchange, was in Des Moines on business for a few days.

Tal R. Richards, new manager for the Enterprise Distributing Corporation, has been out over the territory getting acquainted.

L. W. Alexander, Universal branch manager at Chicago, has been promoted to district manager, taking the place of Bill Troug, who was transferred to a new territory.

Bertha Hardy, secretary at the Producers Distributing office, was out of the office two days with tonsilitis last week.

Hayden O'Duke, assistant secretary for the Producers Distributing Corporation's home office, was in town Monday.

Phil Monsky, one of the owners of Liberty Films, is being much admired as he drives down film row in a new Studebaker Special Six coach.

Jack Edwards, who has been handling exploitation at Salt Lake City for Universal, has been made manager of the Rivoli theater at St. Louis.

Regina Molseed, assistant booker for Universal here, was among those who rah-rahed at the game at Lincoln Thanksgiving.

Wes Booth, Belle Plaine, owner of two theatres, stopped off at the Universal exchange here while on his way to visit his brother, Bob Booth, owner of the Paramount theater at Nebraska City. Bob made a flying trip to Omaha, spending one day here.

Jimmie Brandford, salesman for the Producers Exhibiting Corporation, has kept his home office entertained with his communiques from the field. Brandford recently bought himself a car. Friends at the office say that he has bought so many parts that the original car is just about replaced. His last communique was that all four tires had blown, but he was buying four new ones and hopes to be able to make Omaha in time to catch a train for his home in Quincy, Ill., for Thanksgiving.

Among the numerous exhibitors in town just before Thanksgiving were the following: O. Van Housan, owner of the Favorite theatre, Schuyler, Nebr.; Mr. and Mrs. Bruce Holdridge from the Zenith theatre at Shenandoah; Morris Smith, from the Hipp theatre at Sioux City; Bob Livingston, owner of the Strand theatre at Lincoln, Nebr.; and Miss Ethel Robin of the Scenic theatre of Sioux City.

Cleveland

LOCAL motion picture theatres report that they had one of the biggest Thanksgiving weeks in the history of the picture busines. This condition prevails in the neighborhood houses as well as in the first-run downtown houses.

H. M. Herbel, now Pittsburgh Universal exchange manager is celebrating his return to good health, following the removal of his tonsils.

J. S. Jossey, of Progress Pictures, is honeycombing the territory for contracts. He was out all last week making personal appearance among the theatre owners.

Ruth Gordon, corresponding secretary of the Film Board of Trade, ate her Thanksgiving turkey in Erie with her fiance and her prospective husband's family.

Charles Hahn has sold the Crescent theatre at Sherwood, Ohio, to R. A. Werner. Werner is not a new addition to the exhibitor population of the state. He also owns and operates the Crescent and Capitol theatres in Hicksville.

Messrs. H. W. Starrett and A. R. Kraft are the new owners of the Crown theatre in North Baltimore. They recently purchased the house from Mr. and Mrs. William Gibson. Messrs. Starrett and Kraft also own the Star theatre in Forrest.

George Fenberg, owner and manager of leading motion picture theatres in Newark, Granville and Utica, suffered a broken collar bone recently while rescuing a child from an approaching automobile. Fenberg was standing in front of one of his Newark theatres when he saw an automobile racing down the street. A little girl was crossing the street as the car came speeding. Fenberg dashed out to rescue the child. He succeeded in getting the child out of harm's way, but he himself was struck by the car and his collar bone was broken. He is now in a hospital, and is said to be recovering. Fenberg has the Auditorium and Alhambra theatres in Newark; the Opera House in Granville and the Mystic in Utica.

Charles Olson, of the Lyric and Apollo theatres, Indianapolis, is in mourning for the trip to New York that he d'd not get. Olson, together with a bunch of other exhibitor friends, had planned to eat their turkey in New York this year.

John Muck, manager of the Victor theatre, Akron, is on a hunting trip in the north.

A large delegation of Cleveland exhibitors is expected to attend the state M. P. T. O. convention which is scheduled for December 8th and 9th in Columbus.

Charles Pintner, of the Quincy theatre, Cleveland, is under the care of a physician. He is suffering from rheumatism in his right arm.

John Shettler, of the Opera House in Middlefield wanted to be sure that his patrons would have their Thanksgiving show on time. So he came up to Cleveland to get the show, and took it back to Middlefield himself.

Jack Steinberg and Max Schagrin, leading Youngstown exhibitors, were in town on a booking spree last week. Schagrin has the Park theatre and Steinberg has the Regent in Youngstown and the American in Alliance.

A. H. Abrams, proprietor of the Mozart and Odeon theatres, Canton, took his family over to Indiana for a few days' visit with friends.

The Film Exchange Building Register showed the following out-of-town exhibitor visitors for the week just ended: R. C. Steuve, Orpheum, Canton; J. G. Furrer, Rivoli in Defiance and Harkness in Clyde; John Alexandria, Strand, Ravenna; C. W. Wowra, Pastime, Barberton; C. W. Fish, Alhambra, Akron; Tim Roberts, White Way, Mansfield; Oscar Smith, Apollo, Oberlin; Howard Frankel, Weber, Dover; Max Young, McKinley, Canton; George Mock, Mock's theatre, Girard; Arthur Dunlevy, Strand, Akron; John Kumler, Pantheon, Toledo; Neil Schworm, Grand, Massilon; and John Kessler, Alhambra theatre, Canton.

Ned E. Depinet, newly appointed First National sales manager for the southern district which includes Cleveland, held a constructive sales talk here last Wednesday before the members of the local First National exchange. Samuel Spring, secretary and treasurer of First National, was also here for the occasion. Depinet and Spring left Cleveland Wednesday evening for New York.



Southeast

THE Execuive Committee of the Motion Picture Theatre Owners' Association of North Carolina had a meeting in Charlotte the past week to take up the matter of a mid-winter convention and it is reported that they have decided not to hold the mid-winter convention which was scheduled to be at Pinehurst, N. C.

W. E. Calloway, Southern District Manager of First National Pictures with headquarters in New Orleans, was a Charlotte visitor the past week and we understand Mr. Calloway is on his way north to attend a special conference at the home office in New York.

R. B. Williams, Sales Director for Universal, is making a tour of the Southern Division and Charlotte was his first stop, where he was in conference with E. F. Dardine, manager of the Charlotte branch.

The Aro Amusement Company has taken over the Strand Theatre, Salisbury. Barney Aronson, who owns the Grand at Raleigh, is president and general manager of the compnay. It is the intention of this company to introduce the feature policy with the tab shows, showing a feature with each performance. We understand that negotiations are being closed by this company for the Grand Theatre at Kinston. This theatre was formerly owned by H. F. Stallings.



Theodore Von Eltz, co-featured in "A Desperate Moment" a Henry Ginsberg release.

George Atkinson, formerly salesman for First National, has resigned and is now selling insurance and if every employee along film row isn't insured it won't be George's fault.

W. S. Scales (colored), we understand has taken over the Lincoln Theatre (colored), of Winston-Salem from Warner Brothers. The LaFayette and Rex Theatres of Winston-Salem are controlled by Scales.

M. Merriwether, who formerly managed the Warner houses at Concord, has resigned and accepted a position as manager of the Ideal Theatre at Winston-Salem. This theatre is owned by B. F. Southern.

H. Baumgarner has been appointed by Royster as manager of Warners Concord Theatre, succeeding Merriweather, who resigned.

On November 28th the Film Board of Trade is giving a banquet at Tourist Inn, 15 miles from Charlotte. This is a barbecue supper and is a business as well as a social affair. This is an annual occurrence and it is given by the managers to the salesmen and bookers of all exchanges who are members of the Film Board.

Phelps Sassen, who resigned the past week as manager of Associated Exhibitors Exchange, we understand has accepted a position as salesman for Liberty Film.

L. H. Andrews, formerly salesman for Warner Brothers, has resigned.

Otto Hartsoe of the Newton Theatre, Newton, N. C., was a Charlotte visitor the past week. Mr. Hartsoe states that business is off on account of the power company restricting their power.

P. C. Osteen, manager of the Liberty Theatre, Anderson, S. C., was a Charlotte visitor the past week.

L. L. Drake, of the Ansonian Theatre, Wadesboro, N. C., was in Charlotte the past week.

S. G. Rogers, manager of the Idlehour Theatre, Marion, S. C., drove to Charlotte the past week to set in his bookings for the holiday period.

W. E. Stewart, owner of the Pastime Theatre, Concord, N. C., made his weekly visit to Charlotte as usual.

Manager Webb, of the Webb Theatre, Shelby, N. C., motored over to Charlotte the past week to arrange for bookings for his theatre.

V. C Schley, owner of the Crescent and Broadway theatres, Statesville, N. C., was a Charlotte visitor the past week. Mr. Schley stated that he has just returned from an extensive hunting trip in the Blue Ridge mountains hunting bear. He also stated that they bagged three black bears.

Denver

ROBERT F. McGOWAN, director for the Hal Roach Production Company, Culver City, California, spent Thanksgiving in Denver with friends and relatives. Mr. McGowan calls Denver his home town, having been employed by the Denver Fire Department and detailed to Engine Company No. 6.

Gerald Whitney, manager of the House of Representatives of Colorado, and former film salesman, has accepted a position as salesman for the local branch of Producers Distributing Corporation.

Harry Long, manager of the American Theatre, Denver, is resting rather uneasy these days. Last week he received instructions to go to San Francisco to take over the management of the Cameo Theatre of that city, and just as he was ready to leave he received word to remain here until further orders. The American Theatre is a Universal first run Curtis Street house of Denver of which Mr. Long has been manager for the past year.

Frank Harris, district manager for Pathe has left for Butte, Montana, for a visit with the Pathe manager of that city.

Ole Nelson has been engaged to manage the Mission and Pearl Theatres of Denver, so announces Fred P. Brown, owner of these theatres. Mr. Nelson is not new in this territory, having been exhibitor in Grand Junction for several years.

Jim Lynch of Laramie, Wyoming, has closed the American theatre and reopened the Opera House

Billie Ostenberg, Jr. and his wife, Scottsbluff, Nebraska, were visitors in Denver last week. Mr. Ostenberg is the owner and manager of the theatre in Scottsbluff and the Rialto Theatre of Bayard, Nebraska.

Another exhibitor visiting Denver was Tom Love who operates a chain of theatres in Hanna, Superior, Parco, Reliance and McGeath, Wyoming. L. J. Cross and son were also visitors in film row during the early part of the week. They operate the Amuse Theatre, Gering, Nebraska.

Charles R. Gilmour, Warner Bros. manager, has been confined to his home because of illness for the past few days owing to a severe attack of sinous trouble. Mr. Gilmour was up and around Friday morning but plainly showed the results of the pain he had just gone through.

Mel Wilson, manager of Fox, made a hurried business trip to Colorado Springs and Pueblo a few days ago.

Jack Krum, United Artists manager, took a run up to see Jim Lynch of Laramie, Wyoming, early in the week, returning Wednesday evening.

The Denver Film Board of Trade has announced a salesmen's meeting which will be held December 28th. This is an annual event for the benefit of managers, salesmen and bookers. It is considered one of the most necessary meetings for the good of all who are in attendance at the meeting.

Baltimore

A LARGE safe in the office of the Metropolitan Theatre had the combination knob of the lock broken off when four masked bandits attempted to loot it on Friday morning, November 27. The burglars entered the theatre shortly after 4 a. m. by a back door, the two locks on which had been broken. They came upon the night watchman, Henry A. Maltham, 74 years old, who was seated in the rear of the house, smoking his pipe.

They bound Maltham's hands and feet, asked him where the safe was located, and upon being told, three of them went into the office while one stood guard over him.

According to Bernard Depkin, Jr., manager of the playhouse, there was only about $300 in the safe, which belonged to him personally. He had taken $2,200 out of the theatre when it had closed for the night.

J. Louis Rome, general manager of the Associated Theatres Company, Baltimore, Md., is now enjoying a short vacation in Bermuda.

G. H. Dumod, in charge of all theatres throughout the country operated by Warner Brothers, Inc., visited Baltimore recently with Samuel Warner, and made their headquarters at Warner's Metropolitan Theatre. They plan to have one of the largest electric signs erected over the entrance at North and Pennsylvania avenues, with letters eight feet high, according to Bernard Depkin, Jr., and the ticket office will be moved from the lobby opposite the entrance to the auditorium to that entrance at the corner.

Mrs. Frederick Vreimuth, bookkeeper at the Garden Theatre for several months, and before that time engaged in a similar capacity at the Century, has resigned. She will be succeeded by Miss Helen Weidener, formerly bookkeeper at the Garden, and lately employed at the Century.

William "Billy" Busch, First National salesman in Baltimore, has become an uncle through the birth of his neice recently, who is to be christened Anne Louise Busch.

New York and New Jersey

THE next meeting of the M. P. T. O. of New Jersey will be held at Trenton on December 17th.

The Grange Theatre at 137th Street and Broadway was severely damaged by a fire that occurred early last Friday morning and it is a question as to whether the theatre will open again. The blaze started in the organ.

These Prudential Film Delivery drivers certainly do seem to happen by at the right moments. They are either frightening away burglars or performing some sort of service for theatre owners. At the recent Grange Theatre fire, one of the men arrived in time to save the entire show.

Stanley Sobelson, of the Empire Theatre, Bayonne, N. J., was accompanied by his brother from Atlanta, Ga., when he made his round of the exchanges last week.

The old Armory at Keyport, N. J., is undergoing alterations and will open up about January 1st with first class feature picture attractions.

Maxwell Chetkin, who operates the Lakeland Theatre at Brighton Beach, Brooklyn, has taken over the Atlantic Playhouse at 7th Avenue and 52nd Street, Brooklyn, and in the future this house will be known as "Jean's 7th Avenue."

Dave Snapper has filed plans and specifications for his new theatre at Perth Amboy.

Sam Goldstein, who has the Liberty Theatre at Irvington, never comes over to the exchanges without bringing along plenty of smiles. Sam was fairly bursting with good nature last week.

Charlie Stombaugh, Pathe Newark manager, is still going out on his night trips in order to further acquaint himself with theatre conditions in his Jersey territory

Ed Malouf, formerly of Pathe, is now on the Associated Exhibitor sales staff and working in New Jersey.

During the next month or so several more local theatres will hold their opening nights. Sam Baker's New Hollis Theatre at Hollis, L. I., is completed and will be ready about December 10th. The seating capacity of the Hollis is reported to be 1,500. Roth Bros. New Summit at Summit, N. J., is also nearing completion and the 15th of December has been decided on as the opening date. Charlie Goldreyer's latest theatre at 204th Street and Webster Avenue, New York City, is also slated for the 15th of next month and Matthew Chrystmo's Bronxville Theatre, a 2,000 seat house, will be ready the first of February. Rachmiel and Rinzler's Ambassador Theatre, out in the Brownsville section of Brooklyn, will open on Christmas Day.

Fire caused considerable damage in the Garden Theatre, New Utrecht Avenue, Brooklyn, on the evening of November 24th. The blaze started about midnight and a boiler in the basement is believed to be the cause. The house will remain closed until the necessary repairs are made. The Garden is an 800-seat theatre and is owned by Al Friedlander. Mr. Friedlander also has a new theatre under construction at 44th Street and 8th Avenue, Brooklyn.

Samuel Zahler, former owner of the Blake Theatre, 836 Blake Avenue, Brooklyn, and who has been inactive as an exhibitor for the past two or three months, has purchased the Public Palace at 555 Graham Avenue, Brooklyn. The Public Palace is a 500-seat house.

A neighborhood gang of kids hastened the closing of the Cleveland Theatre at 2386 Cleveland Avenue, Brooklyn. Hearing of the proposed closing, the gang gathered and arming themselves with stones, accomplished a fine wrecking job. Marks Brothers were the operators and it is reported that the property is owned by Rachmiel and Rinzler.

The offices of the M. P. T. O. of America, at present located at 745 7th Avenue, in the same suite as those of Joseph M. Seider and the Prudential Film Delivery, will be moved to the front of the building on the same floor, the latter part of this week. This will leave a couple of vacant offices in the Prudential suite.

George Faulkner, of the Faulkner Enterprises has recently become the proud father of an eight-pound boy. Mr. Faulkner has also established himself in an office at 25 West 45th street, New York City where he will provide buying service for the benefit of out of town exhibitors. The Liberty theatre at Plainfield, N. J., is a recent account that he has taken over.

By this time, Max Fellerman, Pathe salesman who covers Brooklyn territory, has probably managed to lose a lot of nervousness which he displayed the early part of last week. Max was married on Thanksgiving Day. Mrs. Fellerman was formerly with the New York Paramount exchange. One thing novel that Max did a few days preceding the ceremony, was to take two hundred pennies to the license clerk in exchange for the necessary permit. Just why he did this, no one seems to know. At any rate, the Pathe boys are arranging to give him a good send off.

It is reported that the Ritz theatre at Eastern Parkway and Fulton street, Brooklyn, will close its doors within the next month or so. The Ritz is operated by Harry Lightstone.

N. & R. Theatres, Inc., Brooklyn, N. Y., report the breaking of ground for a new 1,800-seat theatre at Utica avenue and Crown street, Brooklyn. Other theatres under the control of N. & R. Theatres, Inc., are the Metro on Grand street and the Tompkins on Gates avenue. All three are in Brooklyn.

The Park theatre, 180th street and Boston Road, has recently closed its doors and the reason advanced is that the Park has been playing to poor business.

Two more new theatres in New Jersey will soon be ready. One is Fabian's new house in Patterson and the other is the Royal at Bloomfield, owned by Joseph Stern.

Dave Solomon, fast working salesman of the Howells Cine Equipment Co., left for Washington, D. C., on Monday night. Dave was armed with a protest that concerns the French Mandate in Syria and he will present it to the U. S. Senate. In addition to winning a lot of prizes for selling theatre accessories, Dave is the Secretary of the Syrian Society of America which is composed of Syrian business men throughout the country. Recent equipment installation made by Howell's include The Hollis theatre, Hollis, L. I.; The New Summit, at Summit, N. J.; Charlie Goldreyer's New theatre at 204th street and Webster avenue; Matthew Chrystmos's Bronxville theatre; Rachmiel's New Ambassador in Brooklyn; Fabrian's Patterson theatre; Jos. Stern's Royal at Bloomfield and has also installed three new Simplex projectors in the Astor theatre, Broadway, New York City.

The Plaza theatre, located on 187th street. New York City, was recently entered by burglars who robbed the office safe. The extent of the haul is not known at the present time.

Sherman and Steinman have recently taken over the Congress theatre at 149th street and So. Boulevard, New York City and will spend a considerable amount of money in re-decorating and making alterations.

Cincinnati

MAURICE STRAUSS, former manager for Universal and later in the same capacity with Progress, is now on the First National selling force with the Cincinnati exchange.

Ned Depinet, southern sales division manager for First National, spent several days in the city last week conferring with Roy Haines, local manager.

Irvin Sweeney, former Kentucky representative for the local Universal office, has been transferred to the Pittsburgh sales force. His place in Kentucky has been taken by Tom Johnson, who had the southern Ohio territory for the same firm. John Shaw will replace Johnson on his old route.

John Gregory, of the Liberty Theatre, Springfield, O., was a visitor at the local exchanges for several days.

Kermit Frecka, of the Grand and Easton theatres, Ironton, O., was in the city last week-end with the Ironton Tanks, a football team which came here to engage in a game with the Potters. Frecka is the halfback on his team and is considered one of the best gridiron men in this part of the country.

Dave Helbig, the largest film salesman in these parts, is now writing contracts for Associated Producers.

William Martin, of the Patriot Theatre, Patriot, Ind., was a visitor at Film Row last week.

William Chesborough, of the Empress, Northern and Royal theatres, Columbus, O., bought several pictures while making the rounds of the various film exchanges last week.

A party was given on Saturday, November 28, by the Columbus Famous Players Exchange at the Columbus Elks' Country Club. Seventeen members of the Cincinnati exchange attended, and a good time was had by all.

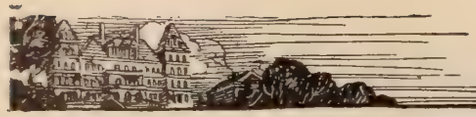
Ed Keene, of the Oxford Theatre, Oxford, O., was in town visiting with the various exchange managers.

Pete Smith, of the Sylvia and Avonel theatres, Bellevue, Ky., is the proud father of a bouncing baby boy. Both mother and baby are doing well, and so is Pete.

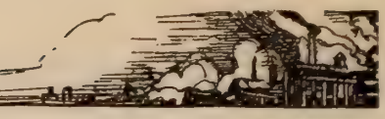
Bill Carmichael, former Famous Players salesman with the Chicago and Peoria exchanges, has been transferred to Cincinnati and will cover the Springfield territory, taking the place of C. Moray, who resigned recently.

L. B. Wilson, manager of the Liberty Theatre, Covington, Ky., recently returned from New York. Upon his return he immediately set about to improve his theatre program, which is already one of the best in the business, for when it comes to entertainment, L. B. is in a class all his own.

COSTUMES FOR HIRE PRODUCTIONS EXPLOITATIONS PRESENTATIONS BROOKS 1437 Broadway Tel. 5580 Pen.



Albany



TOM MURRAY of the Famous Players exchange accredited himself in fine shape as a public speaker last week at the opening of the Capitol theatre in Ilion. Although J. H. MacIntyre, manager of the exchange was on hand, he delegated Mr. Murray to make a speech from the stage. Many of the local exchange managers were on hand for the opening including Ted O'Shea of the Metro-Goldwyn office, Ray Smith and Fred Duffy from Universal, Lester Wolfe of Metro, Fenton Lawlor of Famous Players, H. C. Bissell, manager of the Universal exchange here and Amos Leonard of the Pathe forces. Following the final show of the evening there was an elaborate luncheon at the Elks' club, with more speeches and with Mr. Murray in the capacity of toastmaster. The theatre will maintain a seven piece orchestra.

Another change came along Film Row during the past week when J. N. Klein, who came here a few months ago from Boston to handle the Warner Brothers exchange, announced that he would go with Associated Exhibitors in New York City and that Austin Interrante, who has been traveling the Northern territory for Fox, would succeed him.

Barney Frank, well known in this part of the State, and now representing Pathe out of Buffalo, stopped over the other day for an hour or so calling on Albany friends. Accompanied by Mrs. Frank, he was on his way by auto to New York City where the couple spent the holidays.

With winter shutting in, thetres in some of the smaller places are now closing down to one night a week. The latest to report such action is in Broadalbin.

The majority of the exchange managers in this city remained in town for Thanksgiving, even including Alex Herman, manager for First National, who never loses an opportunity of getting to New York City whenever the occasion permits. George T. Ames, who came here a few weeks ago to handle the Pathe exchange, went home for the holiday, but by Christmas he may have located the sort of an apartment he desires and will eat his Christmas dinner in the Capital city.

Up to the present time leases have been taken in the new film building by the First National, Metro, Warner Brothers and Universal, with additional leases expected in the near future from F. B. O., Pro-Dis Co, Pathe and Fox. The new film exchange building is in course of construction and will be about a mile from the present Flm Row.

C. R. Halligan of the Universal exchange was the envy of all Flm Row on the day before Thanksgiving when he received a huge live rooster from John Mattice of Middleburg. Mr. Halligan fared well for the week, for in addition to the rooster from Mr. Mattice, there came a couple of broilers from Matthew Moran, an exhibitor in Coxsackie.

William Dillon of Ithaca may have opposition in the shape of a new house. According to all reports, Al Robbins of Syracuse, who is a brother of Nate Robbins of Utica, has been approached by several business men of Ithaca in the interest of a new motion picture theatre in which they are desirous of investing their thousands.

Edward Reynolds, a door tender at the Leland theatre in Albany, suffered a broken leg one day last week when he was struck by an automobile while crossing the street.

Everyone at the First National exchange in Albany is working tooth and nail these days in the hopes that the local exchange may finish within the money in the date contest that ends on January 30th. At the present time the local exchange is in fourth place but with plenty of business in sight for the weeks to come.

The Astor theatre in Troy, which has been closed for several months now, was opened for a few days last week in the showing of a feature picture. There was a report current to the effect that efforts will be made shortly to open the house and run it seven days a week.

A report to the effect that Nate Robbins of Utica was contemplating the taking over of the Town Hall in Clinton was denied last week by Mr. Robbins and others.



Atlanta



MRS. W. M. Kimbro, of the Greenland theatre, Greensboro, Ga., made her first visit to the offices of the *Weekly Film Review* this week. Mrs. Kimbro is one of the livest exhibitors in Georgia, and spent several days in Atlanta, and was accompanied by Mrs. Willingham Wood of the Strand Theatre, Washington, Ga.

J. R. McIlheran, manager of Theatre Supply and Equipment Company, left town Thursday to spend a week in Dallas and Wichita Falls, Texas, visiting his father.

W. F. Westmoreland, of the Wescon Company, Birmingham, was in the city for a few days this week on business for the new theatre his company is now engaged in building The new house will be called The Picadilly.

Jack Stapleton, Pathe's Harold Lloyd representative, returned to the city Tuesday from Florida. It is understood that Mr. Stapleton has resigned from the Pathe organization.

Tom Little, manager of Producers Distributing Corporation's local exchange, returned to the office early in the week after having undergone an operation in a local hospital last week.

The new manager of the Alamo No. 2 Theatre who took over the duties in the house on Monday, succeeding Raymond R. Miller, resigned, is Ed Wallace of Nashville, Tenn. Mr. Wallace was connected in Nashville with Tony Sudekum's interests and has managed the Fifth Avenue Theatre there for nearly two years.

Mrs. Anna Aiken Patterson, publisher of the *Weekly Film Review,* was a member of the large Atlanta delegation attending the Georgia-Alabama game in Birmingham Thursday. Mrs. Patterson was the guest of the Milton Sills First National unit at their Thanksgiving party at the Tutwiler.

E. J. Sparks of Jacksonville, head of the E. J. Sparks Enterprises, R. B. Wilby of Atlanta, W. S. Mudd of Birmingham, and Judge Henry T. Titus of Daytona, with a large party of fellow-townsmen, have been enjoying the hunting season around Waco, Texas, during this week.

It is reported this week that the city Theatre of LaFayette, Ala., burned to the ground last Tuesday. The house was operated by a Mr. Shellnut. No details of the extent of loss have been received.

The Liberty Theatre, Homerville, Ga., is reported to have burned several days ago. The house was managed by A. O. Holton.

Hank Hearn, manager of the Atlanta Liberty Film Distributing Corporation exchange, is another Film Row member who has been out on account of an operation.

L. S. Drum, booker for Producers in the local exchange, celebrated with a muchly-enjoyed party the first anniversary of his little daughter's birth, November 23, 1924.

Howard McCoy, division manager in this territory for Loew's. Inc., spent last week-end in Atlanta.

M. L. Curry, exhibitor of Vidalia, Ga., has taken over the Colonial Theatre, Millegeville, Ga., it is reported this week. The Colonial was formerly owned by P. L. Balafas, who is returning to Greece, his native country.

Dan Roberts. representative in this territory for the Ad-Vance Trailer Service Corporation, came in Saturday from the Georgia and Tennessee territory.

Mrs. Ida Black, member of Producers' office force in the local exchange, is receiving the sympathy of her fellow-workers in the loss of her father last week. The funeral was held in Manchester, S. C.

W. J. Freudenberger, supervising director of sales for the Ad-Vance Trailer Service Corporation in the South and West, left with Dan Roberts to travel the Florida territory.



Philadelphia



FRANKLIN JORDAN, who has been managing the Stanley Company's Logan theatre during the temporary absence of Lester Stallman, recenfly resigned from the Stanley Company force of house managers. He has not yet announced any new affiliations.

The Community theatre, Turbotville, Pa., owned by G. W. Mussley, is the first theatre to be closed in this territory as a direct result of the coal strike. Poor business made it impossible for Mr. Mussley to continue operation. The town is made up chiefly of the mining element.

Harry Weiner who has been a salesman in the Philadelphia office of Warner Brothers, has been transferred to Washington as branch manager and has been succeeded by George Thompson.

Joseph Hebrew, Philadelphia branch manager of Warner Brothers, has been elevated to division manager with supervision over the Washington Exchange.

After having been associated with the Twentieth Century Film Company (Gene Marcus, proprietor) for the past three years, Sam Phalan has resigned to accept a position as salesman with the Vital Exchange, of which Dave Segal is the head.

Joseph Leon, who for a time operated the Columbia theatre in Bristol, and who recently sold it to William Shock, has joined the sales force of the Independent Film Corporation,



THEATRE MANAGEMENT EQUIPMENT CONSTRUCTION OPERATION



Modern Picture Theatre Invades Boston

Metropolitan Brings The "Big House" Show To The Stronghold Of "Double Feature" Programs

By Thomas C. Kennedy

MODERN theatre construction, up-to-the-minute equipment and patron-conveniences such as have been developed by the experts in engineering and showmanship form the very foundation upon which the modern motion picture entertainment is being erected in New England, for years the stronghold of that bygone form of picture show, the "amusement bargain"—a long show for a small admission, double feature bills, etc.

There is no doubt that the Metropolitan Theatre in Boston—the latest achievement in construction and operation, and doubly interesting because it represents the first new venture of the recently combined Balaban & Katz-Famous Players-Lasky organizations—is pioneering in New England.

It would be a tremendous undertaking in any city—this enormous theatre, costing $4,500,000 to build and offering patrons the finest feature pictures along with presentations which have a production cost equal to that of many entire stage plays, with a 55-piece orchestra and service that is the last word in courtesy, convenience and comfort to the theatregoer. But added courage was necessary to undertake such a project in Boston—for while that city ranks seventh in the United States and is far advanced in commerce, industry, civil government, cultural and social standards, it is nevertheless very backward insofar as motion picture showmanship is concerned.

IN the belief that the time is opportune for a "stock taking" of what the motion picture theatre in actual operation is today—its construction, equipment, operation and presentation—MOTION PICTURE NEWS is presenting a series of articles written by a member of its staff concerning his observations after a thorough inspection of the Metropolitan Theatre in Boston; that theatre having been selected for the "check up" because it is the newest big picture theatre enterprise and because it is as well the first new venture of the combined Balaban & Katz-Famous Players-Lasky theatre forces.

FOR years the people of Boston have been "sold" long shows. No break from this precedent was possible before the Metropolitan Theatre came into being. Leadership instantly fell to the Metropolitan, not alone because it is the finest theatre in Boston, but as well because it is the very source from which will issue the modern form of picture entertainment in that territory.

The fact that Boston was not "picture minded" added to the problem of selling a picture theatre such as the Metropolitan to a population which has always regarded the cinema shows as something inexpensive, casual, and no doubt "low brow." But the Metropolitan has been sold, and was very efficiently sold long before it opened, by means of a skilful campaign executed by Jeff Lazarus, advertising and publicity director of this new theatre.

And how, we may ask, was it sold? And the answer is that the Metropolitan was brought home to the people of Boston as a "wonder theatre"—a wonder theatre in the sense that it was huge, that it was magnificent, that its construction embodied architectural and engineering features which were marvelous and amazing to everybody but particularly astonishing when considered in conjunction with a motion picture theatre.

IN publicity and advertising they were told that the Metropolitan had an elevating orchestra pit—a platform which enabled the orchestra to be lowered from sight of the audience when the organ was playing a solo; they were told that the theatre had the longest marquee of any theatre in the world, that fifteen cars could drive up at once and discharge passengers within the shelter of the canopy; that the ventilating system cost thousands and thousands of dollars and assured an even temperature within the theatre winter and summer; that several thou-

Interior views of the Metropolitan theatre in Boston, the new Famous Players-Lasky theatre. Below, the loge promenade mezzanine floor. At right, the foyer.





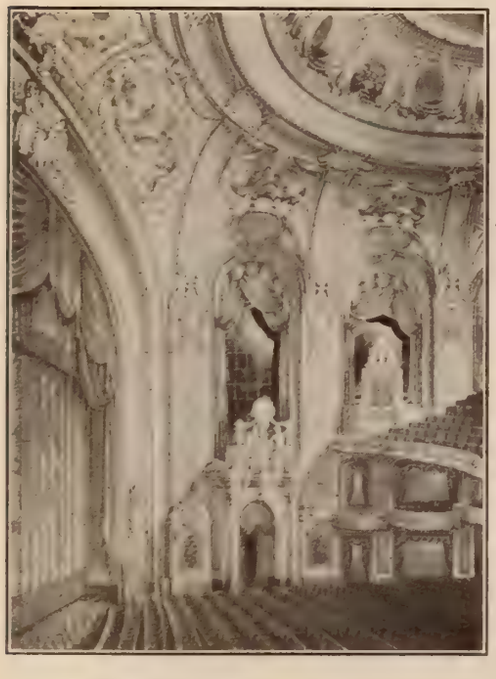
sands of people could be accommodated in the corridors, foyer, grand lounge, smoking room, in addition to the 4,500 people who would be seated in the auditorium; that the "sight lines" were perfect in all parts of the theatre, so that no matter where one sat, that person was assured of seeing the picture and the stage numbers without the least distortion; that the acoustics were so perfect that orchestral music, the organ or a singer could be heard as clearly from the last row in the balcony as they could be from the first row center of the orchestra floor; that electrical sign boards were used to signal to the doorman the exact location of vacant seats in the theatre so that he might direct incoming people to the very aisle from which the seats might be entered, without confusion. All these "freak" things were told to Bostonians, and they were both amazed and "sold."

The Metropolitan would bring to the city a form of entertainment, an institution of the art of the theatre, of the finest type in the world. It would play the biggest features, present stage numbers devised and executed by John Murray Anderson, who produced the immensely successful and artistic "Greenwich Village Follies" and had contributed many novelties to the art of stagecraft, it would have an orchestra of fifty-five skilled musicians under the direction of Nathaniel W. Finston, former soloist of the Boston Opera company orchestra and conceded one of the foremost musicians who have made a study of music in connection with motion pictures; and in addition there would be "service" such as has been developed by the greatest theatre operators in this country, the Balaban & Katz organization.

BUT while these marvels of theatre presentation and operation were widely exploited, the structural and equipment marvels of the Metropolitan were ballyhooed.

The result of the advertising has been that the Metropolitan has played to capacity houses, and has "stood them out by the hundreds" at at least one performance each day, ever since its doors were flung wide to the public of Boston on October 16th.

The doors are opened for the first show each day at 10:45 a.m. The price scale is as follows: From 10:45 to 1, 35 cents; from 1 to 6, 50 cents; from 6 to 11, 65 cents, for any seat in the house.



Interior view showing stage and portions of the orchestra and balcony of the Metropolitan, the newest Famous Players theatre in Boston.



Before the opening of the new Famous Players-Lasky Metropolitan theatre in Boston, crowds stormed the doors seeking entrance to an institution which has been sold to them as the "wonder theatre."

The program for the first week contained the following units: Overture, "1812"; news reel; "The Melting Pot," a fantasy presented by John Murray Anderson and symbolizing the colonization of New England; a specialty act; and Paramount's "The King On Main Street." To illustrate that the standard of entertainment is being maintained at the Metropolitan, we point to the bill which was presented during the week of November 8th. On this we find an Overture; news reel; the Angelus, a John Murray Anderson presentation; Pathe Review; Organ novelty, in which the humorous features of "I Miss My Swiss" were exploited by clever organ music and picture slides; "Under Spanish Skies," an elaborate stage number blending arias and choral numbers from "Carmen" with some specialty dances; a cartoon reel; and Corinne Griffith in "Classified."

THAT, it must be admitted, is supreme picture entertainment. The beauty of the presentations, the smoothness of the program and excellence of the projection and music would meet the unqualified approval of the most exacting critic. The writer attended two full performances, and on comparison with what he has seen and heard in the cinema palaces of New York, Chicago and Los Angeles, is ready to affirm that Managing Director Earl L. Crabb; Musical Director Nathaniel W. Finston; Director of Presentations, John Murray Anderson, of the Metropolitan in Boston, know how to organize, orchestrate and devise presentations for a picture theatre entertainment of the highest type artistically and from the entertainment standpoint.

After submitting the facts above, it is needless to declare that the entertainment is well up to the high standard such a magnificent theatre as the Metropolitan would necessarily require.

But there is another feature which must be at least touched on here, and shall be dealt with at greater length in a subsequent article in this department. That feature is "service." Here is an element of showmanship of which we hear much—much, that is in an abstract way. Everybody knows that good service is vital to the success of the picture theatre. But what is this thing called "service"?

With all due credit and honor to the theatre managers of big houses in New York, Los Angeles and Chicago, the writer on his own experience and observation is of the belief that the best service he has encountered was in the Balaban & Katz theatres in Chicago. And, coming back to our subject, the Metropolitan in Boston, he thinks that the high efficiency of the Balaban & Katz service has been carried to Boston, whither it has been taken by men who served with Balaban & Katz in Chicago. Among these is Ralph E. Crabill, now house manager of the Metropolitan.

Service according to this system is no mere groveling, or obsequiousness before a "customer." It is the expression through highly trained and constantly supervised attendants—cashiers, doormen, ushers, maids—of graciousness and willingness to perform whatever service will contribute to the comfort and convenience of patrons. To give them tickets and change quickly and pleasantly; to direct them to the orchestra or the balcony aisles, to lead them up the aisles and show them into seats. Add to this the attractions of a scrupulously clean theatre, well ventilated and fresh, and the good-will winning advantages of an elaborately run "lost and found" department which facilitates the recording of claims of things lost and follows-up each claim, and you have an idea, a very sketchy idea of how "service" in the Metropolitan is being used to build steady patronage for that institution.

Morrison Named Manager Of Pantages In Memphis

A. B. Morrison, "one" of the deans in theatrical circles in Memphis, Tenn., has been appointed manager of Pantages theatre in that city. He succeeds J. Lloyd Dearth, who after four years regime as manager, goes to the West Coast as personal representative of Alex. Pantages. Before going with Pantages, Mr. Morrison was identified with Southern Enterprises, Inc., Loew and other interests.



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A Booklet showing testimonials from the Piccadilly Theatre, Broadway, New York City, where a Marr & Colton Organ is used as a feature attraction

Is Entertainment or Atmosphere Chief Aim of Presentations?

With the constant elaboration of stage numbers the question has arisen as to whether the presentation is not becoming more and more a "specialty act"—an entertainment that is individual and a separate unit of the program—distinct from and unrelated to the screen attraction in mood or setting.

According to the views of several leading showmen quoted in this article, there are adherents of both "specialties" and presentations definitely related in mood and designed to create an atmosphere for the feature picture which they accompany on the program.

IT is a far cry from the atmospheric prologues, with their scene reproductions and off stage effects, of the early days of picture theatre presentations, to the elaborate stage numbers which are put on week after week in an almost routine fashion at the leading photoplay palaces in the larger cities of the country today. And the condition is one that has started many theatre men toward reflections as to whether the presentation at its best is to be a specialty number, individually entertaining and in no way related to the feature on the program, or specifically designed to match the mood of the picture—to create an atmosphere for the photoplay.

Owing to the interest which has been stirred up in the organizations by their recent merger, the Famous Players-Lasky and Balaban & Katz theatres may claim especial interest in regard to the policy observed by them in the matter of presentations.

EXPRESSIVE of those policies, are the opinions of Earl L. Crabb, managing director of the Metropolitan theatre in Boston, who says: "If the picture is all that it should be, it will take care of itself and needs no support from the atmospheric or mood standpoint from the stage numbers. The public wants novelties, and the variety which can be achieved in a given program only by making each unit individually entertaining and distinct from every other unit."

It is a well known fact that the Balaban & Katz theatres have pursued this policy for some time. At the Chicago theatres, the presentations are staged as individual units. There is no special effort made to match the presentation up with the picture—beyond that which good showmanship would naturally dictate in achieving a "balance" for every bill. Operatic numbers have been shown on the stage on the same bill with a photoplay having a modern society theme, and modern acts have accompanied pictures which were cast in a costume period. As a matter of fact, the idea here is that the presentation is in the same position as the short subject, and showmen use the short subject for balance but seldom permit the feature to dictate the mood, locale or period dealt with in the short subject selected.

IN discussing the presentation some time ago, Major Edward Bowes, managing director of the Capitol in New York, is quoted as follows:

"Variety is necessary; novelty is also necessary, as well as imagination. And to each program we try to bring a freshness and spontaneity that will make each week's entertainment an adventure in the theatre.

"Every number must be built on a definite dramatic idea. It does not matter how slight the thread, but there must be a story behind everything. Take a chorus, bring them out on the stage and just have them sing, and it means nothing. But give them some definite idea, some atmosphere or story that they must carry out, and the presentation immediately takes life."

This statement gives the crux of the situation as it affects the smaller theatre, which, unequipped with the financial and stage resources which would enable it to put on individual acts, finds the solution in arranging a comparatively inexpensive singing, dancing or musical number around the mood or atmosphere of the picture. In such cases the prologue is certainly here to stay.

THE prologue side of the question is taken up by Jack Arthur, director of music and productions for the Famous Players Canadian Corporation, who says: "The idea of a prologue or prelude to a motion picture is to create atmosphere, to put the public in the right frame of mind to enjoy and appreciate the feature." And he makes two main classifications of these prologues as follows:

"The simplest prologue is the one that is national in character, that is an act which typifies Spanish, Italian, Russian or any one sort of people with their racial characteristics and their national music.

"To catch the basic idea of a photoplay is quite another matter; you must remember that what is quite clear to a producer is not always so evident to an audience; usually when I have a picture of that description I resort to an allegory to put over my idea."

REUBEN MAMOULIAN recently appointed stage director of the Eastman theatre, Rochester, N. Y., holds the opinion that the presentation should supply the element which the picture lacks—that being the actual presence on the stage of human beings and which he says "adds immensely to the fascination and artistic power of the theatre." In discussing his views Mr. Mamoulian said:

"The Eastman theatre has had presentations for the past three years and experience shows that motion picture houses require a special character of stage performance. It appears quite clear that in motion picture houses, especially those of the size of the Eastman, straight dramatic or operatic performances, as well as straight dances, are not entirely satisfactory and that the motion picture requires something else. During at least an hour and a half the audience is present at a silent film presentation—without the actual human body and voice—accompanied with music, orchestra or organ. This puts the audience into the frame of mind and mood that is ready to accept the form of art on the actual stage which would come closer to visible, expressive movement and music.



Stage setting for fashion review staged at the Carolina, Greenville, in conjunction with Paramount's "The Coast of Folly." Room seen through oval at center was furnished as reception hall and models entered main set from there.

Hyman's Prologue for "The Freshman" (Pathe)

Edward L. Hyman of the Mark Strand, Brooklyn, N. Y., captured the mood of "The Freshman" for the presentation he used with that picture, offering it under the title "Campus Frolics."

The number featured a college jazz band and six girl dancers. The setting was a balcony effect framed in black velvet draw curtains. Overhead was a striped awning to enhance the outdoor atmosphere which pervaded the scene. A plain drop was used as a background for the balcony railing. Scene opened with the jazz orchestra playing and the dancers seated on the steps.





Jazz Review Staged for "If I Marry Again" (First Nat'l)

Staged at the Palace Theatre, Dallas, Tex., the number illustrated here scored heavily. The set consisted of an elevated platform, blackened cloth eye as ground. Permanent gold cloth eye of regular set was drawn up on sides of opening and futuristic tab drops painted in vivid colors was used as a background.

Cabaret table with boy and girl seated was seen at right. Number opened with a fast jazz number by orchestra, in full lights. Lights dimmed to steel blue for solo dance to music of stringed quartette, seated on switchboard side.

Atmospheric Prologue for "Don Q" (United Artists)

Scene reproduction of ensemble presentation staged by Manager Charles R. Hammerslough at the Broadway Theatre, Newburgh, N. Y. The prologue was billed as "La Espagnol" and featured the song "Marcheta" and several excerpts from Carmen.

The setting was accomplished with drapes entirely, the stair and balcony effect being a skeleton wood frame with theatrical gauze drapings and painted compo board facings for the noel posts, which were surmounted by globes. Colorful Spanish costumes employing a wide range of vivid hues was relied upon to afford a striking picture.





Novelty Announces "The Pony Express" (Paramount)

Manager Pat McGee of the Criterion Theatre, Oklahoma City, used a novelty number as a combined entertainment unit and advance announcement for "The Pony Express," the week previous to the opening of that picture. Setting consisted of a wooden fence across stage, with a backdrop painted to represent the skyline of Oklahoma City at night. At rise of curtain two bill-posters were discovered posting the first part of a six sheet on "The Pony Express." When curtain reached top, men faced audience and sang "Blue Eyed Sally." After number, a date strip was posted reading "Criterion—Next Week."

Matinee For Night Shift Miners At Butte Theatre

The American Theatre, operated by the Silver Bow Amusement Company, is conducting a special matinee for miners of the night shift each Thursday afternoon from 2:30 to 4 p. m.

A de luxe performance will be given at these special shows, the first program including a half-hour program of music by Ted Rose's band. The picture attraction was "Lightnin'." The performances, to be known as Miners' afternoon, are the first that have been given in Butte for the special benefit of miners of the night shift.

Ed. C. Mix Quits Exchange To Operate Theatre

Ed. C. Mix, manager of the Salt Lake City exchange of Associated Exhibitors, in association with Louis N. Strike, owner of the Star Theatre there, has purchased the lease and equipment of the Kinema Theatre here, which has been a link in the chain of the Universal Pictures Corporation.

Gus Eyssell Joins Newman Staff In Los Angeles

Gus Eyssell, former treasurer and house manager of the Newman and Royal theatres, Kansas City, will join Frank L. Newman in Los Angeles in a similar capacity. Mr. Newman, since the sale of his Newman and Royal theatres to Paramount, has been managing three Paramount houses in Los Angeles.

Strand In Cincinnati Puts On "Bargain Matinees"

The Strand Theatre in Cincinnati, one of the string of Lisbon houses, has inaugurated a policy of morning shows which will be offered as "bargain matinees." The performances start at 10 a.m. Admissions from that time to 1 p.m. will be 25 cents for the entire house. After the 1 p.m. show the regular admission prices will prevail.



The main street attractor used by a neighborhood house in Ottawa, Ontario. Note arrows on show booth and hand at top of electric sign at right, which point direction of the Rex Theatre.

Filling the Balcony by Means of the All-One-Price System

NEXT to long lines at the box office the "seats in the balcony only" announcement ranks as a leading cause for countless lost admissions at shows that were sold to the point of bringing patrons to the front of the theatre, but no further—due to the very natural reluctance of people to stand in line and the apathy against taking balcony seats.

The balcony seat problem is a very serious one nearly everywhere, though it is one that some theatre managers claim to have solved by obviating the necessity of having a doorman announce the fatal words "seats in the balcony only."

The elimination of that announcement alone is sufficient to bring a large proportion of the patrons who come up to the box office at a performance which has attracted a capacity crowd. The announcement must be made in cases where there is a difference in price, but the tenet of good faith with the public may be observed— as it always should be—and at the same time the announcement obviated if the balcony seats sell for the same price as those in the orchestra.

The solution, therefore, according to the managers of several big theatres and the executive heads of many circuits is the all-one-price scale.

The mere act on the part of the management of asking as high a price for balcony seats as orchestra chairs, has the effect of convincing patrons that the balcony location is every bit as good as the orchestra.

It would of course be impossible to introduce the system if this were not the case, and in theatres where the construction is such that vision from the balcony is not as good as from the orchestra, that the music cannot be heard as well or that actual hardship is imposed upon patrons in getting to the balcony, owing to narrow, long flights of stairs.

However, if the balcony's only disadvantage lies in the fact that the management itself thinks so little of it as to have it equipped with chairs that are less comfortable than the orchestra, or that it is not so nicely decorated and is not as thoroughly cleaned and as fresh as the orchestra, it would appear that those managers are adding to a difficulty which not only costs them money but lowers the esteem of the public for balcony seats in general.

The experience of the majority of big theatres which have established the one-price scale is that the management is greatly relieved of its responsibility to the public when crowds attend the show. In practically all of these houses there are many patrons who prefer to wait in the lobby, after purchasing tickets, for seats in the orchestra. But they have paid their admission and the management is ready to seat them comfortably in the balcony, so in waiting they assume the responsibility themselves for having to stand "in the ropes" until there are vacant seats in the orchestra.

In all of the new theatres being constructed the plans call for balcony accommodations, equipment and accessibility from the foyer, as nearly equal to those of the orchestra as is possible. Just what proportion of the new theatres establish the all-one-price scale has not been determined by any reliable statistics at hand, but there is evidence that the practice is growing as theatre men observe the effect of the system in theatres where it is in force.

Directing the Passing Throng to the Theatre "Down the Street"

P. J. NOLAN, the man behind the Rex Theatre, Ottawa, Ontario, has displayed considerable ingenuity in bringing the theatre closer to the passing throng by means of special signs, a show window on the main thoroughfare, corner poster stands and arrows pointing to the theatre building.

The Rex Theatre, which is an independent neighborhood house of the Canadian Capital, is situated on Lorne Avenue, a residential street, the structure being a 100 feet or more from Somerset Street, an important thoroughfare. The Rex is an attractive little house in itself but it is easy to pass along the main route without noticing it. To overcome this difficulty, Mr. Nolan made it impossible for any person, except a blind man, to miss the location of the Rex.

On the corner of Somerset and Lorne Avenue there is a wooden house which is occupied as a Chinese laundry. This helped, rather than hindered, the plan which Mr. Nolan had in mind. Almost in front of the corner house he erected a "show window" some 15 feet wide and eight feet deep, with an all-glass front, three curved glass sections being used. Indirect lighting system was installed with regulation footlights and masked overhead lights to illuminate the array of still photographs therein. On the windows are printed the name of the theatre along with the words "To-day" and "Now Showing" and there is a painted sign over the large window box which reads, "Rex Theatre. The Finest Photoplays on Earth." Still above this is one of a series of extended arrows in cutout form which point toward the theatre around the corner. The large arrows overhead reads, "Follow the Arrow to the Rex Theatre."

On either side of the show window there are billboards and there is also a billboard on the wall of the adjacent store building. Above the latter billboard there is a large painted sign on the actual wall which bears the following: "Rex Theatre, Motion Pictures, Admission 10 cents."

At the very corner there is a new and impressive electric sign which bears the name of the theatre while on the Lorne Avenue side of the corner site there are still more billboards with permanent theatre signs and arrows overhead, all leading to the Rex along the street.

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(NOTE: Letters used in advertisement in May 16th issue of News.)

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* * *

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After several months use we are more than satisfied with MAZDA Lamp Projection. Our equipment is not only paying for itself but is also giving us the best projection we have ever had. We are sorry now that we hesitated so long.—*I. E. Runyon, Iris Theatre, Hutchinson, Kas.*

* * *

MAZDA Projection has cut our power cost about 45%. There is also quite an added improvement in projection and we find the equipment satisfactory in every way.—*R. R. Gladish, Rex Theatre, Higgansville, Mont.*

* * *

We are delighted with Incandescent Lamp Projectiion. Our power bill has been reduced from $32 a month to $7.—*Strand Theatre, Kansas City, Mo.*



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Inquiries and Comments

Standardized Screen Brightness Part III

SOME time ago, as pointed out in a previous article, the Society of Motion Picture Engineers appointed a committee to investigate the possibilities of establishing a standard for screen brightness in motion picture theatres with a view toward bringing about a more sensible condition in the way of intensity of screen illumination.

This committee reported back in due time that it appeared very difficult, if not impossible, to secure the desired results in view of the varied local conditions confronted throughout the exhibiting field. It is indeed true that many complications beset the problem and the task is not altogether an easy one.

Still, it appears to us, after rather lengthy reflection, that in spite of the many complications involved and the seeming hopelessness of this problem of effecting such a standard—at least as far as establishing one and then pointing out to the exhibitor ways and means of attaining it—is really not as hopeless as it appears on the surface.

In these days of accomplishing what, in bygone years, was regarded as impossible, it behooves us to adapt a liberal attitude toward problems which appear to offer insuperable difficulties in the way of effecting a satisfactory solution. This particular little job of screen standardization may prove to be susceptible to the same powers of overrating as far as its difficulties are concerned.

A Mistaken Idea

All through the discussions relating to this subject, whenever it rises to a point of discussion, either written or verbal, a number of mistaken ideas are propounded to prove the futility of attempting to settle the matter in a satisfactory fashion.

According to one person, who, in his own mind at least, appears to be an authority on the subject, this entire matter of screen brightness standardization is impossible if for no other reason than that a high screen brightness is absolutely necessary when viewing a picture at long distances (150-250 ft). Whereas, at shorter viewing distances a lower screen brightness will suffice.

In discussing the visual effects resulting from a constant screen brightness for all viewing distances this person has the following to say:

"If the illumination were confined within the limits necessary to prevent what amounts to over-illumination, with consequent obliteration of a portion of the finer photographic shades, thus making the condition ideal from the viewpoint of those occupying the close-up and middle distance seats of the auditorium, then the eye strain from the rear seats would be nothing short of awful, and the view highly unsatisfactory, while the beauty of the picture would not be in any degree enhanced, except for those who were comparatively close-up, because of the fact that the eye cannot discern the finer shadings at any considerable distance."

Now, we believe that to be a very mistaken idea since it has no foundation in fact. We interpret the term "fine shadings" to mean the black and white tones, or a difference in brightness contrast between various areas of the picture. If he had used the words "fine detail," meaning the local detail within the picture area itself, we would have agreed with him since it is true that increased distances makes the discernment of fine detail increasingly difficult.

The only thing which will reveal fine detail at great distances is its magnification, either by the use of glasses, or by means of the more simple expedient of increasing the picture size. There is a limit to the latter, of course.

Brightness Independent of Distance

It was pointed out once before in this department that the brightness of an object is independent of the viewing distance, atmospheric absorption neglected. Every illuminating engineer who has made any pretense at studying the effects of glare is familiar with this law and understands its practical application.

In the light of this there is no reason why a person at a distance of say, 150 ft. from a motion picture screen, should not see a picture which is fully as bright as another person located 25 feet away from the screen.

As far as comfortable viewing is concerned the person located 150 feet away would have the advantage since a much smaller total amount of light flux would enter his eyes, thus reducing the likelihood of glare and he would still see a picture fully as bright as a person much nearer the screen.

The person nearer the screen would on the other hand, be most unfavorably located as regards comfortable continued vision since his closing angle of vision would, particularly in the case of an over-illuminated screen, include an uncomfortable amount of light.

Furthermore, it is recognized that when close to a picture screen, it is practically impossible for the human eye to encompass the entire screen action without letting the eye wander over the picture area continually.

This involves additional eye-strain since then the pupil of the eye is continually expanding and contracting as it leaves one local area of certain brightness to focus on another of a higher or lower brightness.

There can be no integrating effect of the entire picture as is possible at greater distances.

In this matter of screen over-illumination, the patrons nearest the screen are the ones whose visual welfare is more directly involved—certainly not those at the rear of theatres, who see, ordinarily, a very comfortable picture as far as its brightness is concerned. The interest of these persons (at the rear) lies in showing them a picture large enough to enable them to clearly discern all ordinary fine detail within the picture area. If this condition is met then the rear seat should, other conditions permitting, be the best in the house. Why are the front seats ordinarily vacant, except in crowded houses? The patrons themselves, unconsciously provide the answer.

The motion picture theatre is peculiarly well suited to secure the utmost from applying the law of brightness mentioned above since the conditions under which the screen is viewed can be closely regulated and controlled.

Many theatres do, in fact, take advantage of it and others attempt to do the same with varying degrees of success. Many of them, the small town houses in particular, apparently are unaware of the results which could be secured were they to follow the example set by some of the larger houses.

The success of the operation of this law depends primarily upon one thing, viz.: "No bright light sources or areas of brightness other than the screen and its border, should be visible from the seating area when the view is directed toward the screen." This seems like a simple precaution to take yet how often is its strict application found in practice. Yet, neglect of this fundamental rule will defeat the action of the Brightness Law and render it necessary to provide a higher screen brightness for the rear seats in order to overcome the bad effects of such glare spots.

As far as the front and middle seats are concerned, persons occupying them ordinarily have their entire visual angle filled by the screen area and its border, but those persons situated at the rear of theatre have only a part of their visual field so occupied, the remainder being taken up by the walls and ceiling of the theatre. Those areas usually contain the glare spots. As regards the exhibitor then, the first logical step toward securing a standard screen brightness is to eliminate such glare spots to permit the fullest operation of the brightness law explained above.

(To be continued)

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Four More Theatres for Boston; Other New England Zone Activities

THE New England Theatres Operating Co. is erecting a quartet of new playhouses in Metropolitan Boston which will rival any already in operation for the size of the communities served. Shapiro & Sons of New York are erecting the new Rivoli Theatre at Dudley street, Roxbury district of Boston, which will be ready for opening about March 15. Construction work has but recently started. The theatre will have 2,000 seats all on one floor with no balconies. The interior color scheme and decorations are of Pompeiian style with beautiful lounge rooms, foyer and a mezzanine floor. Another of this group is the Rialto in Roslindale which will be open for private inspection the last of the month. Its seating capacity is 1,500. On the same day the remodelled Jamaica Theatre at Hyde Square will open. It will seat 2,300. Construction work is also under way on the new Morton Theatre in Dorchester with palatial foyer opening from a beautiful entrance and a very artistic interior. It will seat 2,000.

Negotiations are under way between the Chamber of Commerce at Westfield, Mass., and two theatre operating companies in New York, whose identity is not revealed at this time, for a new theatre at the rear of Park's Block, Westfield, with a seating capacity of 1,400. It is proposed to use the rotunda of the block, which is the largest in the city, for a theatre entrance. The Chamber of Commerce plans to aid in the financing of the proposed theatre and will probably start work as soon as pending arrangements for the lease of the house are completed.

A theatre is to be erected on Merrimack street, Lowell, Mass., by Sam Katze to cost upwards of $100,000. Plans for the theatre are now being prepared by Architect James Tuck of 439 Park Square Building, Boston. The structure will be of brick and reinforced steel, four stories high and basement, 150 x 100 feet.

Edward W. Benson of Greenfield, Mass., is having plans drawn for a large undertaking in Brattleboro, Vt., which will include a motion picture theatre, hotel and several stores on the Main street. James Tuck of Boston is drawing the plans and it is expected that bids will be asked before the new year. The estimated cost of the work is in the vicinity of $250,000.

About February first the new Bradford Theatre in Quincy, Mass., being erected by ex-Mayor William A. Bradford, will be opened to the public. This will be one of the largest motion picture houses south of Boston and its stage is erected so that vaudeville acts may be staged. There are nine dressing rooms, each equipped with shower baths. An auxiliary lighting system has been installed so that if the city current should be shut off the auxiliary would carry the lode until the city power comes on again. There will be one balcony. The last of the structural ironwork is now in place.

Wilfred Duffy and Howard Duffy, who conduct motion picture theatres in Vinalhaven and Kennebunk, Me., are to lease and manage the new playhouse to be built in connection with the new pier at Old Orchard Beach, Maine. The town has just voted to rebuild the pier, badly damaged by fire last season, and the theatre will be located at the extreme end of the pier. It is expected that the work will be completed in time for the use of the new pier next summer.

It is understood that a new motion picture theatre is to be erected in Brockton, Mass., work on construction to start early in the new year.

New Neighborhood Theatres For West Coast

Definite and official announcement has been made by Oliver Kehrlein of the beginning of his project, in a $200,000 house to be erected on Telegraph Ave., near 48th street in the Claremont District, Oakland. Kehrlein plans to rush to early completion a chain of six community theatres of which the Telegraph Avenue house will be the first, and will be named the Claremont-Kinema. The same scheme of naming will be followed in the other theatres. The new theatre will have a seating capacity of 1,800 and will be surrounded by a group of business stores. Sites for the remaining theatres of the first link of the chain of six, have been obtained on Grand Avenue, the Piedmont District, Lake Shore Boulevard, Alameda, and Park Boulevard.

Plans have been drawn by J. A. Harvey for a 400-seat house on the main street of Santa Cruz, one-half block from the Unique and New Santa Cruz Theatres, which will open on the 15th of December. The house will be known as the Casino. The T. & D. Theatre at Hanford has also been leased by Mr. Harvey, operation of which he intends to assume this coming March.

Plans and specifications have been accepted by Sam Perlin from his architect for a new 1,250-seat theatre to be erected at Park Boulevard and Wellington street in Oakland. The new theatre will be operated in conjunction with the Claremont and Strand now under Perlin's management, and will represent an investment of nearly $150,000.

Atlanta Co. To Distribute For Lee-Lash

A deal has just been consummated whereby Southern Theatre Equipment Company becomes the representative and distributor for Lee Lash Studios in the eleven southern states. The agreement was concluded yesterday when Joe Shear, special representative of the Lee Lash Company, arrived here from the home office in Mount Vernon, N. Y.

Under the terms of the agreement the Lee Lash Studios guarantee their local representatives a full co-operation, even to the extent of putting the services of Mr. Shear at their disposal whenever their mutual interests require such service.

Walter Hayes to Lease New Buffalo Theatre

Sidney Wertheimer will begin at once to build his new theatre on Hertel avenue, Buffalo, a few doors from Shea's North Park. It is to be a 2,500 seat house, complete in every way and comparing with the larger downtown houses. Mr. Wertheimer encountered much trouble in getting his plans O.K"d by the council because of the objection of nearby church officials. However, taking the matter to court he won out. When completed the house will be leased by Walter Hays of Buffalo, former president of the M.P.T.O. of N. Y. The policy of the house has not as yet been decided upon.

Mead in Charge of Automatic Ticket Reg. Corp., Chicago

It has been announced by the Automatic Ticket Register Corporation that they have established their Chicago office at 226 West Adams Street under the personal charge of George Mead, one of the executives of that company. Complete facilities have been established at this office, it is said, covering both sales and service on Gold Seal ticket machines and tickets.



The Moorlyn Theatre at Ocean City, N. J. has added to the general attractiveness of its exterior by the installation of a fine new Marquise, built by The ProBert Sheet Metal Company, Covington, Kentucky.—(Adv.)



Sol Brill's new Inwood Theatre, Dyckman Heights, New York City. This house is exceedingly attractive both in appointments and design.

Precision, Powers and Acme Projector Companies Amalgamated

AN official announcement of the merger of Percision Machine Co., Nicholas Power Co. and Acme Motion Picture Projector Co. has been made. The announcement follows in part:

The International Projector Corporation, incorporated under the laws of Delaware, has been formed which has acquired the entire business and assets of the Nicholas Power Company, Inc., and the Precision Machine Company, Inc., both located in the city of New York, and the Acme Motion Picture Projector Company located in the city of Chicago, all manufacturers and distributors of motion picture projectors and accessories and other apparatus pertaining to the motion picture industry. These corporations have been active in the industry since 1907, 1913 and 1916, respectively. The Power, Simplex and Acme motion picture projectors, which are manufactured in the respective plants of the corporation, are widely known in this industry.

These machines which are sold in every country in the world will continue to be manufactured and the individual identity of each machine will be fully retained. The business formerly carried on by the Nicholas Power Company and the Precision Machine Company will hereafter be conducted in a ten-story fireproof building situated at No. 90 Gold Street, New York, N. Y. This building and the land on which it is located are owned by the Cinema Building Corporation, all of whose stock is owned by The International Projector Corporation.

The retailing of the manufactured product will be continued through the present channels of distribution.

The formation of the International Projector Corporation represents a new era in projection equipment since the Corporation will have under one roof what is claimed to be the most extensive manufacturing machinery for the economical production of projectors ever assembled. Much of this is new, modern, and up-to-date.

The personnel which has been responsible for the marked improvement in the manufacture and distribution of the respective projectors during the past two years will be continued with the new company.

New methods of manufacture have been instituted with resultant benefit to both the seller and the user, and the present sales policy will be continued.

Experience for a long period of years has proved the economic necessity of this move and it is anticipated that time will further prove the wisdom of it from the standpoint of both the user and the manufacturer of motion picture projectors.

The International Projector Corporation bespeaks the continuance of the good will and support for so many years accorded the Power, Simplex and Acme projectors.

The International Projector Corporation fully realizes the importance of good projection and recognizing its responsibility in furnishing the best that engineering ingenuity and sound financing can supply.

Contracts Let For Two New Northwest Theatres

Bids for the construction of the new $500,000 Broadway theatre in this city, to be built by the Jensen-VonHerberg company, were to be called for within the next few weeks, according to recent announcements. Plans drawn by B. Marcus Priteca, foremost theatre architect on the Pacific Coast, have already been approved, it is reported, and construction work on the new enterprise was expected to begin within a short time. The house has been planned for several months.

Contracts for the construction of the new $500,000 Hippodrome Theatre in Portland were let last week, according to information received in this city, and actual work on the building of the house was expected to be begun within the next few weeks. The Hanson-Hammond Construction Company of Portland, well-known as theatre builders of the Pacific Northwest, will construct the house.

Hennegan Co. Announces Holiday Program Covers

The Hennegan Company, of Cincinnati, lithographers and theatre printers, have announced an interesting and novel line of program covers for the Xmas holidays. These covers are of several different designs and, it is claimed, due to quantity production, are available at unusually low costs.

Tony Sudekum To Build In Nashville, Tenn.

Tony Sudekum's new theatre in Nashville, Tenn., at which point he practically controls every important house now operating, is said to be the most beautiful of the entire group.

The Belmont, which Mr. Sudekum opened recently, is Nashville's newest theatre. It seats approximately 1,250 people, has an excellent fifteen-piece orchestra, and a $20,000 organ. The attendants of the theatre, including the ushers, are uniformed, and occasionally vary their costumes to harmonize with the theme when a special production is playing.

The new Church Street theatre which Sudekum is now building in Nashville, will vie with the Belmont in beauty and appointments. It has not been named yet, but will probably be called The Capitol. The new house will seat about 1,500, and has been designed by a local architect. Construction is proceeding at a good pace, although plans for the opening have not yet been announced.

$175,000 M. P. Theatre for Redwood City

Redwood City, California, is to have a new motion picture theatre to cost approximately $175,000. Plans are being prepared by Architects Weeks and Day of San Francisco. The theatre will have a seating capacity of 2,000. The owner of the new structure is Ellis J. Arkush.

Pinellas Park, Florida to have New Theatre

Plans are being prepared for the erection of a film studio to be erected at Pinellas Park, Florida. The new theatre will be the most modern of its kind. William Towner, famous architect is drawing plans for the new structure.

Illinois has Modern Motion Picture Theatre

Lake Forest, Illinois, is to have a new theatre of modern type to be erected by the Anderson estate at the corner of Deerpath and Forest Avenues. The cost of the new building is estimated at $225,000. The building will include four store rooms on the first floor and twelve offices on the second. The theatre will have a seating capacity of 950 persons.

Plans Projected For Two Buffalo Theatres

Subject to the consent of neighboring churches, the Hager-Askey Building Company, 1325 Hertel avenue, received permission at the last meeting of the city council to build an 1,800-seat motion picture theatre at Main street and West Northrup place, Buffalo. The Ellsworth Amusement Company has been incorporated to build a $100,000 theatre at 822 Tonawanda street, Buffalo.

Stanley's Aldine To Open At Wilmington

The Aldine Theatre, Wilmington, Del., which was recently purchased by the Stanley Company of America from Marcus Loew, will be formally opened on November 21st. The theatre will be under the general management of Frank W. Buehler, who is supervising the Stanley Company's Wilmington houses. Approximately $50,000 has been spent on interior decorations and new equipment for the Aldine, which will rank as the finest in the city.

Two New Suburban Theatres For Chicago

The Northwestern Amusement Company, which now operates the Casimir, Elston and Maplewood Theatres, will erect a 2,200 seat theatre at the northeast corner of Irving Park Boulevard and Menard Avenue. The new theatre will be named the Menard and will contain, beside the movie house, six stores, six apartments and ten offices. Architect Sidney Minchin states that work will start within the next thirty days.

S. J. Gregory and Ben Bernasek announced that they will start construction at once on a motion picture theatre in Cicero, at the northeast corner of West 25th and South 53rd Avenue. E. P. Ruppert and R. Levine & Company are the architects and builders. The new theatre will be named the Mirador and will have a seating capacity of 2,500. In addition to the theatre, the building will have a three story business section which will contain seven stores, sixteen apartments, billiard rooms and bowling alleys.

Lynch And Miller To Open Chicago Theatre

General Manager Jack Miller plans to open the new 2,600 seat Lido Theatre at Fifth Avenue and Washington Blvd., Maywood, the latter part of November. Among the important items of equipment will be a splendid Kilgen Organ. The Lido is owned by the Lido Theatre Corporation, of which V. T. Lynch is president. The house is a high class structure throughout and is one of several fine motion picture theatres being erected by Messrs. Lynch and Miller.

Ventura, Cal., to Have Fifteen Hundred Seat Theatre

Ventura, California, is to have a new theatre which will cost approximately $150,000 and which will seat fifteen hundred persons. It is planned that the new house will include a large stage to take care of Fanchon and Marco prologues to the feature pictures. The owners of the new theatre will be C. A. Corcoran and the West Coast Theatres, Inc.



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Newspaper Opinions on New Pictures

"The Big Parade"—M-G-M., Astor, New York

World: "'The Big Parade,' with its orchestration, is by all odds the most stirring of all motion pictures which I have seen. There has been nothing out of the World War acted either on stage or screen to approach it in reproducing the heart-breaking realities of the battlefields; the sacrifice; the glorious valor of muddy soldiers moving bravely on to death; little moments of happiness while the heavens burst in flames; the fine, stout thread of romance which wove itself into the pattern of the conflict as American soldiers hailed and said farewell to their Frenchies."

Herald-Tribune: "Such direction, such writing, such acting, such titles! It isn't possible to describe this perfect thing, for 'The Big Parade' is just a series of scenes so alluring in their reality that one feels inclined to break into cheers, and we may say that some of the people around us did so."

Telegram: "Something Gargantuan leaped into the Astor Theatre last evening when the war came alive again for the sake of the Metro-Goldwyn-Mayer picture, 'The Big Parade,' and raked the screen fore and aft. It was such a formidable frontal attack on the feelings of the spectator that for once the applause of the usual hysterical first night audience was smothered at times as they sat silent, lost in honest enthrallment."

Evening World: "'The Big Parade' is splendid. It moves with the power and sweep of a tide and has a grip like the undertow. It is one of those rare achievements in picture making that is all good and grows progressively better with each reel. 'The Big Parade' is infinitely more than a war play. It deals with humanity in war, the bitter and the sweet, the fineness and the hellishness, the friendliness and the hate."

Post: "Following close upon hosts of carefully automatic, pleasantly decorative sham-battles of the films comes 'The Big Parade'—at last a real picture of the late war. One of those 'impressive gatherings of notables from every walk of life' attended the premiere last night at the Astor Theatre, and for once the hysterical offusiveness of a first night audience was actually stilled as the film unwound."

Journal: "The motion picture of the year. 'The Big Parade,' opened at the Astor Theatre last night. Wonderful, remarkable, extraordinary, thrilling—superlatives that have been used so often in connection with other pictures can hardly do justice to it. War scenes have been done before, but they were futile compared to these."

Graphic: "The huge crowd was fairly electric with enthusiasm and when the last of the twelve reels was run off they voiced their approval and appreciation with longer and louder applause than has greeted a cinema spectacle in many a movie moon. The story is so human that it hurts. It contains grim tragedy, sparkling comedy, deep pathos, and a realism that has never before been translated so successfully to the screen."

Telegraph: "'The Big Parade' passed before a notable audience at the Astor last night, and left laughter and tears and thrills in its wake. Laurence Stallings' chronicle of the war has been translated into terms of the screen by King Vidor and Metro-Goldwyn-Mayer, and the result is such as to make the spectator forget virtually every war scene ever filmd before."

American: "A distinguished first night audience yesterday experienced what will doubtless prove to be one of the greatest evenings it will ever spend in a motion picture theatre. The Astor Theatre was plunged into the heart of the World War, and those watching the picture lived through war's every phase with an unforgettable tensity. There have been war films before, and good ones too. But none have tackled their subject with the realism of 'The Big Parade.'"

Times: "An eloquent pictorial epic of the World War was presented last night at the Astor Theatre, before a sophisticated gathering that was intermittently stirred to laughter and tears. This powerful photodrama is entitled 'The Big Parade.' It is a subject so compelling and realistic that one feels impelled to approach a review of it with all the respect it deserves, for as a motion picture it is something beyond the fondest dreams of most people."

Daily News: "Miracle of miracles—the perfect picture has arrived! 'The Big Parade' is the best picture that has ever been made. It is the justification of the moving picture industry. 'The Big Parade' gets you, hammers down your defenses and then, miraculously, leaves you with the glow of idealism."

Sun: "Of the many photoplays brewed from the moving, robust materials of the world war 'The Big Parade' is in all probability the worthiest. Its war scenes are assuredly the most thrilling since the days of 'Hearts of the World,' and I venture the opinion that they are far more accurate. The photography and the composition of the scenes are admirable. 'The Big Parade' is an excellent war movie."

'Road to Yesterday"—P. D. C., Stanley, Philadelphia

Public Ledger: "'The Road to Yesterday' certainly should be included among the 'ten best' of the season. It is a great pleasure to report, that for once the picture has all the honors on its side. It is elaborate, as all De Mille productions usually are, and every scene, every incident, is done in good taste. There is a richness of material and an almost embarrassing amount of fine action. Certainly, the five outstanding members of the cast deserve the highest praise."

Sun: "The picture is far superior to the stage version upon which it is based."

Evening Ledger: "Typical of the artistry of Cecil B. De Mille. Excellent acting which leaves a tremendous impression of a story quite different from the usual photoplay."

Inquirer: "It is a powerful picture and has a notable cast. Joseph Schildkraut, as Kenneth, gives a stimulating, vivid and forceful performance. Jetta Goudal, as Malena, and the gypsy is excellent. Vera Reynolds makes the role of Beth emotional and interesting. William Boyd, as Jack, gives to his part a clean-out gripping impression. Trixie Friganza adds to the comedy. Careful attention to details, and the fanciful environment makes this photoplay a splendid success."

Record: "Deserves to rank with the best by Cecil B. De Mille . . . De Mille did not write the play that he resurrected from the stage offerings of a score of years ago—but he did generously and lavishly and brilliantly put into the screen production many of the resources of his large photoplay 'plant' and the vast experience he has had in the making of screen successes."

Bulletin "The film presents a delightful fantasy through the medium of a cast of more than usual ability."

'Road to Yesterday"—P. D. C., Figueroa, Los Angeles

Examiner: "De Mille has introduced so much spell-binding melodrama and fast action that the presence of a theme may easily be forgotten unless you want to remember it. Jeanie Macpherson and Beulah Marie Dix have linked up the two periods with a sensational climax which has rarely been equalled on the screen."

Illustrated Daily News: "Cecil De Mille shows more stuff than he did when he was cutting stories out of whole cloth. This story receives careful and magnificent treatment at his hands and the train wreck sequence surpases anything of the sort we have ever seen on the screen."

Times: "The picture works up to pitch of excitement with the train wreck one of the most realist that has ever been filmed and evidences De Mille's technical skill at its best."

Herald: "De Mille has evolved a screen offering that will live long in the annals of art. It is gripping; convincing; thrilling and heartrending."

"Bright Lights"—M-G-M., Capitol, New York

Mirror: "Ray is his old time wistful self. He apears a bit older but none the less expert at humanizing a corn-fed, corn-growing lad of the open spaces. Pauline Starke infuses sparkle and personality into the role of Patsy, a wise-cracking, wise-up chorus girl who knows all the tricks of the game along the lane that's paved with gold."

Telegraph: "'Bright Lights' is a gay and entertaining offering that combines many of the elements that exhibitors love. Robert Z. Leonard has directed the picture with considerable skill, letting it skip along in a gay, irrepressible way. Unlike the motion pictures that deal with the mad, reckless ways of Signboard Center, Richard Connell's stories always tell of the more human side of Broadway habitues."

Daily News: "Charlie Ray, the screen's perfect country lout, is just that in the Capitol's movie. He fairly spells bumpkin all over the screen, and with Pauline Starke to lend him a hand. Charlie is delightful. All of his old clownishness is employed and lots of new tricks."

Sun: "'Bright Lights' is so skillfully done that it becomes rather entertaining. The photography is exceptional and the backgrounds are magnificent. The pictorial parts of 'Bright Lights' are cleverly worked out. The photoplay is far superior to the average run of motion pictures."

Post: "'Bright Lights' does well indeed as an excuse for the return of Charles Ray. His wistful charm and well-meaning awkwardness are as engaging as ever against a backgound of rustic simplicity. Not a few movie-goers will be pleasantly chirked up over the prospect of seeing him still practically incapable of entering a room without stumbling over something."

Journal: "'Bright Lights' is an enjoyable frothy film with Pauline Starke and Lilyan Tashman as entertainers in a Broadway cabaret. Ray returns to the screen in his well-known straw hat and overalls. He goes to a big Chicago hotel and learns the lobby patter, and the scene where he tries his Loop line on Pauline is a riot."

Telegram: "'For the votaries of the ultra-modern there are extravagant scenes of Broadway's night life. Charleston demonstrations galore, en masse and solo, and beautiful beings in staggering Paris robes. There is the vivacious Pauline Starke, who changes her attire every hundred feet or so."

"Under the Rouge"—Associated Ex., Rialto, Chicago

Herald-Examiner: "Nice chap, Tom Moore—so nice that his chief occupation these days is impersonating thieves for the movies. With that ingratiating grin of his and that easy, pleasant personality, Mr. Moore has for years been a favorite. He could get away with murder (which he does, in this crook career of his) and still remain a favorite. In fact, I think he is one of a few who could curse his mother in a movie and not go to the foot of the class."

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming, will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Amazing Quest, The	Henry Edwards	Cranfield & Clarke	5500 feet	
American Pluck	George Walsh	Chadwick	5000 feet	July 11
Apache Love	Geo. Larkin	B'way Dist. Co	5000 feet	
As No Man Has Loved	Special Cast	Fox	7929 feet	Feb. 28
Battler, The	Kenneth McDonald	Bud Barsky (S. R.)	5000 feet	
Below The Line	Rin-Tin-Tin (dog)	Warner Brothers	6001 feet	Oct. 31
Big Pal	Wm. Russell	Ginsberg Dist	4543 feet	Oct. 24
Black Cyclone	Rex (horse)	Pathe	5058 feet	May 30
California Straight Ahead	Reginald Denny	Universal	7238 feet	Sept. 12
Coast of Folly	Gloria Swanson	Paramount	6840 feet	Sept. 12
Coming of Amos	Rod La Rocque	Prod. Dist. Corp	5677 feet	Sept. 19
Cyclone Cavalier	Reed Howes	Rayart (S. R.)	4928 feet	Sept. 26
Dark Angel, The	R. Colman-V. Banky	First National	7311 feet	Sept. 26
Don Q, Son of Zorro	Douglas Fairbanks	United Artists	10264 feet	June 27
Free to Love	C. Bow-D. Keith	B. P. Schulberg (S.R.)		
Freshman, The	Harold Lloyd	Pathe		July 25
Havoc	Special Cast	Fox	9200 feet	Aug. 29
High and Handsome	"Lefty" Flynn	F. B. O.	5669 feet	
His Majesty Bunker Bean	M. Moore-Devore	Warner	7149 feet	Sept. 26
His Master's Voice	Thunder (dog)	Gotham Prod. (S. R.)	5827 feet	Nov. 14
If Marriage Fails	J. Logan-C. Brook	F. B. O.	5669 feet	May 23
Kentucky Pride	Special Cast	Fox	6652 feet	Sept. 19
Knockout Kid, The	Jack Perrin	Rayart Pict. Corp. (S. R.)	4901 feet	
Let's Go Gallagher	Tom Tyler	Film Book Offices	5182 feet	Oct. 3
Little Annie Rooney	Mary Pickford	United Artists	8850 feet	Oct. 31
Live Wire, The	Johnny Hines	First National	6850 feet	Sept. 12
Lost World, The	Special Cast	First National	9700 feet	Feb. 21
Man of Nerve	Bob Custer	F. B. O.	4452 feet	Nov. 28
Man Who Found Himself	Thomas Meighan	Paramount	7168 feet	Sept. 5
Mystic, The	Pringle-Earle	M-G-M	6239 feet	Sept. 12
Never the Twain Shall Meet	Stewart-Lytell	Metro-Goldwyn	8143 feet	Aug. 8
New Champion, The	Wm. Fairbanks	Columbia Pict. (S.R.)	4547 feet	
Not So Long Ago	Betty Bronson	Paramount	6849 feet	Aug. 8
Once In a Lifetime	Richard Holt	Gerson Pict. (S. R.)	5000 feet	Dec. 5
Other Woman's Story	Calhoun-Frazer	B. P. Schulberg	6080 feet	Nov. 7
Outlaw's Daughter, The	Josie Sedgwick	Universal	4375 feet	
Parisian Nights	E. Hammerstein - L. Tellegen	F. B. O	6278 feet	June 20
Plastic Age, The	Special Cast	B. P. Schulberg (S. R.)	6848 feet	Oct. 10
Pretty Ladies	Zazu Pitts	Metro-Goldwyn	5828 feet	July 25
Phantom of the Opera	Lon Chaney	Universal	8464 feet	Sept. 19
Primrose Path, The	Bow-MacDonald	Arrow	5475 feet	Oct. 31
Ridin' the Wind	Fred Thomson	Film Book Offices	5014 feet	Oct. 24
Scandal Street	Kennedy-Welch	Arrow	6923 feet	
Sealed Lips	Revier-Landis	Columbia Pict.(S.R.)	5770 feet	Nov. 7
Seven Days	Lillian Rich	Prod. Dist. Corp	6974 feet	Sept. 12
Shore Leave	Barthelmess-Mackaill	First National	6856 feet	Aug. 29
Siege	Virginia Valli	Universal	6424 feet	June 20
Son of His Father, A	Special Cast	Paramount	6925 feet	Sept. 19
Souls for Sables	Windsor-O'Brien	Tiffany (S. R.)	7000 feet	Sept. 12
S. O. S. Perils of the Sea		Columbia Pict. (S.R.)		
Speed Madness	Frank Merrill	Hercules Film	4579 feet	
Spook Ranch	Hoot Gibson	Universal	5247 feet	May 2
Steppin' Out	Sterling-Revier	Columbia	5267 feet	
Sun Up	Special Cast	Metro-Goldwyn	5819 feet	Aug. 29
Teaser, The	Laura La Plante	Universal	6967 feet	May 30
Three Weeks in Paris	M. Moore-D. Devore	Warner Brothers	5900 feet	
Three Wise Crooks	Evelyn Brent	Film Book. Offices	6074 feet	Oct. 24
Timber Wolf, The	Buck Jones	Fox	4809 feet	Sept. 26
Trouble With Wives, The	Vidor-T. Moore	Paramount	6489 feet	Aug. 15
Wall Street Whiz, The	Richard Talmadge	Film Book. Offices	5452 feet	Nov. 7
What Fools Men	Stone-Mason	First National		Oct. 10
Wheel, The	Special Cast	Fox	7325 feet	Aug. 2
White Outlaw, The	Jack Hoxie	Universal	4830 feet	June 27
Wild Horse Mesa	Special Cast	Paramount	7221 feet	Aug. 22
Wild, Wild Susan	Bebe Daniels	Paramount	5774 feet	Aug. 15
With This Ring	Mills-Tellegen	B. P. Schulberg	5333 feet	Oct. 3

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
Beautiful City	R. Barthelmess	First National	7 reels	Nov. 14
Bobbed Hair	Prevost-Harlan	Warner Brothers	7781 feet	Oct. 31
Borrowed Finery	Louise Lorraine	Tiffany (S. R.)	6500 feet	Dec. 5
Bustin' Through	Jack Hoxie	Universal	4506 feet	Oct. 24
Cactus Trails	Jack Perrin	Madoc Sales	4800 feet	
Classified	Corinne Griffith	First National	6927 feet	Oct. 17
Circus Cyclone, The	Art Acord	Universal	4609 feet	Aug. 22
Compromise	Irene Rich	Warner Bros	6586 feet	Nov. 7
Clothes Make the Pirate	Errol-D. Gish	First National	7000 feet	Nov. 14
Dollar Down	Ruth Roland	Truart (S. R.)	5860 feet	Aug. 29
Everlasting Whisper, The	Tom Mix	Fox	5611 feet	Oct. 24
Exchange of Wives, An	Special Cast	Metro-Goldwyn	6300 feet	Oct. 17
Fate of a Flirt, The		Columbia (S. R.)		
Fighting Heart, The	Geo. O'Brien	Fox	7032 feet	Oct. 3
Golden Princess, The	Bronson-Hamilton	Paramount	6395 feet	Sept. 19
Great Sensation, The	W. Fairbanks-P. Garon	Columbia (S. R.)	4470 feet	Sept. 26
Heads Up	"Lefty" Flynn	F. B. O.	5482 feet	Nov. 14
Hell's Highroad	Leatrice Joy	Prod. Dist. Corp	6084 feet	Sept. 5
Heartless Husbands	Gloria Grey	Madoc Sales	5000 feet	
His Father's Pride	Richard Holt	Gerson Pict. (S. R.)		
Iron Horse, The	O'Brien-Bellamy	Fox Film Corp.	10424 feet	Sept. 12
Keeper of the Bees, The	Robert Frazer	F. B. O	6712 feet	Oct 17
Lew Tyler's Wives		B. P. Schulberg (S. R.)		
Lights of Old Broadway	Marion Davies	Metro-Goldwyn	6437 feet	Nov. 14
Lorraine of the Lions	Kerry-Miller	Universal	6753 feet	Aug. 15
Lovers in Quarantine	Daniels-Ford	Paramount	6570 feet	Oct. 24
Man on the Box, The	Sydney Chaplin	Warner Bros	7481 feet	Oct. 10
Midnight Special		Truart (S. R.)		
Midshipman, The	Ramon Novarro	Metro-Goldwyn	7498 feet	Oct. 24
Mock Marriages	Hawley-Lincoln	Broadway Dist	5600 feet	
New Brooms	Hamilton-Love	Paramount	5443 feet	Oct. 24
No Man's Law	Bob Custer	F. B. O.	4042 feet	Nov. 21
Pace That Thrills, The	Ben Lyon	First National		Oct. 29
Peacock Feathers	Logan-Landis	Universal	6802 feet	Aug. 29
Pony Express, The	Betty Compson	Paramount	9801 feet	Sept. 266
Prairie Pirate, The	Harry Carey	Prod. Dist. Corp.	4603 feet	Sept. 2
Red Hot Tires	Monte Blue	Warner Bros	6600 feet	Oct. 31
Regular Fellow, A	Raymond Griffith	Paramount	5027 feet	Oct. 17
Seven Keys to Baldpate	Douglas MacLean	Paramount	6648 feet	Nov. 7
Silver Fingers	Geo. Larkin	B'way Dist. Co.	5000 feet	
Some Pun'kins	Chas. Ray	Chadwick	6500 feet	Sept. 19
Storm Breaker, The	House Peters	Universal	6093 feet	Sept. 26
Substitute Wife, The	Jane Novak	Arrow	5994 feet	Nov. 7
Thunder Mountain	Special Cast	Fox	7537 feet	Oct. 10
Tower of Lies	Chaney-Shearer	Metro-Goldwyn	6849 feet	Oct. 10
Tumbleweeds	Wm. S. Hart	United Artists	7 reels	Nov. 28
Unchastened Woman, The	Theda Bara	Chadwick	6800 feet	
Wandering Fires	Constance Bennett	Arrow		Oct. 17
Wandering Footsteps	Special Cast	Ginsberg Dist. Corp.	5060 feet	Nov. 21
Why Women Love	Blanche Sweet	First National	6750 feet	Oct. 31
Without Mercy	Vera Reynolds	Prod. Dist. Corp	6550 feet	Oct. 24
Winding Stair, The	Special Cast	Fox	6107 feet	Oct. 17

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
After Marriage	Margaret Livingston	Madoc Sales	5500 feet	Nov. 14
All Around the Frying Pan	Fred Thomson	F. B. O.	5519 feet	Nov. 28
Ancient Highway, The	Jack Holt	Paramount	6034 feet	Nov. 21
Best Bad Man, The	Tom Mix	Fox	4983 feet	
Best People, The	Special Cast	Paramount	5700 feet	Nov. 7
Blue Blood	George Walsh	Chadwick		
Bright Lights	Ray-Starke	Metro-Goldwyn	6260 feet	Nov. 28
Call of Courage, The	Art Acord	Universal	4661 feet	Sept. 19
Calgary Stampede, The	Hoot Gibson	Universal	5924 feet	Oct. 10
Camille of the Barbary Coast	Busch-O. Moore	Assoc. Exhib	5600 feet	Aug. 1
Clash of the Wolves	Rin-Tin-Tin (dog)	Warner Bros	6478 feet	Nov. 28
Cobra	Valentino	Paramount	7 reels	Nov. 21
Daring Days	Josie Sedgwick	Universal	5 reels	24
Don't	S. O'Neill-B. Roach	Metro-Goldwyn		
Durand of the Bad Lands	Buck Jones	Fox	5844 feet	Oct.
East Lynne	Special Cast	Fox	8553 feet	Oct. 10
New Commandment	Sweet-Lyon	First National	7 reels	Nov. 14
Fifty-Fifty	L.Barrymore-H.Hampton	Assoc. Exhib	5564 feet	June 20
Fight to a Finish, A		Columbia (S. R.)	4514 feet	Dec. 5
Flower of Night	Pola Negri	Paramount	6374 feet	Oct. 31
Fool, The	Edmund Lowe	Fox	9488 feet	April 25
Go West	Buster Keaton	Metro-Goldwyn	6256 feet	Nov. 7
His Buddy's Wife	Glenn Hunter	Assoc. Exhib	5600 feet	July 25
Home Maker, The	Alice Joyce	Universal	7755 feet	Aug. 8
Keep Smiling	Monty Banks	Assoc. Exhib	5400 feet	Aug. 1
King on Main St., The	Adolphe Menjou	Paramount	6229 feet	Nov. 7
Last Edition, The	Ralph Lewis	Film Book. Offices	6400 feet	Oct. 17
Lazybones	Special Cast	Fox Film	7236 feet	Oct. 31
Little Bit of Broadway	Ray-Starke	Metro-Goldwyn		
Manhattan Madness	Dempsey-Taylor	Assoc. Exhib	5500 feet	July 25
Merry Widow	Mae Murray	Metro-Goldwyn	10027 feet	Sept. 12
Old Clothes	Jackie Coogan	Metro-Goldwyn	5915 feet	Nov. 14
People vs. Nancy Preston	Bowers-De La Motte	Prod. Dist. Corp.	6300 feet	Nov. 7
Perfect Clown, The	Larry Semon	Chadwick		
Phantom Express, The	Special Cast	Ginsberg Dist		
Ridin' Streak, The	Bob Custer	Film Book. Offices	4540 feet	
Road to Yesterday, The	Joseph Schildkraut	Prod. Dist. Corp.	9980 feet	Nov. 14
Romance Road	Raymond McKee	Truart	5000 feet	Aug. 8
Rose of the World	Special Cast	Warner Bros	7506 feet	Nov. 21
Satan in Sables	Lowell Sherman	Warner Bros	7264 feet	Oct. 24
Scarlet Saint, The	Astor-Hughes	First National	6880 feet	Nov. 21
Seven Sinners	Marie Prevost	Warner Bros	6286 feet	
Simon the Jester	Rich-O'Brien	Prod. Dist. Corp.	5070 feet	Oct. 24
Sporting Life	Special Cast	Universal	6763 feet	Sept. 26
Stage Struck	Gloria Swanson	Paramount	7 reels	Nov. 28
Tessie	McAvoy-Agnew	Arrow	6221 feet	Oct. 24
Thank U	Special Cast	Fox	6839 feet	Sept. 19
Time the Comedian	Cody-Busch	Metro-Goldwyn	4757 feet	
Transcontinental Limited	Special Cast	Chadwick (S. R.)		
Under the Rouge	Tom Moore	Assoc. Exhib	6500 feet	July 25
Unguarded Hour, The	Sills-Kenyon	First National	6613 feet	Dec. 5
Wedding Song, The	Leatrice Joy	Prod. Dist. Corp.		Nov. 28
We Moderns	Colleen Moore	First National	6609 feet	Dec. 5
Where Was I?	Reginald Denny	Universal	6630 feet	Aug. 29
Wild Girl		Truart (S. R.)	5800 feet	
Winner, The	Charles Ray	Chadwick (S. R.)		
Wyoming Wild Cat, The	Tom Tyler	F. B. O.	5156 feet	Nov. 28

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Ancient Mariner, The	Special Cast	Fox		
Broadway Lady	Evelyn Brent	F. B. O.	5500 feet	
Circle, The	Eleanor Boardman	Metro-Goldwyn	5511 feet	Oct. 31
Counsel for the Defense	Peters-Compson	Asso. Exhib.	7 reels	Nov. 21
Cowboy Musketeer, The	Tom Tyler	Film Book. Offices		
Dice Woman, The	Priscilla Dean	Prod. Dist. Corp.		
Flood, The	Special Cast	Truart (S. R.)		
Girl from Montmartre	La Marr-Stone	First National		

Feature	Star	Distributed by	Length	Reviewed
Golden Strain, The	Special Cast	Fox		
Goose Woman, The	Special Cast	Universal	7500 feet	Aug. 22
Handsome Brute, The		Columbia Pict. (S. R.)		
Hogan's Alley	Harlan-Miller	Warner Bros	7202 feet	Dec. 5
His People	Rudolph Schildkraut	Universal	8983 feet	Nov. 14
His Secretary	Norma Shearer	M-G-M		
Infatuation	Special Cast	First National		
Irish Luck	Thomas Meighan	Paramount	7008 feet	Nov. 28
Joanna	Mackaill-Mulhall	First National		
Lady Windermere's Fan	Special Cast	Warner Brothers		
Lodge in the Wilderness, The		Tiffany (S. R.)	6500 feet	
Lover's Island	Hampton-Kirkwood	Assoc. Exhib		
Lord Jim	Percy Marmont	Paramount	7 reels	Nov. 21
Madam Behave	Eltinge-Pennington	Prod. Dist. Corp.	5417 feet	Nov. 14
Masked Bride, The	Mae Murray	Metro-Goldwyn		
Man Four Square	Buck Jones	Fox		
Man From Red Gulch	Harry Carey	Prod. Dist. Corp		
Midnight Flyer, The	Landis-Devore	F. B. O.		
Morals for Men	Tearle-Mills	Tiffany (S. R.)	6500 feet	Dec. 5
North Star, The	Strongheart (dog)	Assoc. Exhib		
Pals		Truart (S. R.)	5800 feet	
Pinch Hitter, The	Glenn Hunter	Asso. Exhibitors		
Pleasure Buyers, The	Irene Rich	Warner Brothers		
Prince of Pep	Richard Talmadge	F. B. O.	4911 feet	
Prince of Broadway	George Walsh	Chadwick		
Sally, Irene and Mary	Special Cast	Metro-Goldwyn		
Silver Treasure, The	Special Cast	Fox		
Smilin' at Trouble	"Lefty" Flynn	F. B. O.	5175 feet	
Splendid Road, The	Anna Q. Nilsen	First National		
Sweet Adeline	Charles Ray	Chadwick		
Three Faces East	Goudal-Ames	Prod. Dist. Corp.		
Triple Action	Pete Morrison	Universal	4800 feet	Nov. 14
Two Fisted Jones	Jack Hoxie	Universal	5 reels	Dec. 5
Wages for Wives	Special Cast	Fox	6352 feet	Dec. 5
When the Door Opened	Special Cast	Fox	6515 feet	Nov. 28

JANUARY

Feature	Star	Distributed by	Length	Reviewed
American Venus, The	Special Cast	Paramount		
Arizona Sweepstakes, The	Hoot Gibson	Universal	5418 feet	Nov. 21
Braveheart	Rod LaRocque	Prod. Dist. Corp		
Conquered	Gloria Swanson	Paramount		
Count of Luxembourg	George Walsh	Chadwick		
Demon, The	Jack Hoxie	Universal		
Danger Girl, The	Priscilla Dean	Prod Dist. Corp.		
Daybreak		Fox		
Dixie Merchant, The	Special Cast	Fox		
Enchanted Hill, The	Special Cast	Paramount		
Fifth Avenue	De La Motte	Prod. Dist. Corp		
Fighting Edge, The	Harlan-Miller	Warner Brothers		
First Year, The	Special Cast	Fox		
Flaming Waters	Special Cost	F B O.		
Golden Cocoon		Warner Bros.		
Golden Butterfly, The	Special Cast	Fox		
Hearts and Fists		Assoc. Exhib.		
His Jazz Bride	Special Cast	Warner		
Husband Hunters		Tiffany	6500 feet	
Hands Up	Raymond Griffith	Paramount		
I Do		Assoc. Exhib.		
Johnstown Flood, The	Special Cast	Fox		
Kitten and the King	"Lefty" Flynn	Film Book. Offices		
Ladies of Leisure	Elaine Hammerstein	Columbia (S. R.)		
Lady from Hell		Assoc. Exhib.		
Little Giant, The	Glen Hunter	Universal		
Lure of the Arctic, The		Prod. Dist. Corp.		
Mannequin	Special Cast	Paramount		
Man Rustlin'	Bob Custer	Film Book. Offices		
Marrying Money		Truart (S. R.)	5800 feet	
Million Dollar Handicap, The	Vera Reynolds	Prod. Dist. Corp.		
Rocking Moon	Bowers-Tashman	Prod. Dist. Corp.		
Sea Beast, The	John Barrymore	Warner Bros.		
Splendid Crime	Daniels-Hamilton	Paramount		
Shadow of the Law		Assoc. Exhib.		
Sky High Corral	Art Acord	Universal		
Stella Maris	Mary Philbin	Universal		
Steel Preferred	William Boyd	Prod. Dist. Corp.		
What Happened to Jones	Reginald Denny	Universal		
When His Love Grew Cold		F. B. O.		
Western Pluck	Art Acord	Universal		
Where the Worst Begins		Truart (S. R.)	5800 feet	
White Mice	Jacqueline Logan	Associated Exhib		
Woman of the World, A	Pola Negri	Paramount		
Womanhandled	Richard Dix	Paramount		

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Agony Column, The	Monte Blue	Warner Bros		
Beyond the Rockies	Bob Custer	Film Book. Offices		
Broadway Boob, The		Assoc. Exhib.		
Bells, The	Lionel Barrymore	Chadwick Pictures		
Beautiful Cheat, The	Laura La Plante	Universal		
Cave Man, The	Prevost-Moore	Warner Bros		
Desperate Game, The	Art Acord	Universal		
First Year, The	Special Cast	Fox		
Lure of Broadway, The	Special Cast	Columbia (S. R.)		
Little Irish Girl, The	Special Cast	Warner Bros.		
Man Upstairs, The	Monte Blue	Warner Bros		
Miracle of Life, The	Busch-Marmont	Assoc. Exhib		
Morganson's Finish	Special Cast	Tiffany (S. R.)	6500 feet	
Night Cry, The	Rin-Tin-Tin	Warner Bros		
Night Watch, The	Special Cast	Truart (S. R.)		
Palace of Pleasure	Special Cast	Fox		
Poor Girl's Romance, A	Special Cast	Film Book. Offices		
Separate Rooms	Special Cast	Fox		
Ship of Souls	B. Lytell-L. Rich	Assoc. Exhib	6800 feet	
Siberia	Special Cast	Fox		
Silent Witness, The	Louise Lorraine	Truart (S. R.)	5800 feet	
Tony Runs Wild	Tom Mix	Fox		
Two Can Play		Assoc. Exhib.		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Blue Blazes	Pete Morrison	Universal		
Broken Hearts of Hollywood	Harlan-Miller	Warner Brothers		
Chip of the Flying U	Hoot Gibson	Universal		
Cohens and the Kellys, The	Special Cast	Universal		
Dangers of a Great City	Special Cast	Fox		
Happiness	Special Cast	Film Book. Offices		
How to Train a Wife	Valli-O'Brien	Assoc. Exhib.		
Love Toy, The	Lowell Sherman	Warner Bros		
Oh, What a Name	Syd Chaplin	Warner Brothers		
Manhood	Special Cast	Fox		
Marriage	Special Cast	Fox		
My Old Dutch	Special Cast	Universal		
Play Safe	Monty Banks	Assoc. Exhib.		
Six Shooting Romance	Jack Hoxie	Universal		
Why Girls Go Back Home		Warner Brothers		

APRIL

Feature	Star	Distributed by	Length	Reviewed
Ace of Hearts	Special Cast	Fox		
Border Sheriff, The	Jack Hoxie	Universal		
Combat, The	House Peters	Universal		
Isle of Retribution, The	Special Cast	Film Book. Offices		
Road to Glory, The		Fox		
Rustlers Ranch	Art Acord	Universal		
Sap The	M. Moore–D. Devore	Warner Bros		
Skinners Dress Suit	Reginald Denny	Universal		
Silken Shackles	Irene Rich	Warner Bros.		
Streets of Sin		Fox		

Comedy Releases

Feature	Star	Distributed by	Length	Reviewed
Absentminded	Neely Edwards	Universal	1 reel	
Account of Monte Cristo		Bischoff, Inc.	2 reels	
Air Cooled	"Aesop Fable"	Pathe	1 reel	
Alice Plays Cupid		Winkler (S. R.)	2 reels	
Alice the Jail Bird		Winkler (S. R.)	2 reels	
All Abroad	"Helen & Warren"	Fox	2 reels	
All for a Girl	Buddy Messinger	B'way Dist. Co	2 reels	
All Tied Up	"Fat Men"	Film Book. Offices	2 reels	
All Wool	Mohan-Engle	Pathe	1 reel	Oct. 31
Amazing Mazie	Alberta Vaughn	F. B. O.	2 reels	Oct. 24
Are Parents Pickles?	Parrott-Ralston	Pathe	1 reel	
At Home	"Our Gang"	Pathe	2 reels	
Baby Be Good	"Juvenile"	Educational	2 reels	Oct. 24
Back to Nature	Charles Puffy	Universal	1 reel	
Bad Man, The	"Dinky Doodle"	F. B. O.	1 reel	
Barnyard Follies	"Aesop Fable"	Pathe	1 reel	Sept. 5
Be Careful	Jimmie Adams	Educational	2 reels	Aug. 22
Better Movies	"Our Gang"	Pathe	2 reels	Nov. 7
Beware of Your Relatives	Neely Edwards	Universal	1 reel	
Big Kick, The	Mohan-Engle	Pathe	1 reel	Oct. 10
Bonehead Age, The	"Aesop Fable"	Pathe	1 reel	
Brainstorm, The	Smith-Bennett	Fox	2 reels	
Breaking Into the Movies	Buddy Messinger	B'way Dist. Co.	2 reels	
Buster Be Good	Trimble-Turner	Universal	2 reels	
Buster's Nightmare	Trimble-Turner	Universal	2 reels	
By the Sea	Chas. Puffy	Universal	1 reel	Oct. 10
Camel's Hump		Film Book. Offices	1 reel	
Captain Suds	Eddie Gordon	Universal	2 reels	
Caretaker's Daughter, The	Charley Chase	Pathe	2 reels	Oct. 10
Cat's Whiskers, The	Neely Edwards	Universal	1 reel	
Cheap Skates		Educational	2 reels	
Chester's Donkey Party	Joe Murphy	Universal	2 reels	
Cleaning Up	Johnny Arthur	Educational	2 reels	Nov. 14
Closer Than a Brother	"Aesop Fable"	Pathe	1 reel	
Cloudy Romance	Special Cast	Fox	2 reels	Oct. 10
Constant Simp, The	Alberta Vaughn	B. B. O.	2 reels	
Control Yourself	Smith-Bennett	Fox	2 reels	Nov. 28
Cuckoo Love	Glenn Tryon	Pathe	2 reels	Oct. 17
Cupid a La Carte		Fox		
Cupid's Victory	Wanda Wiley	Universal	2 reels	
Cured Hams	Jack Richardson	Bischoff, Inc	2 reels	Oct. 31
Dangerous Curves Behind	Mack Sennett	Pathe	2 reels	Nov. 7
Day's Outing, A	"Aesop Fable"	Pathe	1 reel	
Dinky Doodle at the Circus		Film Book. Offices	1 reel	
Dinky Doodle in the Hunt		Film Book. Offices	1 reel	
Dog Daze	Bowes-Marlowe	Educational	1 reel	
Dog's Life, A	Charles Chaplin	Pathe	3 reels	
Ebony Clean Up		L. B. Cornwell (S. R.)	1 reel	
Educating Buster	Trimble-Turner	Universal	2 reels	Aug. 29
Eighteen Carat	Edna Marian	Universal	2 reels	
Elsie in New York		Fox	2 reels	
English Channel Swim, The	"Aesop Fable"	Pathe	1 reel	
Failure	Special Cast	Fox	2 reels	Nov. 21
Faint Heart	Charles Puffy	Universal	1 reel	Nov. 28
Fair But Foolish	Jimmie Adams	Educational	2 reels	Nov. 21
Fair Warning	Al St. John	Educational	2 reels	Sept. 26
Felix the Cat Busts Into Business	"Cartoon"	Educational	1 reel	
Felix the Cat in Eats Are Wets	"Cartoon"	Educational	1 reel	Nov. 21
Felix the Cat in The Cold Rush	"Cartoon"	Educational	1 reel	
Felix the Cat on the Farm	"Cartoon"	Educational	1 reel	
Felix the Cat Kept on Walking		Educational	1 reel	
Felix the Cat on the Job	"Cartoon"	Educational	1 reel	
Felix the Cat Tries the Trades	"Cartoon"	Educational	1 reel	
Felix the Cat Trips Thru Toyland	"Cartoon"	Educational	1 reel	
Fighting Dude, The	Lupino Lane	Educational	2 reels	
Fighting Tailor, A		Fox		
Fire Away	Al St. John	Educational	2 reels	Nov. 7
Flaming Affair, A	Special Cast	Fox		
Framed	Lloyd Hamilton	Educational	2 reels	Nov. 28
Free Ride, A	Arthur Lake	Universal	1 reel	
From Rags to Britches		Pathe	2 reels	
Going Good	Wanda Wiley	Universal	2 reels	
Good Morning Madam	Ralph Graves	Pathe	2 reels	Oct. 17
Goofy Gob, A	Billy Dooley	Educational	2 reels	Oct. 31
Goosey Gus	Special Cast	B'way Dist. Corp.	2 reels	

Feature	Star	Distributed by	Length	Reviewed
Great Open Spaces, The	" Aesop Fable "	Pathe	1 reel	
Green-Eyed Monster, The	Arthur Lake	Universal	1 reel	
Half Fare	Arthur Lake	Universal	1 reel	
Happy Go Lucky	Neeley Edwards	Universal	1 reel	
Haunted House, The	" Aesop Fable "	Pathe	1 reel	
Heart Breaker, The	Special Cast	Fox	2 reels	Oct. 24
Hero Wins, The	" Aesop Fable "	Pathe	1 reel	
His Wooden Wedding	Charlie Chase	Pathe	2 reels	
Hollywouldn't	Johnny Sinclair	Bischoff, Inc.	2 reels	Sept. 12
Hold Everybody	Perry-Cooley	Fox		
Hold Light	Alice Ardell	Film Book. Offices	2 reels	
Honor System, The	" Aesop Fables "	Pathe	1 reel	Nov. 21
Hot Doggie	Walter Hiers	Educational	2 reels	Nov. 14
Hot Feet	Cliff Bowes	Educational	1 reel	Nov. 14
Hotsy Totsy	Alice Day	Pathe	2 reels	
How the Bear Got His Short Tail		Film Book. Offices	1 reel	
How the Elephant Got His Trunk		F. B. O.	1 reel	
Humming Birds, The	Buddy Messinger	B'way Dist. Corp.	2 reels	
Hungry Hounds	" Aesop Fable "	Pathe	1 reel	
Hurry, Doctor!	Ralph Graves	Pathe	2 reels	
In Deep	Cliff Bowes	Educational	1 reel	Oct. 10
Isn't Love Cuckoo?		Pathe	2 reels	
Jiminy Crickets	Neely Edwards	Universal	1 reel	
Just Spooks	" Dinky Doodle "	F. B. O.	1 reel	
Kick Me Again	Charles Puffy	Universal	1 reel	
Klynick, The	" Hey Fellas "	Davis Dist.	2 reels	Sept. 5
Ko-Ko Nuts	" Cartoon "	Red Seal	1 reel	Sept. 5
Ko-Ko Packs 'Em In	" Cartoon "	Red Seal	1 reel	Nov. 14
Laughing Ladies	Special Cast	Pathe	2 reels	
Lame Brains	Alice Ardell	F. B. O.	2 reels	
Lion and the Monkey, The	" Aesop Fables "	Pathe	1 reel	Oct. 10
Little Red Riding Hood	Baby Peggy	Universal	2 reels	
Love and Kisses	Alice Day	Pathe	2 reels	Oct. 13
Love My Dog	Arthur Lake	Universal	1 reel	
Maid in Morocco	Lupino Lane	Educational	2 reels	Oct. 17
Maizie Won't Tell	Alberta Vaughn	F. B. O.	2 reels	
Merchant of Weenies	Charles Delaney	Bischoff, Inc.	2 reels	Sept. 12
Min's Home on the Cliff	Joe Murphy	Universal	2 reels	
Misfit Sailor, A	Billy Dooley	Educational	2 reels	Oct. 3
Monkey Business	" Krazy Kat "	Winkler (S.R.)	1 reel	
Moonlight and Noses	Clyde Cook	Pathe	2 reels	Oct. 3
More Mice Than Brains	" Aesop Fable "	Pathe	1 reel	
Movies, The	Lloyd Hamilton	Educational	2 reels	Oct. 3
Muddled Up	Charles Puffy	Universal	1 reel	
My Swedie	Neal Burns	Educational	2 reels	
No Father to Guide Him	Charles Chase	Pathe	2 reels	Sept. 5
Nursery Troubles	Edna Marian	Universal	2 reels	Oct. 24
Nuts and Squirrels	" Aesop Fable "	Pathe	1 reel	
Off His Beat	Walter Hiers	Educational	2 reels	Sept. 12
Officer No. 13	Eddie Gordon	Universal	1 reel	
Officer of the Day		Fox		
Oh Buster	Arthur Trimble	Universal	2 reels	Nov. 7
On Edge	Lige Conley	Educational	2 reels	
One Wild Night	Neely Edwards	Universal	1 reel	
One Wild Ride	" Our Gang "	Pathe	2 reels	
Oo-La-La	Bobby Vernon	Educational	2 reels	
Or What Have You	Alberta Vaughn	F. B. O.	2 reels	
Over There-Abouts	Mack Sennett	Pathe	2 reels	
Papa, Be Good!	Glenn Tryon	Pathe	2 reels	
Parisian Knight, A	Earle Foxe	Fox	2 reels	
Peacemakers, The	" Helen & Warren "	Fox	2 reels	Nov. 7
Peggy in a Pinch	" Sheiks and Shebas "	Davis Dist.	2 reels	
Peggy's Heroes	" Sheiks and Shebas "	Davis Dist.	2 reels	Oct. 10
Peggy's Pests	" Sheiks and Shebas "	Davis Dist.	2 reels	
Peggy's Putters	" Sheiks and Shebas "	Davis Dist.	2 reels	
Pie Eyed Pie	" Krazy Kat "	Winkler (S.R.)	1 reel	
Pike's Pique	Alberta Vaughn	Film Book. Offices		
Piping Hot	Al Alt	Universal	2 reels	Oct. 10
Pleasure Bent	Charles Puffy	Universal	1 reel	
Pleasure Bound	Lige Conley	Educational	2 reels	Aug. 22
Punch in the Nose, A	Special Cast	Pathe	2 reels	Oct. 31
Rainbow's End, The	" Felix the Cat "	Educational	1 reel	
Raisin' Trouble		Arrow	2 reels	
Rainy Knight, A		Pathe	2 reels	
Roomers Afloat	Jack Cooper	Bischoff (S.R.)	2 reels	Oct. 31
Salty Sap, A	Billy Dooley	Educational		
Salute	Alice Ardell	Film Book. Offices	2 reels	
Saving a Safe	Jimmy Aubrey	F. B. O.	2 reels	
Scandal Hunters	Al Alt	Universal	2 reels	
Scrambled Eggs	Special Cast	Educational	1 reel	Oct. 17
Sea Scamps	Big Boy	Educational	2 reels	
Shoes	Special Cast	Fox	2 reels	Aug. 29
Should Sailors Marry	Clyde Cook	Pathe	2 reels	Nov. 14
Sky Jumper, The	Earle Foxe	Fox	2 reels	
Slippery Feet	Bobby Vernon	Educational	2 reels	Oct. 31
Slow Down	Cliff Bowes	Educational	1 reel	Nov. 28
Smash Up, The	" The Gumps "	Universal	2 reels	
Soapsuds Lady, The	Alice Day	Pathe	2 reels	Nov. 28
Solid Ivory	Mohan-Engle	Pathe	1 reel	Oct. 17
So Long Bill	Billy West	Arrow	2 reels	
Somewhere in Somewhere	Special Cast	Pathe	2 reels	Sept. 26
So's Your Old Man	Alberta Vaughn	Film Book. Offices	2 reels	
Speedy Marriage, The	Wanda Wiley	Universal	2 reels	Nov. 14
Spooky Spooks		Bischoff (S. R.)	2 reels	Sept. 12
Spot Light	Lige Conley	Educational	2 reels	Oct. 24
Stranded	Edna Marian	Universal	2 reels	Sept. 5
Strong For Love	Special Cast	Fox	2 reels	
Sweet and Pretty	Bowes-Marlowe	Educational	1 reel	
Sweet Marie	Special Cast	Fox	2 reels	Aug. 29
Sweet Pickle, A	Alice Day	Pathe	2 reels	Oct. 24
Tailoring	" Fat Men "	F. B. O.	2 reels	
Take Your Time	Ralph Graves	Pathe	2 reels	Nov. 21
Taxi War, A	Eddie Gordon	Universal	2 reels	Oct. 31
Tea for Love		B'way Dist. Corp.	2 reels	
There He Goes	Harry Langdon	Pathe	3 reels	
Three Wise Goofs	" Fat Men "	F. B. O.	2 reels	
Too Much Mother-in-Law	Constance Darling	Universal	2 reels	Sept. 12
Tourist, The	Johnny Arthur	Educational	2 reels	Aug. 15
Transients in Arcadia	Special Cast	Fox	2 reels	Oct. 31
Ugly Duckling, The	" Aesop Fable "	Pathe	1 reel	Sept. 26
Uncle Tom's Gal	Edna Marian	Universal	2 reels	Oct. 3
Understudy, The	Arthur Lake	Universal	1 reel	
Uneasy Three, The	Charles Chase	Pathe	2 reels	Nov. 21
Unfriendly Enemies	Jas. Finlayson	Pathe	1 reel	
Wandering Papas	Clyde Cook	Pathe	2 reels	
Watch Out	Bobby Vernon	Educational	2 reels	Aug. 29
Westward Ho	Chas. Puffy	Universal	1 reel	Oct. 3
What's Up	Cliff Bowes	Educational	1 reel	
Whistling Lions	Parrott-Ralston	Pathe	1 reel	
Who's Which	Cliff Bowes	Educational	1 reel	Oct. 10
Wildcats of Paris	" Aesop Fable "	Pathe	1 reel	Nov. 21
Winning Pair, A	Wanda Wiley	Universal	2 reels	Oct. 24
Working for the Rest	Johnny Sinclair	Bischoff (S. R.)	2 reels	Oct. 31
Wrestler, The	Earle Foxe	Fox	2 reels	Aug. 29
Your Own Back Yard	" Our Gang "	Pathe	2 reels	Oct. 3

Short Subjects

Feature	Distributed by	Length	Reviewed
Ace of Spades (Serial)	Universal	2 reels	Oct. 24
Amunsden Polar Flight, The	Pathe	3 reels	Nov. 21
Animated Hair Cartoons (Series)	Red Seal Pict.	1 reel	
Barrier Busters (Sportlight)	Pathe	1 reel	Sept. 5
Boundary Line, The (Mustang Series)	Universal	2 reels	Oct. 31
Breakin' Loose (Mustang Series)	Universal	2 reels	
Call of Hazard, The (Fred Humes)	Universal	2 reels	
Clever Feet (Sportlight)	Pathe	1 reel	
Crook Buster, The (Mustang)	Universal	2 reels	
Cuba Steps Out (Variety)	Fox	1 reel	
Fight Within, The	George Larkin	Universal	2 reels
Film Facts (Series)	Red Seal Pict.	1 reel	
Flirting With Death	Red Seal Pict.	2 reels	Sept. 26
Gold Trap, The (Mustang Series)	Universal	2 reels	Oct. 10
Green Archer, The (Serial)	Pathe		
In a China Shop (Variety)	Fox	1 reel	
I Remember	Short Films Syn.	2 reels	Sept. 26
Iron Trail Around (Variety)	Fox	1 reel	
Just Cowboys (Mustang Series)	Universal	2 reels	Oct. 10
Knicknacks of Knowledge (Hodge Podge)	Educational	1 reel	Nov. 14
Ko-Ko on the Run (Out-of-Inkwell)	Red Seal Pict.	1 reel	Oct. 3
Life's Greatest Thrills	Universal	2 reels	Sept. 26
Magical Movies (Hodge Podge)	Educational	1 reel	
Marvels of Motion (Series)	Red Seal Pict.	1 reel	Sept. 5
My Bonnie (Ko-Ko Series)	Red Seal Pict.	1 reel	Oct. 3
My Own Carolina (Variety)	Fox	1 reel	Aug. 29
Outings For All (Sportlight)	Pathe	1 reel	
Perils of the Wild (Serial)	Universal		
Raid, The (Mustang Series)	Universal	2 reels	Oct. 10
Range Law (Mustang Series)	Universal	2 reels	Nov. 28
Rider of the Pass (Mustang Series)	Universal	2 reels	
River Nile, The (Variety)	Fox	1 reel	Nov. 28
Road From Latigo, The (Mustang Series)	Universal	2 reels	Oct. 17
Runaway Taxi, A (Stereoscopik)	Pathe	1 reel	Oct. 3
Rustlers of Boulder Canyon, The (Mustang Series)	Universal	2 reels	Nov. 21
Rustlin' Kid, The (Mustang Series)	Universal	2 reels	
Shakespeare (Gems of the Screen)	Red Seal	1 reel	
Shooting at Time (Sportlight)	Pathe	1 reel	
Shootin' Wild (Mustang Series)	Universal	1 reel	Oct. 24
Silvery Art	Red Seal	2 reels	Sept. 26
Sky Tribe, The (Variety)	Fox	1 reel	
Starting an Argument (Sportlight)	Pathe	1 reel	
Story Teller, The (Hodge Podge)	Educational	1 reel	Oct. 3
Taking Chances (Mustang Series)	Universal	2 reels	
Then and Now (Sportlight)	Pathe	1 reel	
Toiling for Rest (Variety)	Fox	1 reel	
Too Many Bucks (Mustang Series)	Universal	2 reels	Nov. 21
Top Hand (Edmund Cobb)	Universal	2 reels	
Tricked (Mustang Series)	Universal	2 reels	Sept. 12
Walloping Wonders (Sportlight)	Pathe	1 reel	
What Price Touchdown. (Sportlight)	Pathe	1 reel	
Whirlpool, The (Variety)	Fox	1 reel	
White Paper (Variety)	Fox	1 reel	
With Pencil, Brush and Chisel (Variety)	Fox	1 reel	
Wild Beasts of Borneo	Educational	2 reels	Sept. 12
Wild West (Serial)	Pathe	10 episodes	Sept. 12

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
9 and 3-5 Seconds	Charles W. Paddock	A. G. Steen, Inc.	5600 feet	Nov. 21
Ace of Spades, The	Desmond-McAllister	Universal		
Age of Indiscretion		Truart (S. R.)	5800 feet	
Aloma of the South Seas	Gilda Gray	Paramount		
Aristocrat, The	Special Cast	B. P. Schulberg (S. R.)		
Atlantis		First National		
Barrier, The	Kerry-Barrymore	Metro-Goldwyn		
Barriers of Fire	Monte Blue	Warner Bros.		
Bashful Buccaneer, The	Reed Howes	Rayart (S. R.)	5000 feet	Nov. 14
Bat, The	Special Cast	United Artists		
Behind The Front	W. Berry-Hatton	Paramount		
Beloved Pawn, The	Reed Howes	Rayart (S. R.)		
Ben Hur	Special Cast	Metro-Goldwyn		
Beverly of Graustark	Marion Davies	M-G-M		
Big Parade, The	John Gilbert	Metro-Goldwyn	12550 feet	Nov. 28
Black Pirate, The	Douglas Fairbanks	United Artists		
Bluebeard's Seven Wives		First National		
Border Intrigue	Franklyn Farnum	Inde. Pict. (S. R.)	5 reels	June 6
Border Women	Special Cast	Phil Goldstone (S.R.)	5000 feet	
Borrowed Plumes	Special Cast	Arrow		
Broken Homes	Lake-Glass	Astor Dist.		
Brooding Eyes		Ginsberg Dis. Corp. (S. R.)		
Brown of Harvard		Metro-Goldwyn		
Charity Ball, The		Metro-Goldwyn		
Checkered Flag, The		Ginsberg Dist. Corp. (S. R.)		
Cigarette Maker's Romance, The	Special Cast	M-G-M		
Cleaner Flame, The		Arrow		
Clod Hopper, The	Glenn Hunter	Assoc. Exhibitors		
College Widow, The	Syd Chaplin	Warner Brothers		
Crashing Through	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Cyclone Bob	Bob Reeves	Anchor Film Dist.		
Cyrano de Bergerac	Special Cast	Atlas Dist. (S. R.)	9500 feet	July 18
Dance Madness	Windsor-Nagel	Metro-Goldwyn		
Dark Horse, The	Harry Carey	Prod. Dist. Corp.		
Daughter of the Sioux, A	Wilson-Gerber	Davis Dist. (S. R.)	5 reels	Oct. 3
Demon Rider, The	Ken Maynard	Davis Dist.	5000 feet	Aug. 22
Desert Gold	Holt-Dove	Paramount		
Desert Healer		First National		
Detour		Prod. Dist. Corp.		
Devil Horse, The	Rex (horse)	Pathe		
Do Clothes Make the Woman	Mrs. Valentino	F. B. O.		

Feature	Star	Distributed by	Length	Reviewed
Don Juan	John Barrymore	Warner		
Dumb Head		Tiffany (S. R.)	6500 feet	
East of the Setting Sun	Constance Talmadge	First National		
Eagle, The	Rudolph Valentino	United Artists	7 reels	Nov. 21
Eden's Fruit		B. P. Schulberg (S.R.)		
Ermine and Rhinestone		H. F. Jans (S. R.)		
Exquisite Sinner, The	Nagel-Adoree	Metro-Goldwyn		
False Pride		Astor Dist.		
Far Cry, The		First National		
Fast Life in New York	Special Cast	M-G-M		
Fast Pace, The	Special Cast	Arrow		
Fighter's Paradise, The	Rex Baker	Phil Goldstone	5000 feet	
Fighting Courage	Ken Maynard	Davis Dist. Div. (S.R.)	5 reels	July 11
Fighting Heart, The	Frank Merrill	Bud Barsky Prod. (S. R.)	5000 feet	
Fighting Smile, The	Bill Cody	Inde.Pict. Corp.(S.R.)	4630 feet	
Flirtation	Corinne Griffith	First National		
Flying Three	Al Wilson	Davis Dist. Corp.		Nov. 7
Flying Fool, The	Dick Jones	Sunset Prod. (S. R.)		
Footloose Widow, The	Irene Rich	Warner Bros.		
Forest of Destiny, The		Gotham Prod. (S. R.)		
Forever After	Corinne Griffith	First National		
For Heaven's Sake	Harold Lloyd	Paramount		
Fort Frayne	Ben Wilson	Davis Dist.	5000 feet	Aug. 29
Friends	Special Cast	Vitagraph		
Frivolity		B. P. Schulberg (S.R.)		
Galloping Dude, The	Franklyn Farnum	Inde.Pict.Corp.(S.R.)	4700 feet	
Gentle Cyclone, The	Buck Jones	Fox		
Gilded Highway, The	Dorothy Devore	Warner Bros.		
Glorifying the American Girl		Paramount		
Gold Hunters, The	David Butler	Davis Dist. Div.	6500 feet	Nov. 7
Golden Journey, The	Sojin	Paramount		
Great Love, The	Dana-Agnew	M-G-M		
Grey Vulture, The	Ken Maynard	Davis Dist. Div.		
Gulliver's Travels		Universal		
Haunted Range, The	Ken Maynard	Davis Dist. Div.		Sept. 26
Hearts and Spangles		Gotham Prod. (S. R.)		
Hell Bent for Heaven	Monte Blue	Warner Bros.		
Heir's Apparent	Special Cast	First National		
Hero of the Big Snows, A	Rin Tin Tin (dog)	Warner Brothers		
His Woman	Special Cast	Whitman Bennett	7 reels	
Honeymoon Express, The	M. Moore-D. Devore	Warner Brothers		
Horses and Women		B. P. Schulberg		
Human Mill, The	Special Cast	M-G-M		
Inevitable Millionaires, The	M. Moore-Devore	Warner Bros.		
Irene	Colleen Moore	First National		
Justice of the Far North		C. B. C. (S. R.)	5500 feet	
Just Suppose	Richard Barthelmess	First National		
King of the Turf	Special Cast	F. B. O.		
Kiss for Cinderella, A	Betty Bronson	Paramount		
La Boheme	Gish-Gilbert	Metro-Goldwyn		
Lawful Cheater, The	Bow-McKee	B. P. Schulberg	4946 feet	
Law or Loyalty	Lawson Harris	Davis Dist. Div.	4800 feet	Nov. 14
Lena Rivers	Special Cast	Arrow	6 reels	
Les Miserables		Universal		
Life of a Woman		Truart (S. R.)	6500 feet	
Light Eternal	Norma Shearer	M-G-M		
Lightning		Tiffany (S. R.)	6500 feet	
Lightning Jack	Jack Perrin	Ambassador Pict. (S.R.)	5000 feet	
Lightning Passes, The	Al Ferguson	Fleming Prod. (S.R.)		
Lodge in the Wilderness		Tiffany (S. R.)	6500 feet	
Loyalties	Special Cast	Fox		
Lover's Oath, A	Ramon Navarro	Astor (S. R.)	5800 feet	Oct. 17
Lunatic at Large, The	Leon Errol	First National		
Lying Wives	Special Cast	Ivan Abramson (S. R.)	7 reels	May 2
Made for Love	Leatrice Joy	Prod. Dist. Corp.		
Man and the Moment		Metro-Goldwyn		
Man She Bought, The	Constance Talmadge	First National		
Man With a Thousand Faces	Special Cast	M-G-M		
Mare Nostrum	Special Cast	Metro-Goldwyn		
Married Cheats		Fox		
Memory Lane	Boardman-Nagel	First National		
Men of Steel	Milton Sills	First National		
Message to Garcia, A	Special Cast	M-G-M		
Midnight Flyer, The	Devore-Landis	F. B. O.		
Midnight Flames		Columbia Pict. (S. R.)		
Miss Brewster's Millions	Bebe Daniels	Paramount		
Million Dollar Doll		Assoc. Exhib		
Mismates		First National		
Miss 318	Special Cast	M-G-M		
Mocking Bird, The	Lon Chaney	M-G-M		
Modern Musketeer, A	Gene Corrado	Bud Barsky (S.R.)	5000 feet	
Money Talks	Special Cast	M-G-M		
My Own Pal	Tom Mix	Fox		
My Lady of Whims	Clara Bow	Arrow		
Nervous Wreck, The		Prod. Dist. Corp.		
Oh, Horace	Billy West	Rayart		
Only Thing, The	Special Cast	Metro-Goldwyn	5824 feet	Dec. 5
Other Women's Husbands	Blue-Prevost	Warner Bros.		
Palace of Pleasure		Fox		
Paris	Special Cast	Metro-Goldwyn		
Paris After Dark	Norma Talmadge	First National		
Partners Again		United Artists		
Passionate Quest, The	Marie Prevost	Warner Bros.		
Passionate Youth	Special Cast	Truart (S. R.)	6 reels	July 11
Part Time Wife, The		Gotham Prod. (S. R.)		
Phantom Express		Ginsberg		
Phantom of the Forest	Thunder (dog)	Gotham Prod.		
Pride of the Force, The	Tom Santschi	Rayart	5139 feet	Nov. 21
Pursued	Dorothy Drew	Dependable (S. R.)	5000 feet	Nov. 14
Quality Street		Metro-Goldwyn		
Quicker 'n Lightning	Buffalo Bill, Jr.	Weiss Bros. (S. R.)	5 reels	June 13
Quo Vadis	Emil Jannings	First National		Feb. 28
Racing Blood		Gotham Prod. (S. R.)		
Rainbow Riley	Johnny Hines	First National		
Reason Why, The	Pringle-Love	M-G-M		
Reckless Lady	Belle Bennett	First National		
Red Clay	William Desmond	Universal		
Red Dice	Rod La Rocque	Prod. Dist. Corp.		
Red Kimono, The	Mrs. Wallace Reid	Davis Dist. Div.		
Return of a Soldier	Special Cast	Metro-Goldwyn		
Road That Led Home, The		Vitagraph		
Romance of an Actress		Chadwick		
Ropin' Venus, The	Josie Sedgwick	Universal		
Rust	Special Cast	M-G-M		
Rustling for Cupid		Fox		
Sailors' Wives		First National		
Salvage		Truart (S. R.)	5800 feet	
Savage, The	Ben Lyon	First National		
Scandal Street	Welsh-Kennedy	Arrow	6750 feet	Nov. 14
Scarlet Letter, The	Special Cast	M-G-M		
Scraps	Mary Pickford	United Artists		
Sea Horses	Special Cast	Paramount		
Seventh Heaven	Special Cast	Fox		
Seward's Folly	Special Cast	M-G-M		
Shadow of the Wall		Gotham Prod. (S. R.)		
Shadow of the Mosque	Odette Taylor	Cranfield & Clarke (S. R.)	6200 feet	
Shave and Shave Alike	Jane Novak	Arrow		
Shebo		First National		
Shenandoah		B. P. Schulberg (S. R.)		
Shootin' Square	Jack Perrin	Ambassador Pict. (S.R.)	5000 feet	
Siegfried		Ufa		Sept. 12
Silence	H. B. Warner	Prod. Dist. Corp.		
Sign of the Claw		Gotham Prod. (S. R.)		
Sky Rocket, The	Peggy Hopkins Joyce	Assoc. Exhib.		
Smith of Cornell	George Walsh	Chadwick		
Social Highwayman, The	Harlan-Miller	Warner Brothers		
Song and Dance Man, The	Tom Moore	Paramount		
Span of Life	Betty Blythe	Banner Prod. (S. R.)		
Speed Limit, The		Gotham Prod. (S. R.)		
Stella Dallas	Bennett-Colman	United Artists	11 reels	Nov. 28
Still Alarm, The	Chadwick-Russell	Universal		
Stop, Look and Listen	Larry Semon	Pathe		
Strange Bedfellows		Metro-Goldwyn		
Sunshine of Paradise Alley	Special Cast	Chadwick Pict.		
Tale of a Vanishing People		Tiffany (S. R.)	6500 feet	
Tearing Loose	Wally Wales	Weiss Bros. (S. R.)	4900 feet	June 13
Temptress, The	Special Cast	M-G-M		
Ten to Midnight		Prod. Dist. Corp.		
That Royle Girl	Dempster-Fields	Paramount		
Thoroughbred	George O'Brien	Fox		
Thoroughbred, The	Special Cast	Truart	5481 feet	Sept. 19
Three Bad Men	Special Cast	Fox		
Tongo	Special Cast	M-G-M		
Too Much Money	Nilsson-Stone	First National		
Torrent, The	Cortez-Garbo	M-G-M		
Tough Guy, The	Fred Thomson	F. B. O.		
Trailing Shadows	Edmond Lowe	Fox Film		
Travelin' Fast	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Travis Coup, The		Tiffany (S. R.)	6500 feet	
Trip to Chinatown, A	Special Cast	Fox		
Twin Sister, The	Constance Talmadge	First National		
Unknown Lover, The	Elsie Ferguson	Vitagraph	6895 feet	Nov. 28
Unwritten Law, The	Elaine Hammerstein	Columbia Pict. (S.R.)	5355 feet	Nov. 14
Up and At' Em	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Vanishing American, The	Dix-Wilson	Paramount	10063 feet	Nov. 7
Vengeance of Durand, The	Irene Rich	Warner Brothers		
Viennese Medley	Special Cast	First National		
Volcano, The	Bebe Daniels	Paramount		
Volga Boatman, The		Prod. Dist. Corp		
Wanderer, The	William Collier, Jr.	Paramount	8173 feet	Sept. 12
Warrior Gap	Wilson-Gerber	Davis Dist.	4900 feet	Aug. 22
What Will People Say		Metro-Goldwyn		
When Husbands Flirt	Dorothy Revier	Columbia	5500 feet	Dec. 5
When We Were Twenty-One	Special Cast	M-G-M		
Whispering Canyon		Ginsberg Dist. Corp. (S. R.)		
White Chief, The	Monte Blue	Warner Brothers		
White Heat	Special Cast	M-G-M		
Wild Oats Lane	Dana-Agnew	Prod. Dist. Corp.		
Wide Open	Dick Jones	Sunset Prod. (S. R.)		
Wife, The	Special Cast	M-G-M		
Winning of Barbara Worth		Principal Pict. (S. R.)		
With Kit Carson Over the Great Divide	Special Cast	Sunset Prod. (S. R.)		
Wives for Rent		Universal		
Wolfblood	Special Cast	Lee-Bradford	5400 feet	Nov. 28
Women		Banner Prod. (S. R.)		
Women and Wives		Metro-Goldwyn		
World's Illusion, The		Metro-Goldwyn		
Worst Woman, The	Special Cast	B. P. Schulberg (S. R.)		
Wrong Coat, The		Tiffany (S. R.)	6500 feet	
Yankee Senor, The	Tom Mix	Fox		
Yoke, The	Special Cast	Warner Brothers		
You Too	Special Cast	M-G-M		

The News Covers The Field

Williams Press, Inc.
New York — Albany

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Pictures printed on Eastman Positive Film carry the photographic quality of the negative through to the screen.

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EASTMAN KODAK COMPANY

ROCHESTER, NEW YORK



Rothacker-Aller Laboratories, Hollywood, Calif.

Mr. Edwin Carewe presents ***"Joanna, The Million Dollar Girl"*** with **Dorothy Mackaill** and **Jack Mulhall.** A picturization Of the newspaper serial by Harvey L. Gates. Adapted for The screen by Lois Leeson. Wallace W. Fox, assistant director. John D. Schulze, art director. Robert B. Kurrle, chief photographer. Al. M. Greene, second photographer. Film Edited by Edw. M. McDermott. Personally directed by **Edwin Carewe.** *A First National Picture.* ***Rothacker Prints and Service.***



Dorothy Mackaill and Jack Mulhall in "Joanna, the Million Dollar Girl"

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.



Look Better— Wear Longer!

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December 19, 1925

Motion Picture News

Reg. U. S. Patent Office



The Usher says:

"What a mob we've got in here with 'The Merry Widow.' Matinees are packed and we've had standing room every night. Looks like they'll keep the picture another week or more. That's another one of those Metro-Goldwyn-Mayer films. They sure do the business."

The Quality 52

Ask the man who is playing

Metro-Goldwyn-Mayer

Entered as second-class matter January 31, 1924, at the Post Office at Albany, New York, under the act of March 3, 1879

Vol. XXXII No. 25

Published Weekly — $2.00 a year

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HERE THEY ARE!

Paramount Pictures

For Release February 1st — August 1st, 1926

SOMETHING DIFFERENT

THE pictures announced on the following pages mark a radical departure in production. It will be evident to all, on analysis, that these pictures are individual, each one of them big, each one of them a special in the highest sense of the term.

There is a situation in this business that every exhibitor has come to fear. Huge fall announcements, some great pictures and the general policy of flooding the market with all big material in the fall has come to mean that by spring the other big material promised is a matter of promise only. Most of it has vanished into thin air.

Paramount steps in at this point with an announcement of pictures that are bigger, better, more powerful than anything released in the fall. Nothing in the field can compare with the quality of these productions here set before you.

Paramount is putting more into this group of pictures than in all the fall and winter pictures ever released.

The slogan is "Make it bigger, make it better and forget the season of the year."

Exhibitors will do well to analyze this product, to study the box-office names in Paramount's stock company, to check up the history of actual delivery of promises that has always characterized Paramount above all others.

Such a check-up will bring one answer, and that is: The greatest exhibitor success of the new year will be in exact proportion to how closely he can tie in with Paramount and these Paramount showman's pictures.

BOX OFFICE NAMES *in Paramount's* SHOWMAN'S PICTURES

Where but in Paramount can you match a list like this?

PARAMOUNT STOCK COMPANY

STARS AND ARTISTS

GLORIA SWANSON
RICHARD DIX
ADOLPHE MENJOU
JACK HOLT
FLORENCE VIDOR
BILLIE DOVE
MARY BRIAN
WALLACE BEERY
WARNER BAXTER
RAYMOND HATTON
BESSIE LOVE
LIONEL BARRYMORE
NORMAN TREVOR
CONWAY TEARLE
GEORGE RIGAS
ALYCE MILLS
THOMAS MEIGHAN
BEBE DANIELS
BETTY BRONSON
LOIS WILSON
PERCY MARMONT
CAROL DEMPSTER
ERNEST TORRENCE
W. C. FIELDS
NEIL HAMILTON
LAWRENCE GRAY
HARRISON FORD
GEORGE BANCROFT
ARTHUR EDMUND CAREWE
WILLIAM POWELL
RICHARD ARLEN
DONALD KEITH
LOUISE BROOKS
POLA NEGRI
RAYMOND GRIFFITH
DOUGLAS MAC LEAN
RICARDO CORTEZ
ALICE JOYCE
GRETA NISSEN
WILLIAM COLLIER, Jr.
ESTHER RALSTON
NOAH BEERY
FORD STERLING
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CLARA BOW
LILA LEE
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And They're All Paramount!

Exclusive of Stars

(The Greatest Stars in Motion Pictures)
Three Box Office Names will be in each

Paramount's
SHOWMAN'S PICTURE

to be cast from this list of
DISTINGUISHED ARTISTS
in

Paramount's
STOCK COMPANY

EXCLUSIVE OF STARS

WHAT a tremendous treasure-trove of names is contained in that list of the Paramount Stock Company.

From that Golconda will be mined the names that go into the rich structure of each of the pictures listed in this book. The value of box-office names in big pictures was never more evident than today.

Paramount is in a better position than ever in the history of the screen, to capitalize on the need for public-pulling names that draw the crowds to the ticket window.

Paramount advertising, Paramount publicity, the true genius of the artists themselves have combined to make those names stand for the most popular men and women in all the world. They are the great personalities who will be called on to enrich the tremendous stories provided in the pictures listed in this group.

Exhibitors may rest assured that each and every one of these pictures will be recruited with names that really mean something to the public today.

Look them over, compare them with all the available talent and genius in pictures today.

Where, but in Paramount, can you match a list like this?



ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

GLORIA SWANSON

in

"TAMED"

By Fannie Hurst

Screen play by James Creelman

GLORIA as a beautiful, tempestuous, alluring and spoiled daughter of the rich who, after her family and everybody else have failed, is at last tamed by as amazing a set of thrilling experiences as ever befell a modern girl.

That's the treat promised for the millions of Gloria's admirers in this great love story written especially for her by the famous Fannie Hurst.

Never was Miss Swanson so enthusiastic about a story! Never has she prepared such a marvelous array of gowns, such a rich display of her talents!

A Paramount Picture







POLA NEGRI

in







"CROSSROADS"



By MICHAEL ARLEN
Author of "THE GREEN HAT"

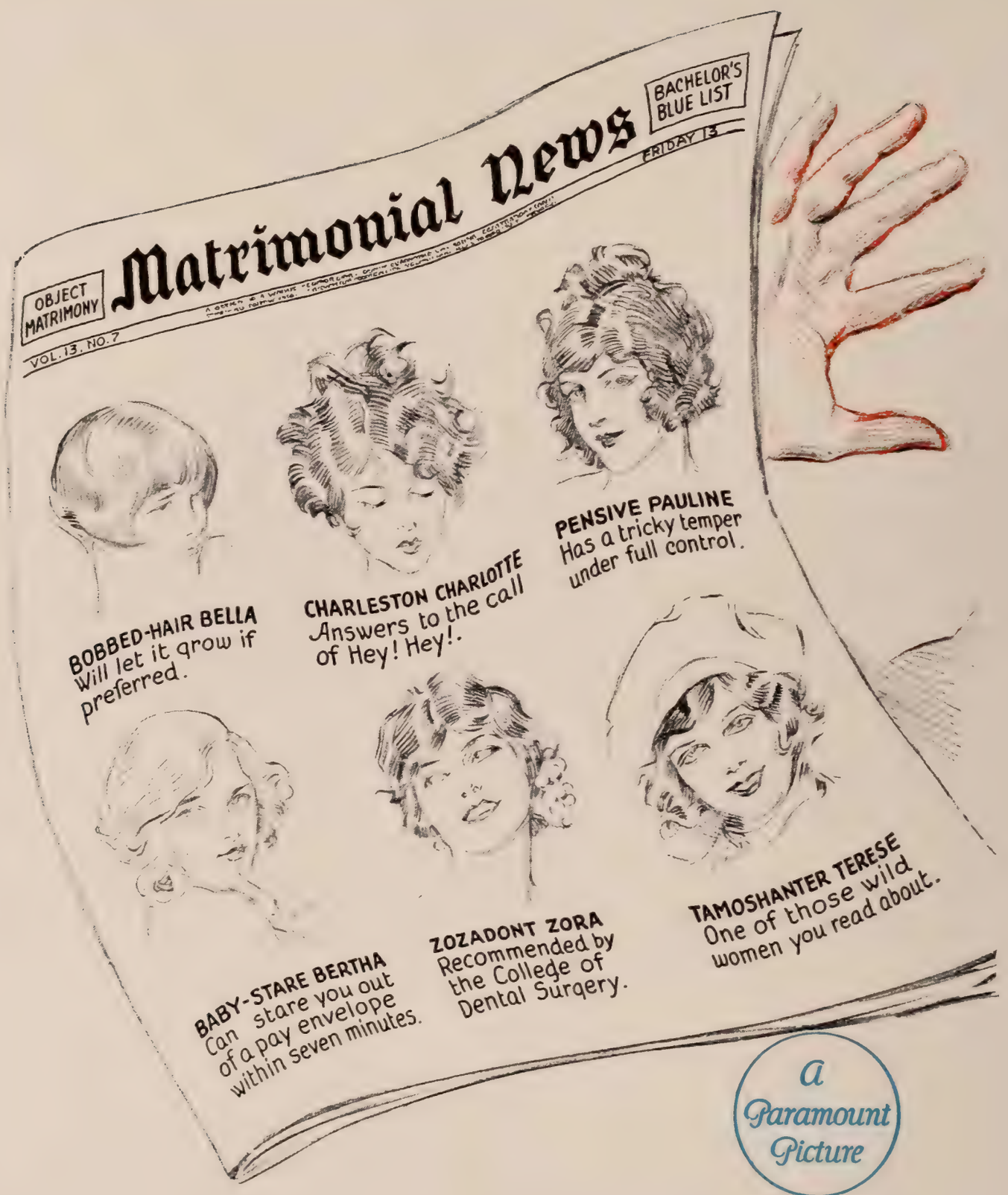
PRESENTED BY ADOLPH ZUKOR AND JESSE L. LASKY

THE publicity value of the very name of Michael Arlen is enormous. Combine that fact with the fact that he has written a marvelous entertainment-story especially for Pola Negri and you have a box-office picture second to none.

And what a title for any showman in big city or small town!

A Paramount Picture

OF THE WORLD"



A Paramount Picture

PRESENTED BY
ADOLPH ZUKOR
JESSE L. LASKY



RICHARD DIX in "Take a Chance!"

SIX sparkling sirens—and each wanted to take a chance and marry our Richard! Each tried a different type of high-powered vamping upon him, with the funniest, friskiest results possible. What a picture for Take-A-Chance Week!

Directed by Gregory La Cava
Story by Townsend Martin



ADOLPH ZUKOR
JESSE L. LASKY
PRESENT

BEBE DANIELS

in

A Paramount Picture

The madcap maid who made a million!

with FORD STERLING
and Big Comedy Cast
Directed by Clarence Badger





"MISS BREWSTER'S MILLIONS"

the de luxe comedy sensation of the year ~

A FEMINIZATION and elaboration of George Barr McCutcheon's world famous novel "Brewster's Millions" and the play by Winchell Smith.

The screen needs an outstanding film comedienne making big comedy specials—and Bebe is it! An elaborate comedy staff of gag men, special trick photographers, the director of "Paths of Paradise"—the same kind of the expert equipment that has been placed behind Raymond Griffith—has been engaged for Miss Daniels. She's all set to make the greatest pictures of her career.

"Miss Brewster's Millions" is the story of a girl with a Ritz soul and a Childs income. Then suddenly she inherits a million dollars, which she has to spend within a year!



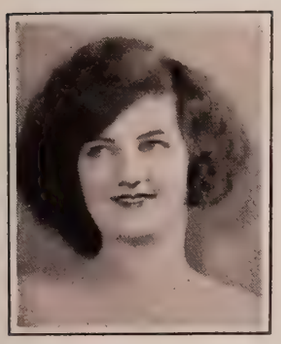


"I'll See

Starring

ADOLPHE MENJOU

A Paramount Picture





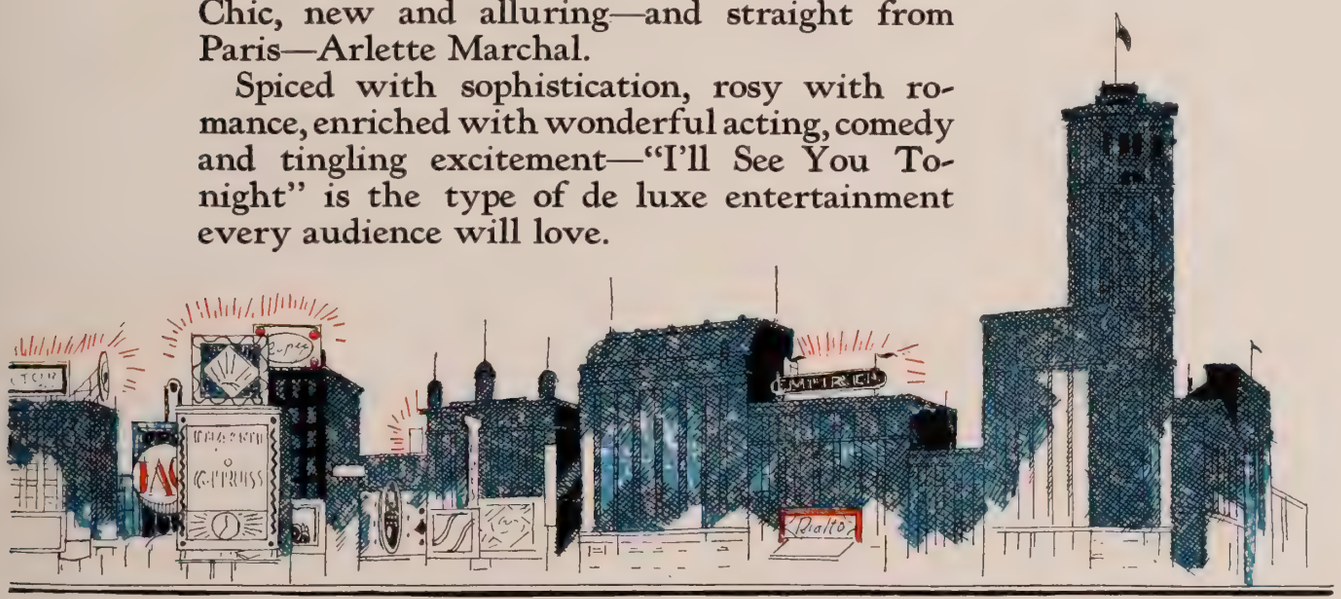

"You Tonight"

Supported by the sensational Parisian beauty ARLETTE MARCHAL

Directed by William Wellman

THE success of "The King on Main Street" has inspired another comedy even more suited to the very popular talents of Adolphe Menjou. It is blessed with the marvelous Menjouesque title "I'll See You Tonight". And with a ravishingly beautiful heroine who will create the same furore as Greta Nissen has. Chic, new and alluring—and straight from Paris—Arlette Marchal.

Spiced with sophistication, rosy with romance, enriched with wonderful acting, comedy and tingling excitement—"I'll See You Tonight" is the type of de luxe entertainment every audience will love.





ADOLPH ZUKOR
JESSE L. LASKY
PRESENT

DOUGLAS

In

"THAT'S MY BABY!"



Doug's best and we don't mean maybe!

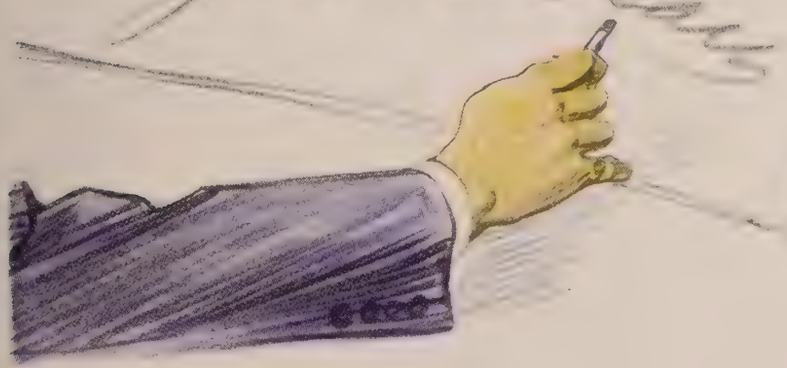


MACLEAN

YES, sir, "That's My Baby!" Some show. Some title, some picture, some gags, some laughs—every reason in the world why this should be the best comedy I've ever made. We've got a peach of a story. I can't tell it all here. It's too good to risk having somebody imitate it. When you hear it I know you'll agree. I've always come through on my promises, and I promise you something *real* for the box-office in

"THAT'S MY BABY!"

Douglas MacLean



A Paramount Picture

ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

THOMAS MEIGHAN

in

"THE NEW KLONDIKE"

with LILA LEE

By RING LARDNER

("You Know Me, Al")

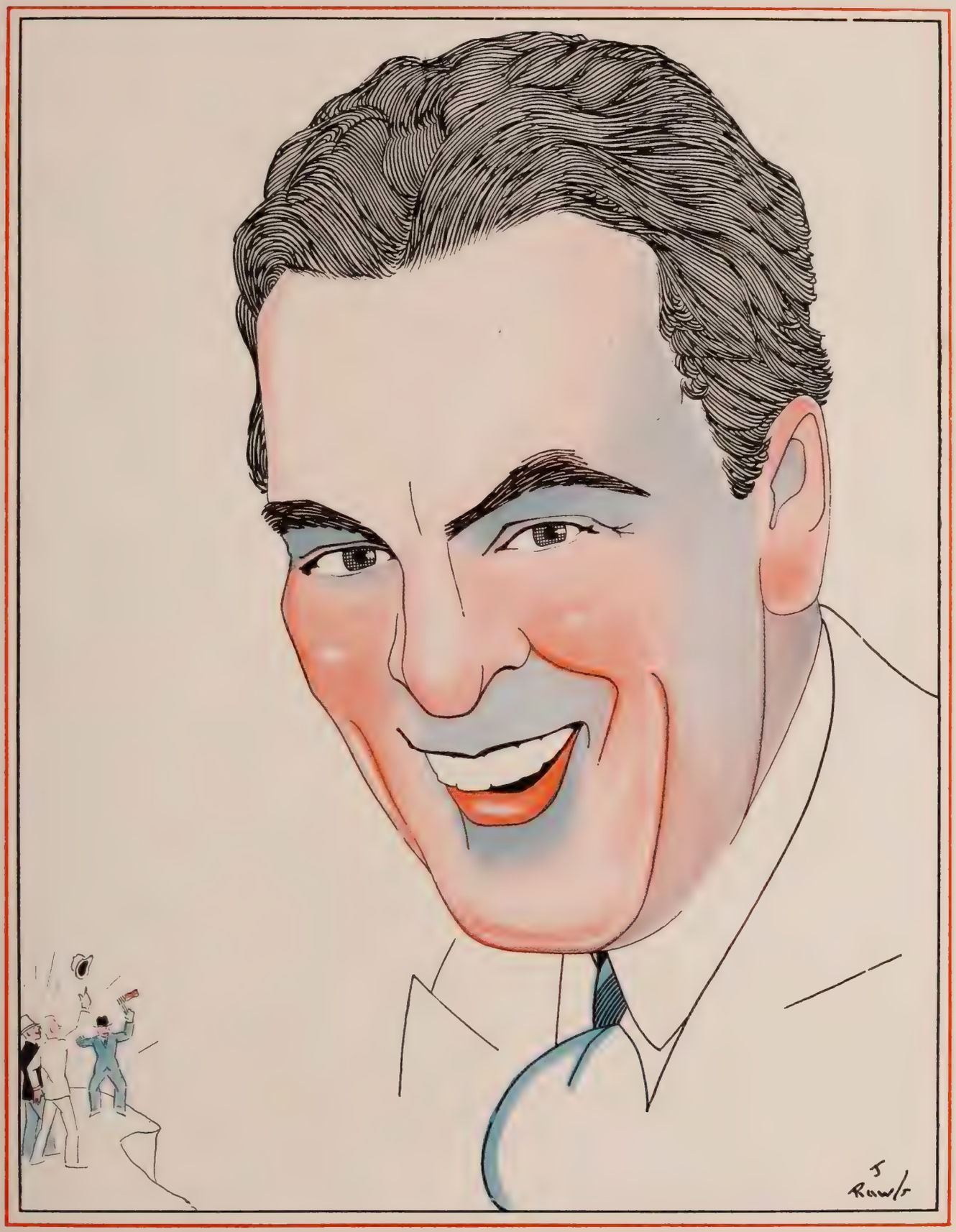
Directed by VICTOR HEERMAN

Screen play by TOM GERAGHTY

FLORIDA jammed before season opens. Glass of water, 15 cents. Baggage 5 to 7 days late. Scores sleeping in hotel lobbies. Hundreds living in tents. Freight embargo. Merchants unable to procure stocks. Stenographers making 700% in real estate deals and riding in Rolls-Royces. Thousands of Iowans selling farms and flivvering to Florida. Millionaires, clerks, Broadway stars, speculators, housewives and chorus girls pouring into Florida. The new Klondike! The Eldorado of today! Against this seething, roaring, infinitely colorful background, Thomas Meighan will make a great comedy-drama, being written for him by the nationally known humorist Ring Lardner whose work has achieved enormous popularity.

A Paramount Picture





ADOLPH ZUKOR
JESSE L LASKY
PRESENT

A
WILLIAM HOWARD
PRODUCTION

From the play "Martinique"
by Lawrence Eyre
Adapted by
Bernard McConville

A Paramount Picture

"W D"



AN intensely dramatic, spectacular melodrama of love on a tropical island. Produced by the man who made "The Thundering Herd," and on the same sweeping scale. Bebe as a fiery French-American girl whose tempestuous career is brought to an amazing climax with the eruption of a great volcano—a stupendous scene!

with **BEBE DANIELS · RICARDO CORTEZ ·**


LEAD!"
WALLACE BEERY · ARTHUR E. CAREWE · DALE FULLER · EULALIE JENSEN

Produced by George B. Seitz

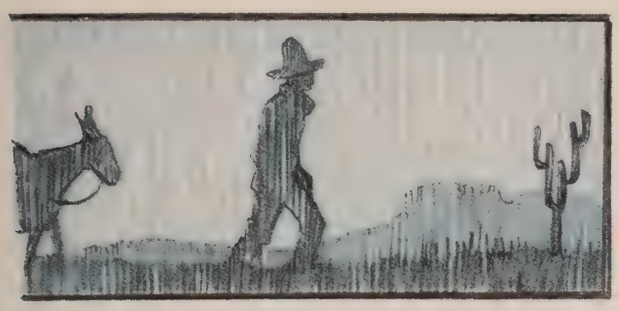
the man who made

"The Vanishing American"

with JACK HOLT

and BILLIE DOVE





ZANE GREY'S

DESERT GOLD

ZANE GREY'S—the cream of all outdoor productions—and how they love them! Here is one of the best ever made! The thrilling tale of a rich man's son who escapes with a girl into the Painted Desert. There, amid wild rides, fights and adventures, he finds gold and love.

Supervised by Lucien Hubbard,
Supervisor of
"The Vanishing American"



a Paramount Picture

ADOLPH ZUKOR
JESSE L. LASKY
PRESENT A
RAOUL WALSH
PRODUCTION

The Lucky

YOU'VE seen the ravishing love scenes between Greta Nissen and William Collier in "The Wanderer." Imagine these scenes repeated, only this time in modern clothes, modern settings and a strictly modern story! In a gay comedy of love and marriage directed by the man who made "The Wanderer," with Lionel Barrymore, Mark McDermott and a great cast supporting the two youthful lovers. Beautiful Greta Nissen was never so alluring as in "The Lucky Lady," the tale of the beauty who lavished her charms upon one man for revenge and upon another for love.



Lady"



with

GRETA NISSEN
WILLIAM COLLIER
LIONEL BARRYMORE
MARC McDERMOTT

(Editor of Life) AND BERTRAM BLOCH

A Paramount Picture



The Great


PICTORIAL REVIEW
Beginning
The Great
$13,500 Prize
Novel.
"WILD GEESE."
by
Martha Ostenso.
AUGUST 1925.
PICTORIAL REVIEW
ARTHUR T. VANCE, EDITOR
THE PICTORIAL REVIEW BUILDING
NEW YORK
MR. VANCE'S OFFICE
9/24/25.
Mr. A. K. Botsford,
Famous Players-Lasky Corp.
New York.
My dear Mr. Botsford:
"Wild Geese" by Martha Ostenso
is unquestionably the finest first novel that ever
passed through our hands. As a serial in Pictorial
Review it was tremendously popular and I am sure that
as a motion picture it will have equal success. It has
all the elements that make success. All this is more
remarkable because in my twenty five years of editing
magazines I have had all sorts of prize contests to
handle and nearly always with unsatisfactory, dis-
appointing results, so I was all the more delighted
and surprised to get so great a first novel as "Wild
Geese" out of our recent contest. It was picked from
more than 1700 manuscripts and got the unanimous vote
of the judges.
Very truly yours,
Arthur T. Vance
ATV.MD

$13,500 Prize Novel

"WILD GEESE"

will be

A Paramount Picture





A

William de Mille

PRODUCTION

OUT of an enthusiastic nation-wide $13,500 competition for the best novel of the year conducted by Pictorial Review, Dodd, Mead & Co. (well known publishers) and Famous Players-Lasky Corporation, comes this smashing true drama of American life. The story of a young girl fighting her way out of the cold, bleak Dakota prairie, flinging tradition and convention to the winds and gaining happiness where life is free and beautiful. A serial in Pictorial Review (circulation 2,225,000) a novel, a great picture.

ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

Pola



The Great 1926 Style Show

Released before Easter

Negri in "*The* PEACOCK PARADE"









A Raoul Walsh Production

WHAT a chance for your style show tie-up! What an opportunity of putting over the biggest money-business of the entire spring! The Peacock Parade! Ask any of Paramount's exploiteers what you can do with *that*, before Easter time rolls around again.

For the picture will justify all your efforts toward putting over the greatest beauty, gown and style week ever conceived!

Pola Negri in "The Peacock Parade" *is* beauty, gowns and style to the nth degree and it's a ready-made showman's special if ever there was one!

By Monte Katterjohn

RICHARD

"THE MAN FROM MEXICO"

a Paramount Picture



GAY COMEDY that starts at sixty miles an hour and gets faster every foot! Rollicking Richard as a wild young man threatened with the gate by his lovely fiancee if he gets into any more scrapes. Innocently he is caught in a raid on a cabaret and is sent to jail for thirty days. When he is released he tries to tell his sweetheart he spent the month in Mexico. Certain of his Sing Sing pals blow in, and—sweet hot tamale!—what a mess he's in! Gags galore, including the funniest chase ever filmed.

DIX *in*

PRESENTED BY
ADOLPH ZUKOR
JESSE L. LASKY





THE story ran in Country Gentleman and pleased millions. It is Zane Grey at his best. And what a best that has come to be! Shades of "Vanishing American" and "Thundering Herd!" How sweet the name Zane Grey is to any box-office in the land! The story of the love of a forest ranger and a New York society girl in a marvelous plot of action culminating in the tremendous drive of 50,000 deer over a mountain range.



ZANE GREY'S "THE DEER DRIVE"

a Paramount Picture

PRESENTED BY
ADOLPH ZUKOR
JESSE L. LASKY

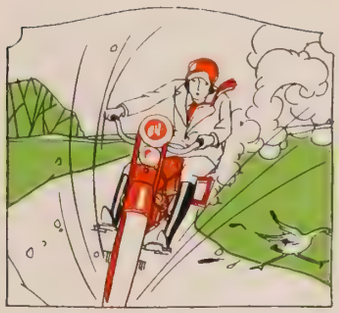
With a cast of the most prominent artists in film-dom, especially selected for this Zane Grey special



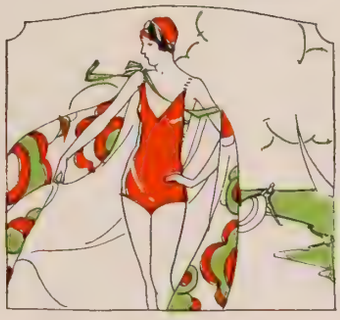
BEBE DANIELS IN

WHAT a box-office bet Bebe Daniels is proving in the fast, breezy, smart, de luxe type of comedy! Pictures like "Miss Bluebeard," "Wild, Wild Susan," and "Lovers in Quarantine" have put Bebe in a class by herself when it comes to whirlwind laugh-romances with a dash of pepper and tobasco in them. Audiences love this star in this kind of comedy. Exhibitors claim it's the easiest entertainment in the world to sell to the public and to satisfy with. Bebe Daniels in "The Palm Beach Girl" is this type of sure fire comedy at its best!

The swiftest, most exciting race story ever written by the speed-story writer, Byron Morgan...





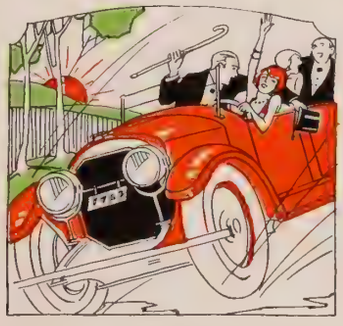


For thrills it has:

A SENSATIONAL smash of a giant sea-plane! An amazing race between a speed boat and the Havana Express across the Florida Keys! A breath-taking race in fashionable Miami between the fastest speed boats in the world.

Directed by Edward Sutherland

"THE PALM BEACH GIRL"



ON the front pages of every newspaper you see Florida, Palm Beach, society girls on the sand, bathing beauties, wealth, spice, gaiety, speed. This is the atmosphere of the fastest of all Bebe Daniels comedies, "The Palm Beach Girl." Bebe plays the girl, rich, beautiful, wooed by many men. Apparently bored and blase, but actually daring and eager for thrills. Pell-mell into the funniest and wildest turmoil of adventures possible she falls, and before she's through she's got the audience breathless from laughter and excitement.



ADOLPH ZUKOR
JESSE L. LASKY
PRESENT

AN
EDWARD SUTHERLAND
PRODUCTION

with

MARY BRIAN ✻ WALLACE BEERY
RAYMOND HATTON

The inimitable comedy of Wallace Beery and Raymond Hatton (the laughable musketeers of "Adventure") plus the beauty of Mary Brian, in a brand new type of smile picture.

A big special comedy treating elaborately of the sunny side of the war. A riot of grotesque and gorgeous gags.

The tale of a roughneck and a sap who fought the whole German army for a girl. Written by Hugh Wiley, creator of the famous "Wildcat" stories in the Saturday Evening Post.

Directed by the man who made "Wild Wild Susan" and "A Regular Fellow." Screen play by Ethel Doherty.

"BEHIND



THE FRONT"

A real romance of life and love in the land

COME TO MO



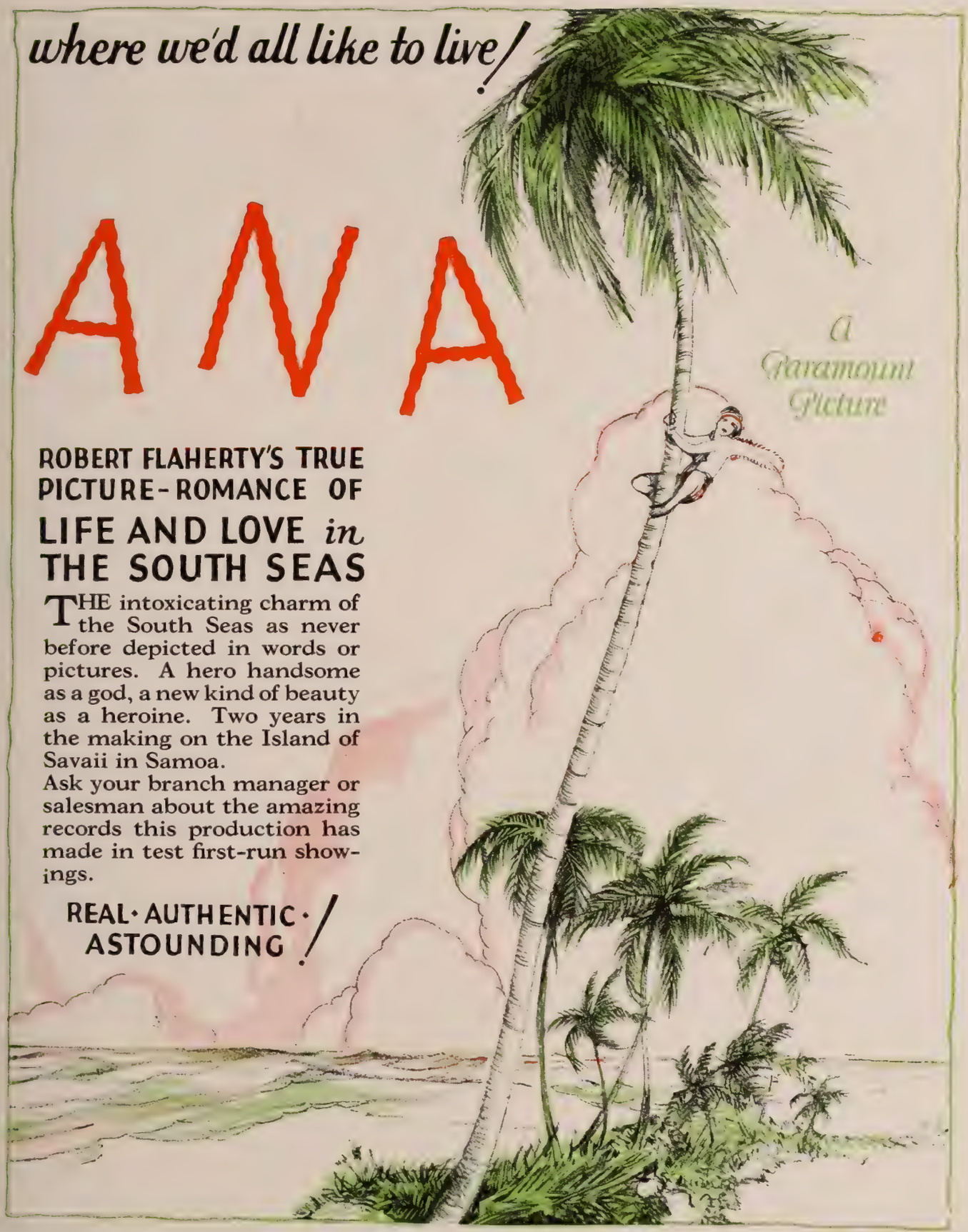
~"a voice whose seductive call appeals to all alike" -GAUGUIN



where we'd all like to live!

A N A

a Paramount Picture



ROBERT FLAHERTY'S TRUE PICTURE-ROMANCE OF

LIFE AND LOVE *in* THE SOUTH SEAS

THE intoxicating charm of the South Seas as never before depicted in words or pictures. A hero handsome as a god, a new kind of beauty as a heroine. Two years in the making on the Island of Savaii in Samoa.

Ask your branch manager or salesman about the amazing records this production has made in test first-run showings.

REAL · AUTHENTIC · ASTOUNDING!


ADOLPH ZUKOR
JESSE L. LASKY
PRESENT
A MOTION PICTURE OF THE MOST STARTLING EVENT EVER RECORDED / ENDORSED IN GLOWING EDITORIALS IN EVERY CITY IT HAS PLAYED
recorded for the screen by
Merian C. Cooper and
Ernest Schoedsack with
Marguerite E. Harrison
A Paramount Picture
A nation moved across a universe in a finish fight with fate

"GRASS"

story by an angry god

from a scenario —

suggested by Necessity.
directed by Fate.
staged by Destiny —

in a land
blasted by the
crimson thumb
print of disaster.

Those who
missed the
landing place
went on and
on to doom



ADOLPH ZUKOR
JESSE L. LASKY
PRESENT

"THE



SECRET SPRING"

made in the French Republic
produced by Leonce Perret
with a cast of great French artists
including
HUGUETTE DUFLOS



15 SHOWMAN'S SPECIALS

(Listed on the preceding pages)

Analyze them: Think them over! Check them up with all available product in the market today!

ON the foregoing pages are listed pictures whose merit might very well entitle them to front page, first preferred position with any product that has ever been released in picturedom.

Every one of them is a Showman's Special.

Every one of them has in it elements that combine to make box-office success.

There is no such thing as a seasonal product in an announcement that contains such quality as has been listed here.

Regardless of the season of the year, there are definite values in each of these pictures that can claim for them the distinction of being the outstanding box-office hits of the industry.

Check them up! Analyze them! Think them over! Compare them with the available product in the market today.

At no time in the history of pictures—winter, summer, spring or fall, has there been such quality, such outstanding picture by picture individual merit as you'll find in these Showman's Pictures.

And that's a fact that nobody can deny.

Paramount's 15 Showman's Pictures

AND NOW FOR THE 10 LONG-RUN *Paramount Specials!*

(Listed on the following pages)

THIS announcement of Paramount Pictures is divided for convenience into two parts.

You've read about the Showman's Pictures on the pages preceding.

And now for the long run specials!

Here are pictures whose very nature commands] extraordinary box-office pressure, whose qualities entitle them to exceptional exploitation and whose pulling power will enable them to qualify as truly Long-Run Features of the highest type.

Back of each of them is not one but many things in titles, names, stories, casts, production or exploitation possibilities that make them exceptional in their box-office power.

It needs no prophet to say that in these Long-Run Specials the industry will have the real outstanding hits of the year, and that too, regardless of time or season.

There is no spring, summer, winter or fall in the needs of the box-office of the exhibitor who wants to prosper. What the industry needs is a complete and continual supply of *Big Pictures That Draw!*

And here in the Long-Run Specials you may be sure you have them!

HAROLD



LLOYD

in

"FOR HEAVEN'S SAKE!"

ADD up all of the great comedian's past successes and multiply by two and you'll still be short of the net result of this, the greatest Harold Lloyd production ever made, the story of Harold on the Bowery working with and double-crossing a gang of crooks for the sake of the Mission and the girl who runs it.

Paramount takes pride in presenting to exhibitors this latest and greatest product of the Harold Lloyd Corporation in the sure belief that it will outdraw in public interest and box-office receipts any of the many former great achievements of this great star.



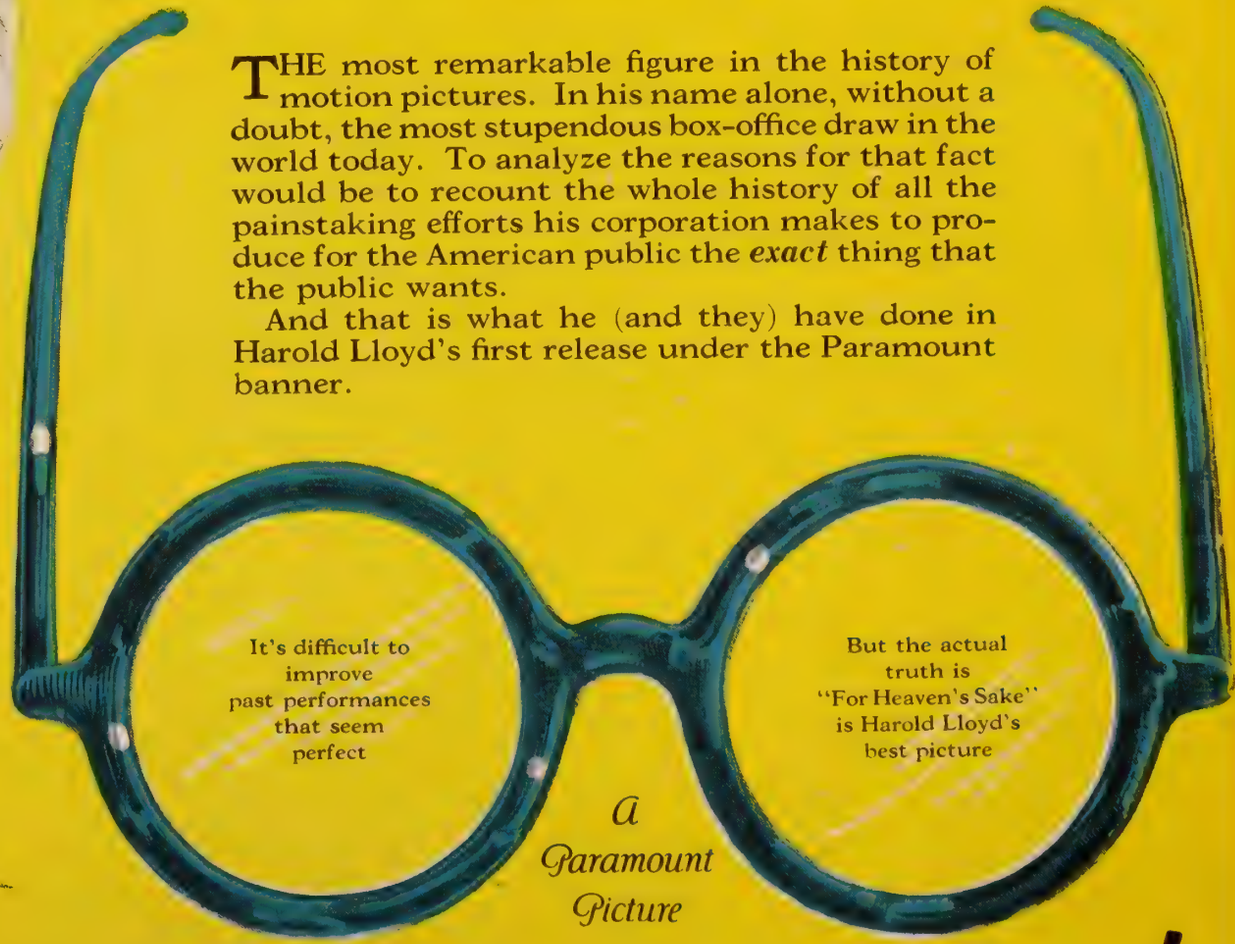
The top notch double barreled AA No.1 of long-run specials!



This, LADIES AND GENTLEMEN-*is* HAROLD LLOYD

THE most remarkable figure in the history of motion pictures. In his name alone, without a doubt, the most stupendous box-office draw in the world today. To analyze the reasons for that fact would be to recount the whole history of all the painstaking efforts his corporation makes to produce for the American public the ***exact*** thing that the public wants.

And that is what he (and they) have done in Harold Lloyd's first release under the Paramount banner.



a Paramount Picture

in "FOR HEAVEN'S SAKE!"

A super double-extra, double-long-run special~~~~

ZANE GREY'S

"THE VANISHING AMERICAN"

WITH **RICHARD DIX**, Lois Wilson
Noah Beery, Malcolm McGregor,
assisted by the Hopi and Navajo Indian Nations
and the United States Army



A Paramount Picture

PRESENTED BY
ADOLPH ZUKOR
JESSE L. LASKY

EPICS

GREEK . . . . Odyssey
LATIN . . . . Aeneid
PERSIAN . . Shah-nameh
NORSE . . . . Siegfried
GERMAN . Nibelungenlied
ENGLISH . . . Beowulf
IRISH . . . . Cuchulain
FRENCH . Chanson de Roland
SPANISH . . . . The Cid
AMERICAN . The Vanishing American

At last - a real epic of entertainment deserving of the term ~

ZANE GREY'S

THE VANISHING

with RICHARD DIX

Lois Wilson, Noah Beery, Malcolm McGregor
assisted by the Navajo and Hopi Indians
and the United States Army

PRESENTED BY ADOLPH ZUKOR AND JESSE L. LASKY

THIS stupendous super-special epic romance of the American Indian is shattering records east, south and west. At the Imperial, Charlotte, N. C., where the record week's business was $4,942, it got over $7,000. That's typical. Let the newspaper critics write the rest:

"It is stupendous. It is magnificent. It is greater than 'The Birth of a Nation' because it has more of that which made 'The Birth of a Nation' great."—***Charlotte Observer.***

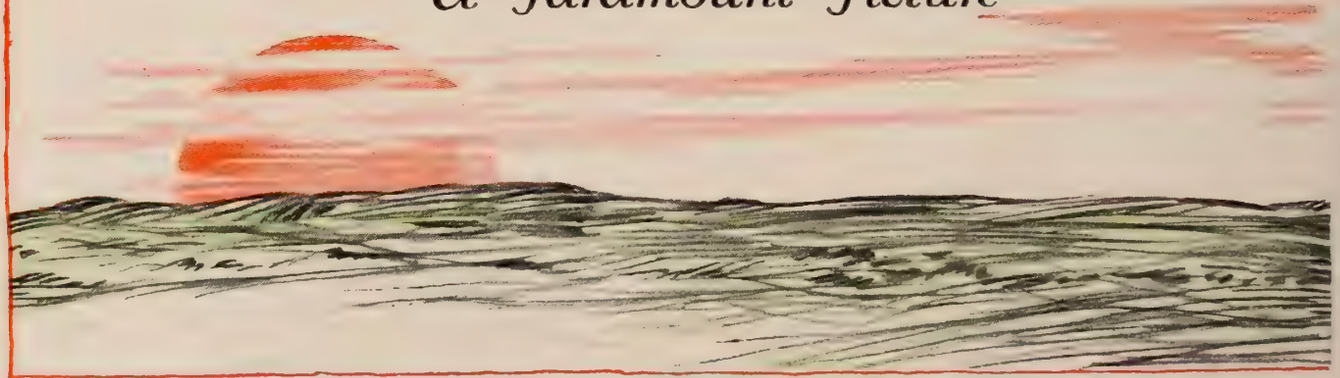
"One of the greatest pictures of this or any other film year."—***San Francisco Call.***

"One of the most beautiful and stirring things yet done in the films. Its action is swift and smooth. It moves with the speed of the wind and the power of a hurricane. It is always picturesque. It is sane. It is a true story of a passing people. Even 'The Covered Wagon' must take second place."—***New York World.***

"It is like a full-throated war cry ringing down through the ages. A glorious picture."—***New York Daily News.***

ADAPTED BY LUCIEN HUBBARD
DIRECTED BY GEORGE B. SEITZ SCREEN PLAY BY ETHEL DOHERTY

A Paramount Picture



AMERICAN"



What's new today along Broadway



Siren of Babylon

LURING lady of fire and ice, Tisha—the Temptress. Warm and scarlet her lips as sun-kissed pomegranate; her eyes deep pools of enticing mystery.

Rich men woo her with jewels and gold. Kings lose their crowns in the struggle for her smiles. Queen of the Orient. Siren of Babylon. Priestess of Ishtar, the pagan pleasure-goddess.

In "The Wanderer" you will meet her—Tisha, the Siren. Already setting the world agasp as played by Greta Nissen, the sensational Norwegian beauty. One of the hundred eye-dazzling thrills that flood this amazing super-special.

THE WANDERER

WITH

ERNEST TORRENCE
GRETA NISSEN



Jether

THE Prodigal Son. The lad of long ago who left home for the wine, women and song of a wicked city. And came back, ragged and repentant, to forgiveness and the fatted calf.

The First Black Sheep, Hero of "The Wanderer." And how many hundreds of thousands of wanderers have come after him! How many who read this page have left homes to seek pleasure or profit or fame afar!

What a mighty theme for a motion picture! And how perfectly William Collier, Jr., portrays the role of The First Black Sheep!

THE WANDERER

WILLIAM COLLIER, JR.
WALLACE BEERY



Naomi

THERE is Tisha, the perfumed Babylonian enchantress. And there is Naomi, the pretty country maiden, pure and unspoiled. Both enacted on the screen in "The Wanderer" by beautiful women. Portraying Naomi with delightful charm and warming appeal is Kathryn Hill, famous model of Howard Chandler Christy and other distinguished artists. Proclaimed by them the loveliest lady in America. Naomi is the kind of a girl your mother must have been. Miss Hill, sweet and fresh as an April morning, is exactly the actress for the role.

You will carry in your heart for a long time the image of Naomi, beautiful symbol of pure womanhood.

THE WANDERER

TYRONE POWER
KATHLYN WILLIAMS

was applesauce in Babylon /~~~



Tola

GREATEST of all villains of the slumbrous East is Tola. Tola, the Evil One. Roaming the deserts and plains and the narrow streets of Babylon. With him the luring lady Tisha, the bait with which he snares the gold and honor of men. What match for this wily criminal is Jether, the Shepherd Boy?

What match indeed, with Ernest Torrence portraying the role of Tola, in "The Wanderer?" Torrence who can express more of villainy with a lift of the eyebrow than most heavies can in five reels.



Pharis

WALLACE BEERY as a swaggering sailorman. Fabulously wealthy and greedy for pleasure. That's Beery's role in "The Wanderer." And what a whale of a time he has playing it! No wonder roars of laughter and thunders of applause greet his first appearance on the screen. Skidding on the wine-soaked floor of Tisha's palace of a thousand delights. With what Rabelaisian unction, with what good-natured villainy Beery plays the part of Pharis, the big butter and egg man from the sea! It's sheer joy.



Huldah

THERE is yet another great woman role in "The Wanderer" — the Mother. The mother of the wandering son. The great-hearted woman who restrains her tears and hides her aching heart as the headstrong youth leaves home, who watches and waits for him, who grieves as he becomes sinner and wastrel, who clasps him to her breast and forgives him upon his return.

Kathryn Williams portrays an entirely new type of mother in "The Wanderer." Quiet, dignified, beautiful, she conceals within her rather austere exterior a great loving heart.

THE WANDERER

A RAOUL WALSH PRODUCTION

THE WANDERER

FROM THE STAGE SPECTACLE • • • BY MAURICE SAMUELS

THE WANDERER

SCREEN PLAY • • BY JAMES T. O'DONOHOE

A Paramount Picture

Another of Paramount's Long-Run Specials!—



Produced by
RAOUL WALSH
with
ERNEST TORRENCE
GRETA NISSEN
WM. COLLIER JR.
WALLACE BEERY
KATHLYN HILL
TYRONE POWER
KATHLYN WILLIAMS
SNITZ EDWARDS
& CAST OF 2000
Tremendous Spectacular effects by ROY POMEROY

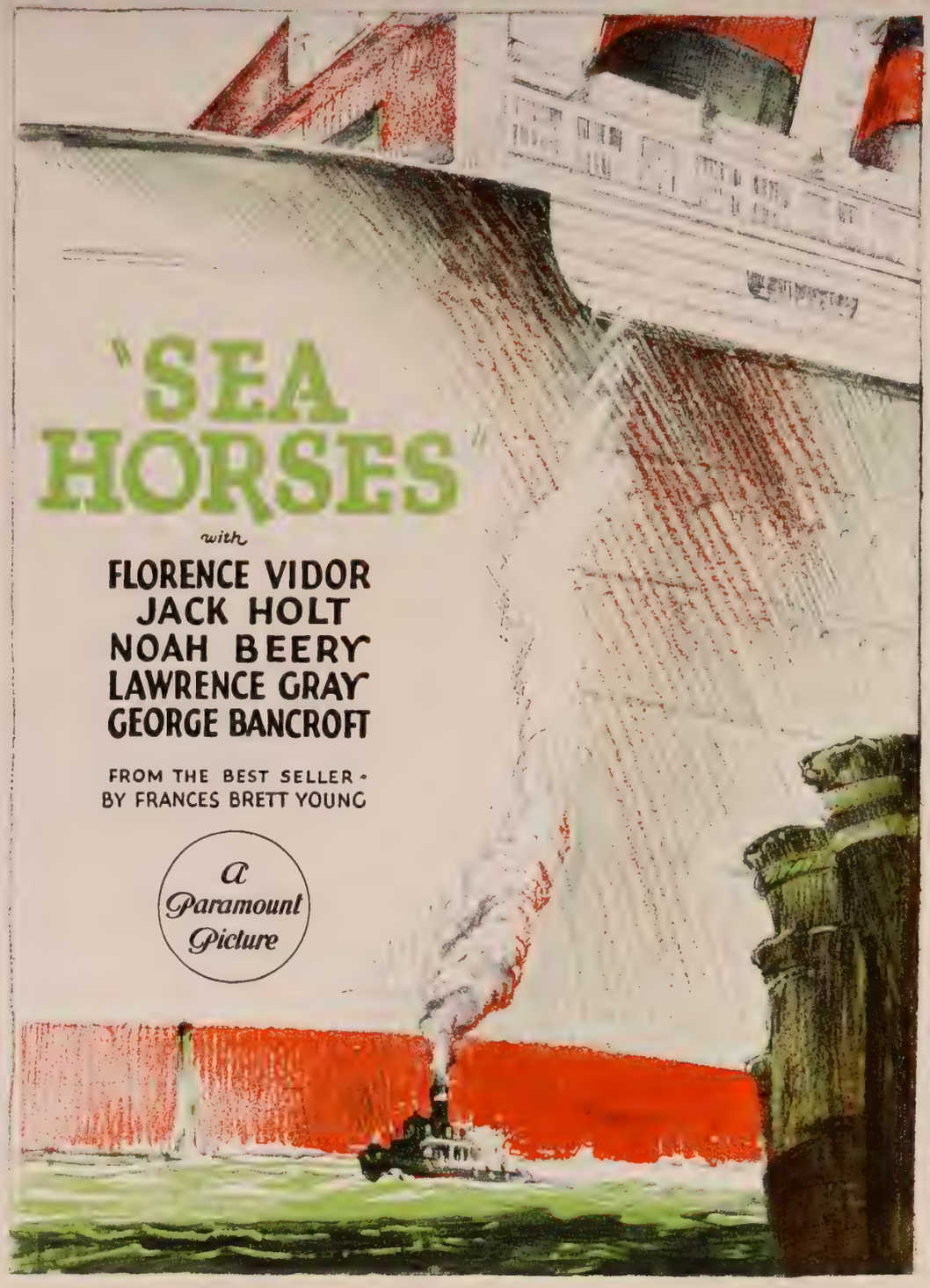
ADOLPH ZUKOR
JESSE L. LASKY
PRESENT

"THE WANDERER"

Paramount's Wonder-Drama

A two dollar road-show that is a box-office Triumph!

TWO MORE STUPENDOUS BOX-OFFICE LONG-RUN SPECIALS · Allan Dwan Productions





a Dramatic Thunderbolt!

ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

A
JAMES CRUZE
Production of the

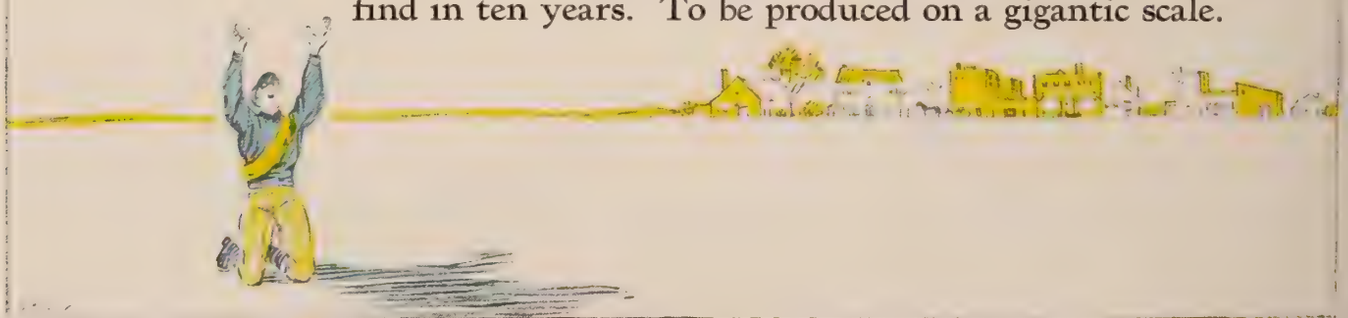
Mighty Spectacular Drama

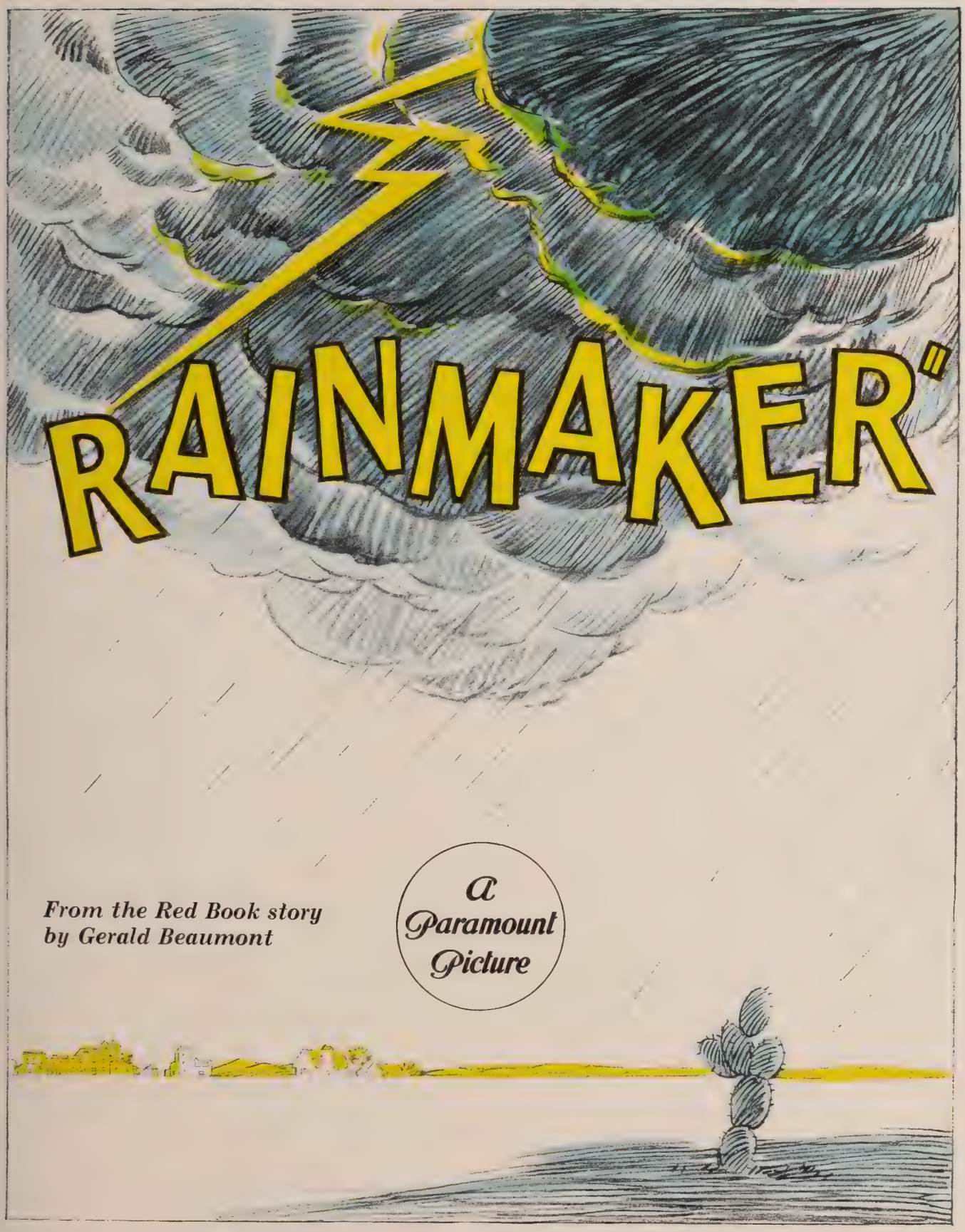
"THE

ONCE upon a time there was a jockey who was badly hurt in a fall. In the hospital his lovely nurse became to him a vision of beauty. The night she innocently remained in his room, she was discharged by the authorities and that was the last he ever saw of her—until—

Once out of the hospital, the jockey's sad face and the coincidence of rain whenever he appeared at the track, brought on him the title of The Rainmaker. The superstition persisted and soon owners of mud horses were hiring him to bring on rain. It was in a Mexican honky tonk that he again saw the girl, now known as "Mexican Nell." The whirl of evil in this gamblers' paradise swooped around them. A preacher warned of the plague to come. It came—a drought that brought death and destruction to the town. People died like flies. The girl, too, was about to die, no longer "Mexican Nell," but the vision of beauty that first appeared to him. Then it was that he prayed—really prayed—for the god of the thunderbolt. And as he prayed, the torrent came, and two lost souls were saved.

A story that is a sensation! A race-track spill, fights, and drunken revelers dancing in the light of a burning church—the plague and the prayer and the answering torrent. Truly a thunderbolt of dramatic power, this one, as exceptional a super-special as you'll find in ten years. To be produced on a gigantic scale.





From the Red Book story
by Gerald Beaumont

A Paramount Picture

ADOLPH ZUKOR
JESSE L. LASKY
PRESENT AN

ALLAN DWAN PRODUCTION

—BY—

FRANCIS BRETT YOUNG

"SEA

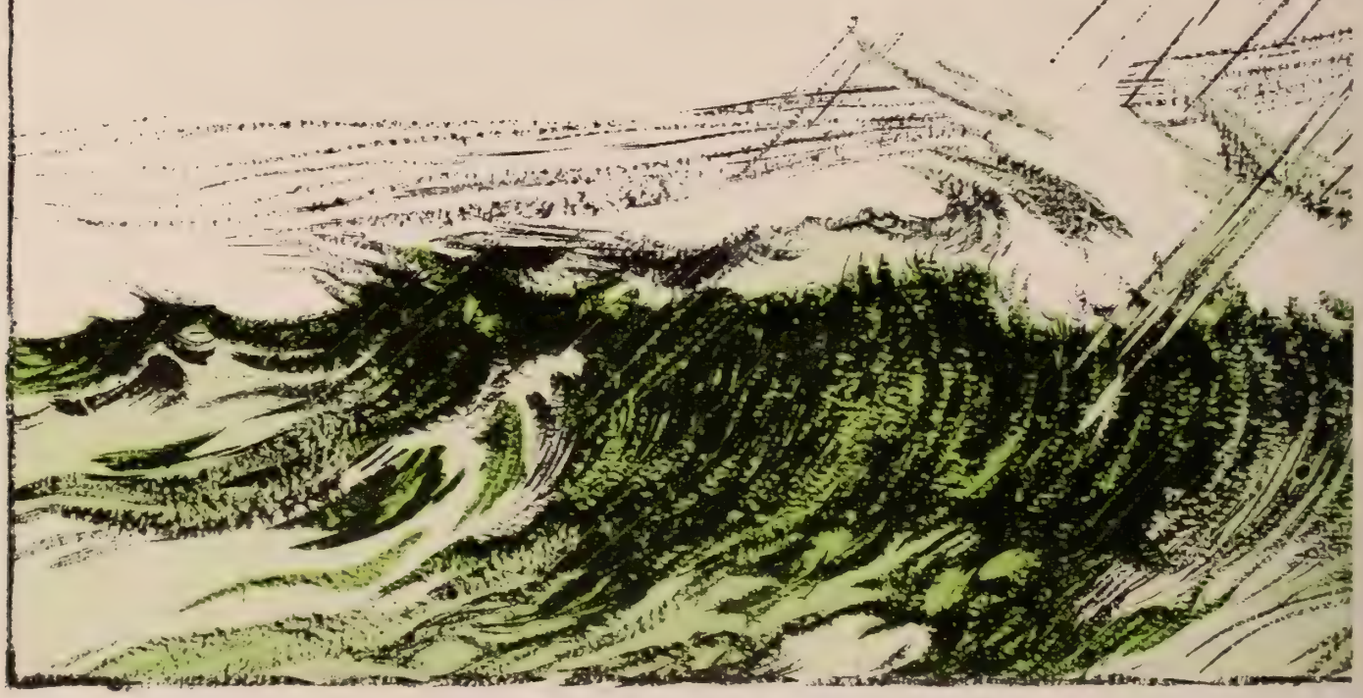
A Paramount Picture

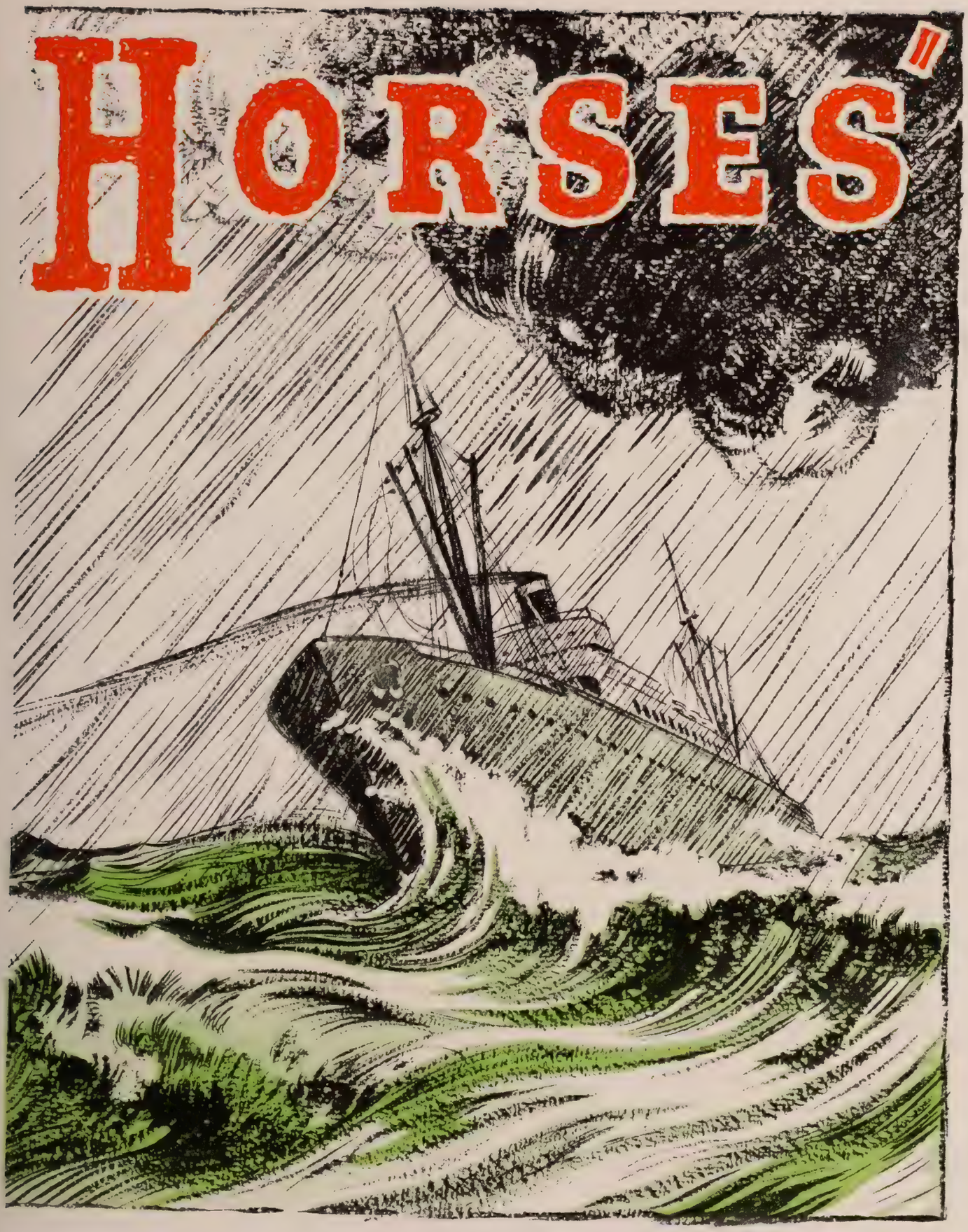
With

FLORENCE VIDOR, JACK HOLT, NOAH BEERY,

GEORGE BANCROFT, LAWRENCE GRAY

TORNADOES and shipwreck, a fight in a swamp, love and adventure on sea and land—tingling with thrills—massive in production—teeming with box-office possibilities, this great Dwan special is one of the long-run features of the year. The book is a best seller—the cast is superb—the story a great melodramatic adventure, completely different from the ordinary. This is no mere "movie." This is a great big spectacular "special," with all that word implies.




"HORSES"


RAYMOND
FRESH PAINT
KEEP OFF THE GRASS
Raw/s

GRIFFITH

IN "FRESH PAINT"



RAYMOND GRIFFITH has reached the point now where they start laughing as soon as his name is flashed on the screen. That means real money at the box office.

Griffith has a big de luxe staff of directors, writers, cameramen and technicians of all kinds doing nothing but devising ideas and working on Griffith comedies. The result is that every Griffith picture now is a big comedy special presenting the new favorite plus the best in story material and investiture that brains and money can secure.

"Fresh Paint" is a corking story for Griffith with a wonderful pulling title. The laughing possibilities are evident. The tie-up possibilities are limitless. A big supporting cast of well known players will appear with the star.

A Paramount Picture

PRESENTED BY ADOLPH ZUKOR AND JESSE L. LASKY

ADOLPH ZUKOR
JESSE L. LASKY
PRESENT

W·C·FIELDS in

The comedy genius of Stage and Screen!



ASK the man who's seen him! The cyclonic sensation of the comedy field today is this erstwhile star of "Poppy" and "Ziegfeld's Follies." No richer mine of real deep rib-tickling comedy has ever been discovered for the films. His work in "Sally of the Sawdust" and "That Royle Girl" proved the resounding hit of the year.

Now he is in a special de luxe picture comedy wherein he'll knock 'em off their seats and send the crowds back asking for more.

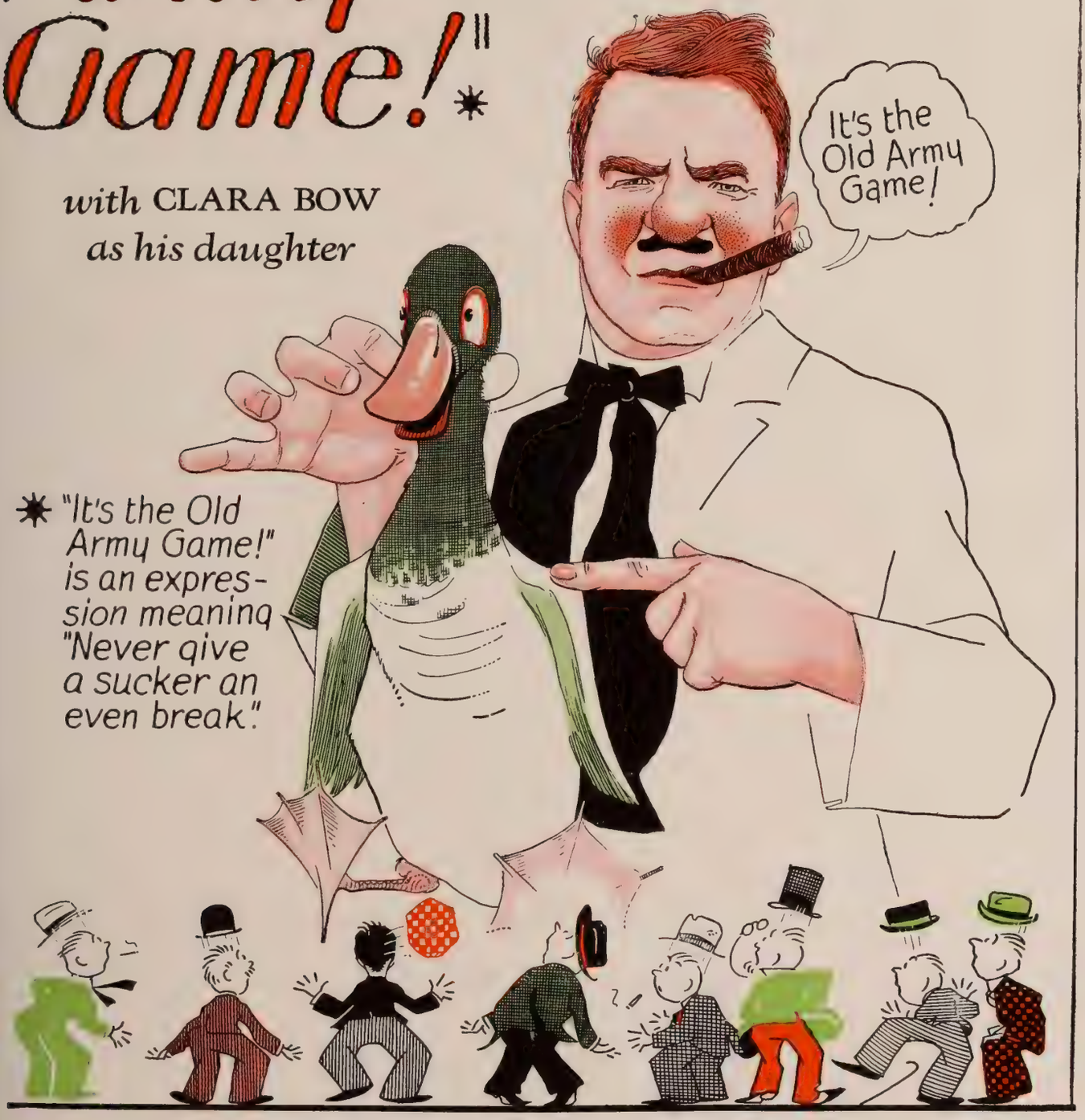
Something new! Something different!

A distinct advance in the kind of pictures audiences are most eager to see.

a Paramount Picture

"It's the Old Army Game!"*

with CLARA BOW
as his daughter



* "It's the Old Army Game!" is an expression meaning "Never give a sucker an even break."

TWO OF THE SEASON'S GREATEST COMEDY LONG-RUN SPECIALS ••



"IT'S THE OLD ARMY GAME!"

Starring

W. C. FIELDS

FOR years W. C. Fields had a de luxe comedy juggling act in the Follies in which he was amazingly funny without uttering a word. Given his first speaking part, in the musical comedy "Poppy," he was the over-night sensation of Broadway! Night after night, for over a year, he stopped the show. His tag-line, "It's the Old Army Game!" became a part of the language.

When D. W. Griffith filmed "Sally of the Sawdust," he introduced the marvellous pantomimic gifts of Fields to the motion picture world. Paramount thus is able to offer you the first Fields starring special, "It's the Old Army Game!", built around the great comedy character created by Fields—that of the lovable flim-flammer who "never gives a sucker an even break."

A Paramount Picture

"FRESH PAINT"

Starring

RAYMOND GRIFFITH

TO EXHIBITORS: Raymond Griffith is your star. You discovered him. You urged us to star him. Long before we actually did star him, you were playing him up as a star in your advertising and publicity. We promised to help you by starring him in big comedy specials made by as an elaborate and as fine a comedy organization as could be gotten together. We kept our promise, as you know, in "A Regular Fellow." We are keeping it again in the new Griffith comedy "Hands Up!" We are going to do more than keep our promise in "Fresh Paint."

We are planning to shoot the whole works on Griffith in "Fresh Paint!" We are going to give you the greatest laughter show ever, that will put Raymond Griffith where he doesn't have to take off his famous high hat to any other comedian on the screen, bar none!

A Paramount Picture



THREE MORE OF PARAMOUNT'S LONG-RUN SPECIALS

"THE BLIND GODDESS"

℞ *for the box-office*

BIG FALL SPECIAL advanced to Spring
ARTHUR TRAIN'S Epic of Law and Love
BIG director
BIG cast
THRILLS, love and a mighty question



"THE GRAND DUCHESS AND THE WAITER"

℞ *for the box-office*

ADOLPHE Menjou's greatest role
FLORENCE Vidor and Parisian clothes
MALCOLM St. Clair, the new "genius" director
ANDRE de Beranger, of "Are Parents People?"
LAUGHS, romance, excitement, consummate acting



"DANCING MOTHERS"

℞ *for the box-office*

CONWAY Tearle as the father
ALICE Joyce as the mother
CLARA Bow as the daughter
HERBERT Brenon as the director
DONALD Keith as the hero
TEARS and heart-tugs, laughs and thrills



ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

"THE SONG

— WITH —

TOM MOORE
BESSIE LOVE
HARRISON FORD



THERE never was a better show than this. George M. Cohan wrote it, Herbert Brenon directed it, Tom Moore, Bessie Love, Harrison Ford, Norman Trevor, George Nash and a cast of artists are featured. Moore never had a part that suits him like this. Bessie Love never did a more dashing Charleston. Back stage glamor was never so excellently handled. Gorgeous theatrical revue stuff was never before staged like this. And you can't think of a story that combines so well the laughter and the heart-tugs that hit home to the great public. Pathos and laughter, gold and gilt, the story of the song and dance man will linger long in the memories of picture-lovers after many an epic picture is forgotten.

— A —

HERBERT BRENON
PRODUCTION
FROM GEORGE M. COHAN'S
FAMOUS COMEDY SUCCESS,

A Paramount Picture

AND DANCE MAN"



A Snappy Love Cocktail with a Real Parisian Flavor

WE have seen this picture. It is the smartest, most highly polished love comedy we have ever produced. As sophisticated as "A Woman of Paris", as down to earth and packed with gags as " A Regular Fellow." Menjou is his own perfect self in it. Florence Vidor, in breath-taking Parisians gowns and a new boyish bob, is amazingly beautiful. Malcolm St. Clair, producer of "Are Parents People?" and "The Trouble with Wives," has given us a comedy masterpiece.

Alfred Savoir, author of "Bluebeard's 8th Wife," wrote "The Grand Duchess and the Waiter." The stage play is turning them away on Broadway, New York. Everybody wants to enjoy the exploits of the rich Parisian boulevardier who masquerades as a waiter in order to make love to the outwardly haughty, inwardly warm-blooded Duchess who has caught his fancy. The whole production is made with panchromatic film, which makes characters and settings strikingly lifelike.



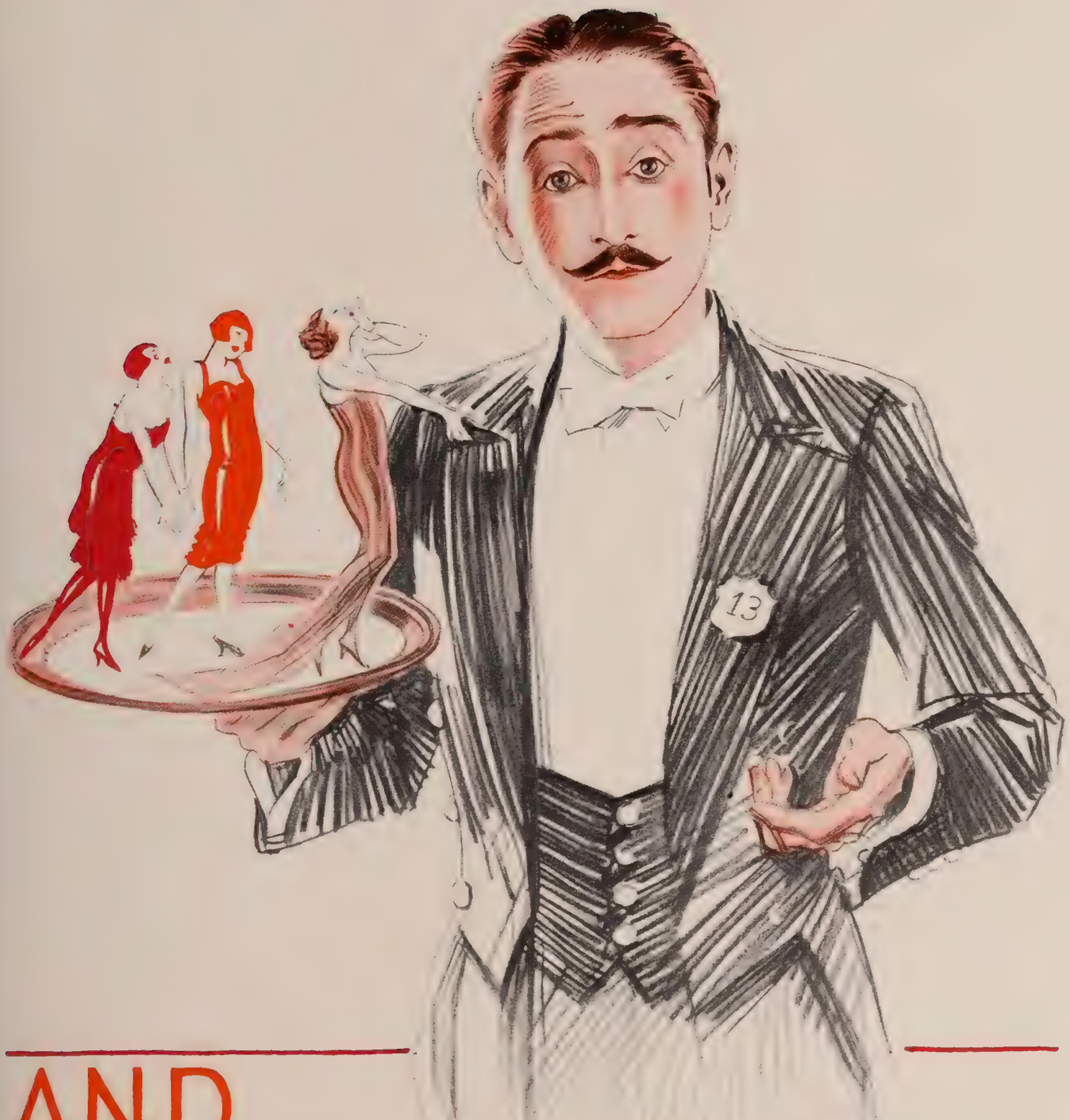
ADOLPH ZUKOR
JESSE L LASKY
PRESENT

"THE GRAND DUCHESS

DIRECTED BY MALCOLM ST. CLAIR

FROM THE PLAY BY ALFRED SAVOIR
ADAPTATION BY JOHN LYNCH
SCREEN PLAY BY PIERRE COLLINGS

A Paramount Picture



AND THE WAITER"

WITH

ADOLPHE MENJOU
and FLORENCE VIDOR



ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

A

HERBERT BRENON PRODUCTION

"DANCING

Starring

CONWAY TEARLE

ALICE JOYCE

CLARA BOW

DONALD KEITH

By Edmund Goulding and Edgar Selwyn

A Paramount Picture



MOTHERS"

THE father is a wealthy idler. The daughter is a captivating flapper. So the pretty mother says, "Why don't I step out, too?" So she does. And she's some stepper! And some dresser! And some—but wait until you see the complications in this big, flashy, Rolls-Roycey comedy-drama of New York society. Made by the producer of "A Kiss for Cinderella." The man who wrote "Night Life of New York" is co-author.

From the play that ran a year at the Booth and Maxine Elliott Theatres, Broadway



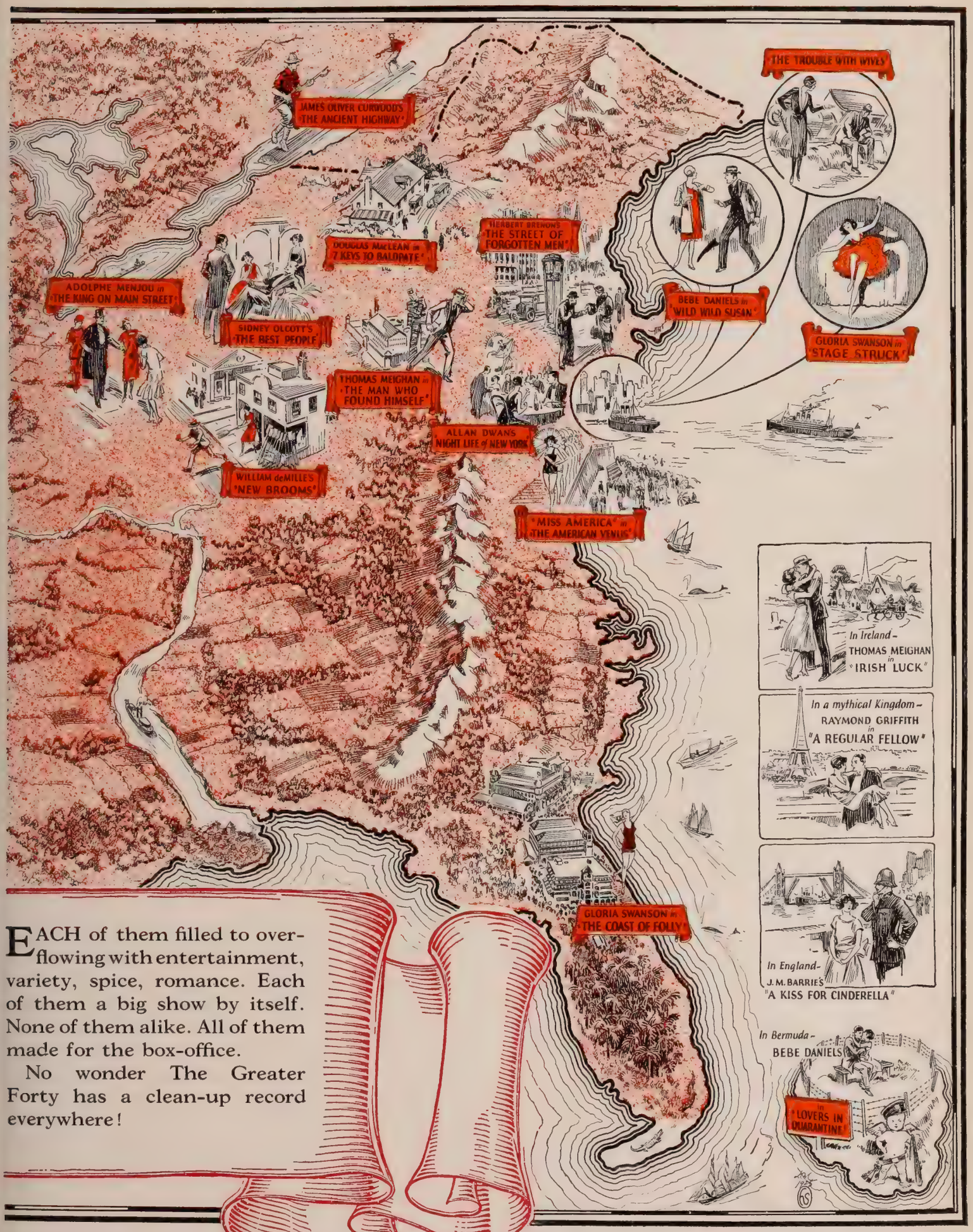
THE WORLD OF ROMANCE IS COVERED IN



PARAMOUNT'S Greater Forty was announced to the trade six months ago.

The map pictured here gives some indication of the scope of the pictures. From Ireland to Calgary, from Bermuda to Arizona, from Palm Beach to Chicago, the stories troop by.

PARAMOUNT'S GREATER FORTY . . .



EACH of them filled to overflowing with entertainment, variety, spice, romance. Each of them a big show by itself. None of them alike. All of them made for the box-office.

No wonder The Greater Forty has a clean-up record everywhere!

Extra Added Attraction

The spectacular Victor Fleming Production

"The Blind Goddess"

A big sensational long-run special. We could have held it till fall. Under our new policy of releasing a program of all-big pictures in the spring, we give it to you now!

"THE Blind Goddess" is the thrilling romance of a young lawyer, who, becoming a public prosecutor in New York City, is forced to choose between his ideal of duty and the girl he loves, under thrilling circumstances.

At the climax of the most sensational murder trial the metropolis has ever known, while he is prosecuting a beautiful woman for murder, honor compels him to abandon the case and resign from office, thus incurring the suspicion and jealousy of his betrothed. The ultimate disclosure of the extraordinary circumstances behind the case in time to save an innocent woman from the electric chair, win back for him both his political position and the love of the girl.

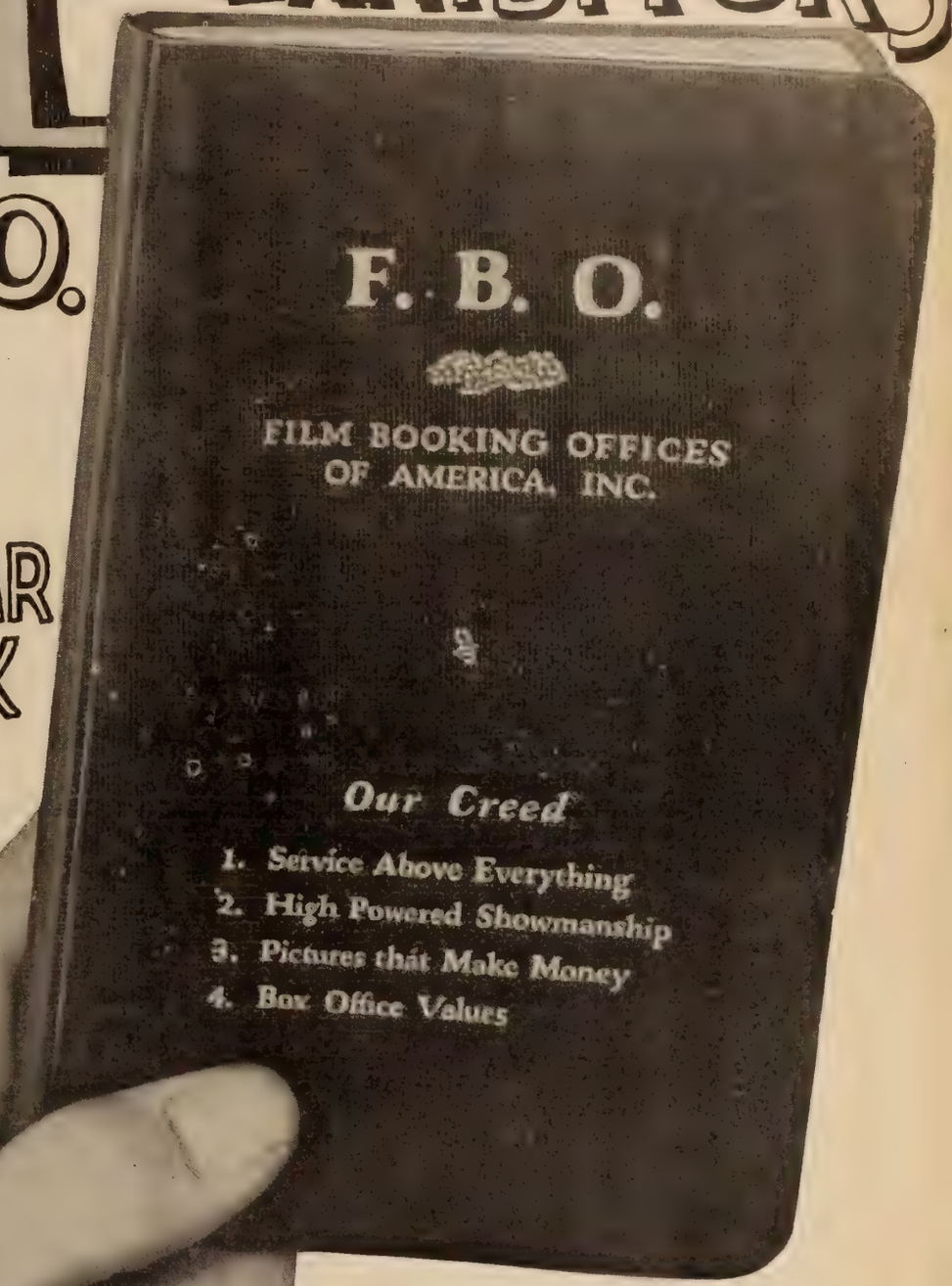
Throughout this marvelous story, the "blind goddess" typifies the blundering effort of the criminal law to achieve what is called "justice." It discloses the hidden motives which may animate those whose business it is to prosecute and to defend crime, the weakness and fallibility of judges, jurors and witnesses—the malevolent plotting of shyster lawyers—and is the most startling revelation of the unreliability of circumstantial evidence ever portrayed.

The preparation and trial of a great murder case, including the fatal inconsistency of the law and evidence, is pictured with the absolute accuracy of one who has spent a lifetime in the court. The mock pageantry of the law, the unequal struggle between right and wrong, the whole fierce gamut of human emotion, is spread mercilessly upon the screen through the medium of a poor boy's romance and his final achievement of success through self-sacrifice.

This is a greater picture than "Manslaughter" and one of the real specials of the year.

Paramount Pictures

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THIS COMPLETE YEAR DATE BOOK

POCKET SIZE

[EXACTLY AS SHOWN]

This fine leatherette EXHIBITORS Date Book free to all exhibitors whether they book F. B. O. product, or not. Your simple request using the coupon below, filled out, signed and sent in will bring you one of these books, as a little Xmas remembrance from F. B. O.

Exact pocket size. The most complete Date Book ever issued, Use the Coupon.

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mail this coupon today — AND WE WILL SEND YOU A COPY OF THIS BOOK BY RETURN MAIL

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Dept. 16, 1560 Broadway, New York City

Gentlemen:

I saw your ad in ..... offering your new leatherette 1926 pocket size Exhibitors' Date Book. I would like to have a copy.

Yours truly,

Sign Here.....

Theatre Name.....

City..... State.....

Forward

The Eyes of the Industry Are on P. D. C.

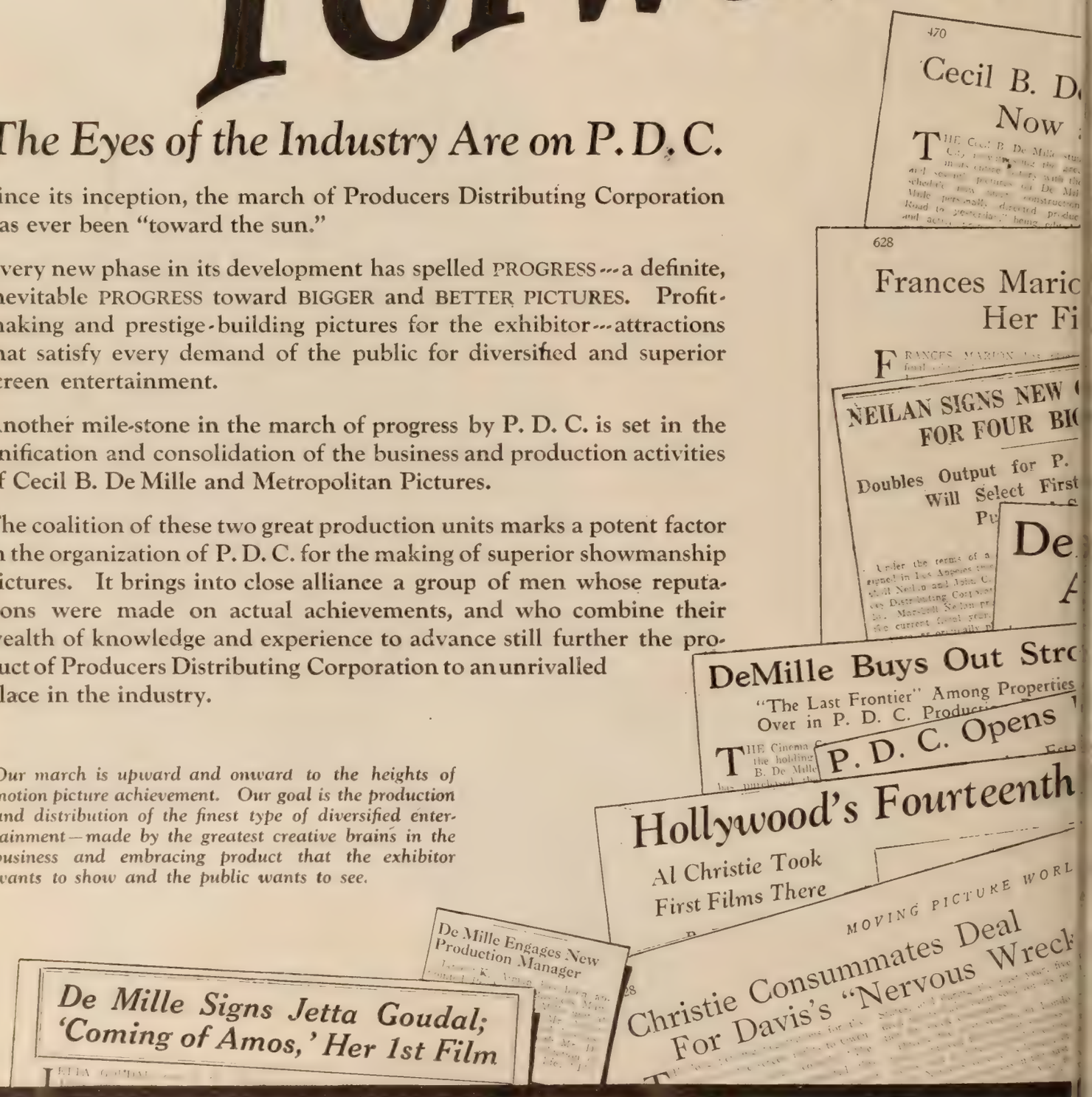
Since its inception, the march of Producers Distributing Corporation has ever been "toward the sun."

Every new phase in its development has spelled PROGRESS—a definite, inevitable PROGRESS toward BIGGER and BETTER PICTURES. Profit-making and prestige-building pictures for the exhibitor—attractions that satisfy every demand of the public for diversified and superior screen entertainment.

Another mile-stone in the march of progress by P. D. C. is set in the unification and consolidation of the business and production activities of Cecil B. De Mille and Metropolitan Pictures.

The coalition of these two great production units marks a potent factor in the organization of P. D. C. for the making of superior showmanship pictures. It brings into close alliance a group of men whose reputations were made on actual achievements, and who combine their wealth of knowledge and experience to advance still further the product of Producers Distributing Corporation to an unrivalled place in the industry.

Our march is upward and onward to the heights of motion picture achievement. Our goal is the production and distribution of the finest type of diversified entertainment—made by the greatest creative brains in the business and embracing product that the exhibitor wants to show and the public wants to see.



PRODUCERS DISTRIBUTING

F. C. MUNROE, President RAYMOND PAWLEY, Vice-President and Treasurer

Member of Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President.

March!

DeMille and Metropolitan Unite; oduction Program Augmented

veen Forty and Fifty Pictures Planned Under Amalgamation.
DeMille's Name on Personally Directed Films Only.
William Sistrom Appointed General Manager.

By NORBERT LUSK.

DAY.

DeMille Welding Studio Staff

New Posts and Titles Created; Great Activity Seen at Culver City Plant

ORGANIZATION work is going on apace at the Culver City Studios, where Cecil B. DeMille is welding his staffs preparatory to beginning production work on the pictures he will make for the Producers Distributing Corporation program.

DeMille Metropolitan Studios Consolidated

As a preliminary step toward extensive

embrace all the activities of the combined studios.

Under the plans of the consolidation, Cecil De Mille's name will be withdrawn from all productions excepting those which he personally directs, as soon as the 1926-27 schedule of pictures are completed. The announcement will eliminate confusion in the public mind caused by De Mille's name appearing on both productions under his supervision and those under the personal direction of De Mille's present associates.

C. B. De Mille Buys Screen Rights to "Silence"

Cecil B. De Mille has acquired the screen rights to "Silence," written by May Matern and produced at the National Theatre, New York, by H. B. Warner in the leading role.

be filmed under the direction and will be released next ers Distributing Corpora-

seems a notorious criminal girl and later in life, while ng blackmail, finds himself in- plot directed against his own kill the pal of the criminal. kill the blame for the killing. production on the will also be

MOVING PICTURE WORLD

Mille Studio Production Height

ulver ivity ixth 5-26 B De

from Strongheart the famous stage play of modern Indian and college life by William C De Mille. Lillian Rich plays opposite La Sacque, while the featured play Edeson, Tr

MOVING PICTURE WORLD

Completes Big Production

J. C. Flinn Betters Product Through Co-operation of Units

JOHN C. FLINN, vice president and general manager of Producers

THE MORNING TELEGRAPH

30

IMMENSE MODERN STAGE FOR P. D. C. TO ENLARGE ACTIVITIES

Many Novel Improvements Huge Steel and Concrete at Hollywood Stu

DeMille Signs Paul Sloan to Direct Rod LaRocque

Signs Bowers and De La Motte

William Sistrom, general manager of Metropolitan Pictures, releasing through Producers Distributing Corporation, announces the signing of Marguerite De La Motte and John Bowers on individual contracts for their exclusive services in Metropolitan Pictures the coming year.

NTRACT RODUCTIONS

C. Release and tory from sses.

De Mille Signs Rupert Julian

First Production of New Company Starts Under and Urson

RUPERT JULIAN, whose most recent work was the produc Operas,"

Ann Pennington Signs to Play in Christie Feature

Ann Pennington, musical comedy favorite and one of the stars of a recent Ziegfeld "Follies" show, has signed with Al Christie, to appear with Julian Eltinge in a feature needs to be made before the completion "Seven Days," now being filmed in Hollywood. "The picture in which Miss Pennington and Mr Eltinge are to appear is scheduled for release by Producers Distributing Corporation next season.

Mille and Prod. Dist. Corp. ffiliate in New Company

berg merica itish Offices oed Throughout

Division Managers O. K. Contracts Under Producers Dist. Corp's Plan

m Devised by John C. Flinn Facilitates Spe ment of Bookings;

Anniversary

De Mille and the Box Office

HOWEVER doubtful we may be as to the sell brands and trade-marks applied any doubting the pullin name of a

MOVING PICTURE WORLD.

182

DeMille Signs Schildkraut Who Will Give Up the Stage

DANNY L. prominent actor, has completed has signed Cecil De He came to America after three appearances in "Lohen" in Vienna, He was educated in Hamburg and Berlin, and at the age of 14 created the role of "The He has played Shakespeare, Hauptmann and Goethe plays all over and with his father, Rudolph

De Mille the Tremendous

CECIL DE MILLE announces on the screen in the introduction Yesterday" that the his first as an independent prod Mr. de Mille like to consider dence and

Metropolitan Increases Staff

A number of add the staff of Met liam Sistrom, Dillon has be Priscilla sta Fays has b and prepar been acto recent Fa George M his jour

box off ashi and

De MILLE

By DANNY

His first big one for Producers Distributing "The Road to Yesterday," magnificent, typical DeMille production, a bit too long, but showing the truest, most sensational train wreck ever put on the screen, and photography that is little short of amazing. Plus a splendid cast.

"There, in a nutshell, is the pro re- action of "The Road to Yesterday." DeMille has turned out a picture whose sheer ranks way on top gorgeous; every dress" the pictu age of, and D has direct been r last for

Up the ladder with P.D.C.

CORPORATION

JOHN C. FLINN, Vice-President and General Manager

Foreign Distributors
Producers International Corporation
130 West 46th Street
New York, N. Y.

Cleaning up





L. W. Stanion, Manager of B. S. Moss' Broadway Theatre, New York.

The man who put the "who" in Ballyhoo and discovered the meaning of "X" in exploit.

"When you've got a big show, ballyhoo it like a circus."

Here's how he did it with "SIMON THE JESTER."

METROPOLITAN PICTURES CORP.
presents
"SIMON THE JESTER"
with
EUGENE O'BRIEN & LILLIAN RICH
Adapted by FRANCES MARION
From the novel by WILLIAM J. LOCKE
Directed by GEORGE MELFORD
A FRANCES MARION PRODUCTION

on Broadway!

THE combination of a *Showmanship Picture* and a *Live-Wire Showman* is what spells *Success* at the box office.

"SIMON THE JESTER" is a *Big Show* for *Big Showmen*. It cleaned up on Broadway just as it will clean up in the "sticks," when exploited in the way which it deserves.

The "Big Showman" who is in charge of B. S. Moss' Broadway theatre, in the heart of The Great White Way, knows how to exploit and ballyhoo a sure-fire box office picture. He literally *cleaned up* with this great Frances Marion production, and packed 'em in every day in the week for every showing.

L. W. Stanion, Manager of B. S. Moss' Broadway, is a *humdinger* of a showman. Take a leaf from his book and you'll clean up with this *humdinger* of a picture!



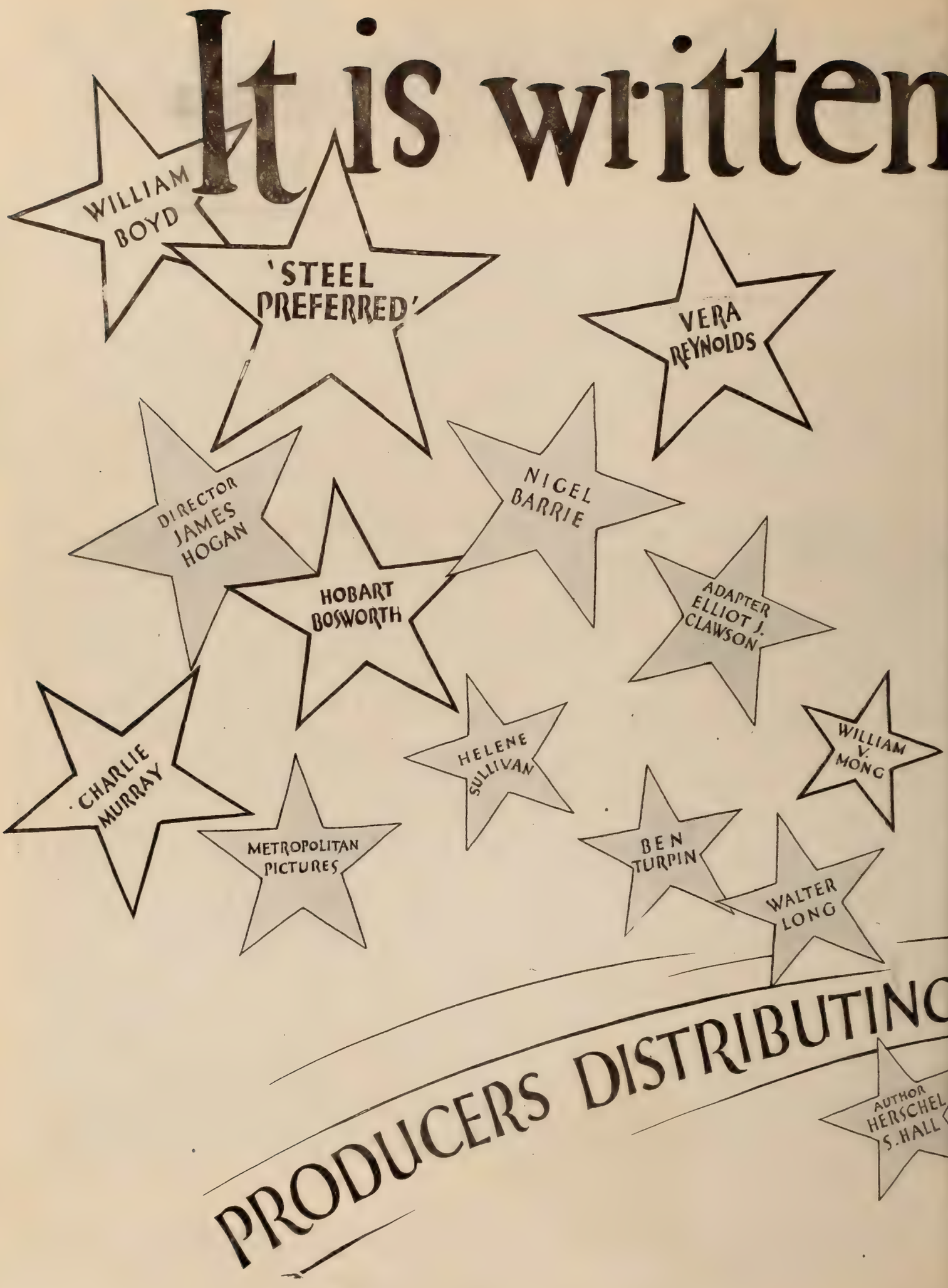
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PRODUCERS DISTRIBUTING CORPORATION

Foreign Distributors
Producers International Corporation
130 West 46th Street
New York, N. Y.

F. C. MUNROE, President RAYMOND PAWLEY, Vice-President and Treasurer JOHN C. FLINN, Vice-President and General Manager

Member of Motion Picture Producers and Distributors of America, Inc. WILL H. HAYS, President


It is written
WILLIAM BOYD
'STEEL PREFERRED'
VERA REYNOLDS
DIRECTOR JAMES HOGAN
NIGEL BARRIE
HOBART BOSWORTH
ADAPTER ELLIOT J. CLAWSON
CHARLIE MURRAY
HELENE SULLIVAN
WILLIAM V. MONG
METROPOLITAN PICTURES
BEN TURPIN
WALTER LONG
PRODUCERS DISTRIBUTING
AUTHOR HERSCHEL S. HALL

in the stars—

Mr. X. Ibitor: My astral eye is now roaming the film firmament — and I see the Milky Way transformed into a golden trail for you. At the end of that trail I see the mystic letters "S-P". What do these cabalistic letters mean? Ah! The veil is lifted and I see! It is a room — the projection room of P. D. C. Men with hard-boiled physiognomies are looking at a silver-screen. Suddenly their cast-iron mugs break into ripples like the breakers at Coney Island beach. They laugh! They shriek! They pound each other on the back with unholy glee! What's the reason? I see! Charlie Murray and William V. Mong are pulling some side-splitting comedy! **WOW!** Pardon me Mr. X. Ibitor while I laugh myself. What's this? a fight! Shades of Dempsey and Firpo! It's William Boyd and Devil Daggy trying to tear each other's tonsils out! **ZOWIE!** What a man— what men! And now the onlookers' faces are blanched with horror. Ye gods! Hell's broke loose! A train of molten metal is wrecked and the flood of white-hot liquid is pouring down on the girl! It's Vera Reynolds. The gal's lost! No! Thank Heaven, no! Boyd has saved her! Pandemonium breaks loose in the projection room. The gang is yelling. "What a picture! What a knockout!" The scene fades. I see barrels of money-and you, Mr. X. Ibitor and others of your tribe wallowing in gold.— You're sinking in the golden flood— but there's a smile on your face and I hear you shouting: "**WOW! WHAT A PICTURE! IT'S A GOLD MINE!**" That's all Mr. X. Ibitor. Get busy and sign on the dotted line.

IT IS WRITTEN IN THE STARS!



Tremendous Hit!

says

CARR AND SCHADD INC.
of READING, PA.

And that's what they all say

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Form 1204

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JEROME SAFRON

FILM BOOKING OFFICES OF AMERICA 1320 VINE ST PHILADELPHIA

CONGRATULATIONS THE KEEPER OF THE BEES A TREMENDOUS HIT STOP JUST COMPLETING A CAPACITY RUN AT OUR ARCADIA THEATRE STOP RECEIVED MORE FAVORABLE COMMENTS THAN ON ANY PRODUCTION IN MONTHS STOP WOULD SUGGEST ALL EXHIBITORS PLAY THIS FEATURE ITS A GENUINE BOX OFFICE ATTRACTION

CARR AND SCHADD INC

217P

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

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LEE MARCUS 1925 SEP 20 AM 1 24

GENL SALES MGR F B O 723 SEVENTH AVE NEWYORK NY

STOOD THEM UP ALL DAY WITH GENE STRATTON PORTERS "KEEPER OF THE BEES" STOP HAD 2400 HOUSE CAPACITY IN AND HUNDRED FOOT LOBBY FILLED THREE TIMES DURING EVENING STOP HAD TO ESTABLISH EXTRA BOX OFFICE TO HANDLE CROWD STOP EVERYBODY TICKLED TO DEATH WITH PICTURE STOP WARMEST CONGRATULATIONS

CARSON DAWES AMERICAN THEATRE....

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

LM P52 50 SL 2 EXTRA

SIOUXFALLS SDAK OCT 26-26 1925

LEE MARCUS

FILM BOOKING OFFICES 723 SEVENTH AVE NEWYORK NY

CONGRATULATIONS KEEPER OF BEES SHATTERS ALL HOUSE RECORDS HERE STOP S R O SIGN UP ALL DAY AGAINST SUCH COMPETITION PONY EXPRESS CALIFORNIA STRAIGHT AHEAD AND MARRIAGE MUSIC STOP WEATHER CONDITIONS INCREDIBLY UNFAVORABLE SNOW AND COLD STOP PATRONS CROWDED PICTURE HIGHLY STOP WILL ADD PRESTIGE ANY THEATRE REGARDS

H M REHFIELD ROYAL THEATRE

926a

Gene Stratton-Porter's

"THE KEEPER OF THE BEES"

with ROBERT FRAZER, CLARA BOW and ALYCE MILLS
Direction by JAMES LEO MEEHAN

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The first showing and the first criticism of -



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PICTURE PRODUCTION I HAVE EVER DONE

TO SEE THAT IT RETAINS THE QUALITY OF

THING SEEMS ABSOLUTELY REAL FROM STAR

JOHN

OMMERCIAL CABLES

PRESIDENT.

GRAM

CABLEGRAMS TO ALL THE WORLD

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Form 2

NOV 24 1925

NY

CRAZY ABOUT IT STOP ONLY MOTION

THAT I HAVE REALLY LIKED VERY GLAD

THE BOOK WHICH IS GREAT THIS WHOLE

TO FINISH REGARDS

BARRYMORE

9P

JOHN BARRYMORE
"The Sea Beast"
Herman Melville's "Moby Dick" or the White Wh
to be -

Nationally released by Warner Bros. January ~ 1926

WARNER BROS.
Classics of the Screen

MAGNIFICENT



The Midnight Sun



With
Laura La Plante, Pat O'Malley,
George Siegman, Raymond Keane
and hundreds of others.

A Dimitri Buchowetzki Production
Presented by
Carl Laemmle.

A UNIVERSAL PRODUCTION

ABSOLUTELY EXCLUSIVE!

The Signing of the
LOCARNO PEACE TREATY



The exclusive rights to the distribution of these marvelous pictures of one of the world's greatest historical events have been acquired for this country by International News. The pictures will arrive in New York on board the S.S. Homeric and will be released in International Newsreel No. 102 on December 12.

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INTERNATIONAL NEWSREEL

Twice Every Week
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Nationally Advertised to Hundreds of Thousands as the First Great First-Run Serial!



The SCARLET STREAK

Boys, if you love a red-blooded hero and a corking action story, keep your eyes open for *"The Scarlet Streak."* It is one of the swiftest and classiest motion pictures Universal has ever produced. The story is based on a marvelous invention which throws a scarlet ray, or streak, and destroys everything it touches.

You boys all know JACK DAUGHERTY. He has been chosen to play the role of a newspaper reporter who has been delegated to get the inside story of the invention and gets in a hundred mix-ups.

There is a wonderful romance in the story and so many thrills and dazzling happenings that it would take columns to describe them. Go to the Manager of your favorite theatre today and ask him to book this serial

Assisting the star is a splendid cast consisting of LOLA TODD, JOHN ELIOTT, VIRGINIA AINSWORTH, ALBERT PRISCO and others. The direction is by Henry McRae.

Very truly yours,

Carl Laemmle
President

If you want a copy of our new "White List" booklet—just say the word—it's free—you can also have autographed photograph of Jack Daugherty for 10c in stamps.

UNIVERSAL PICTURES
730 Fifth Ave., New York City

"A Whale of an Attraction!"
—Moving Picture World.

An epoch—the pinnacle of serial producing has been reached in this great first-run chapter-play. Everything that audiences demand from the greatest feature spectacle-plays has been incorporated. A feature cast . . . . a startling feature story . . . . a lavishness of production that is million-dollar style. Action, thrills, tense drama . . . . interest compelling situations and novelties galore, packed into every reel. Built for Big Time . . . . the biggest first runs! Audiences are waiting! Book It Now!

"A big thing — An exceedingly fine serial."
—Exhibitors' Trade Review

"Swift action and daring stunts — live-wire serial!"
—Motion Pictures Today



The first of the series of big business building ads to appear in American Boy.



—with—

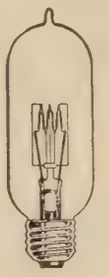
JACK DAUGHERTY

Lola Todd, Al Smith and Virginia Ainsworth.
Directed by HENRY McRAE

ONE OF UNIVERSAL'S "LUCKY 6" ADVENTURE SERIALS

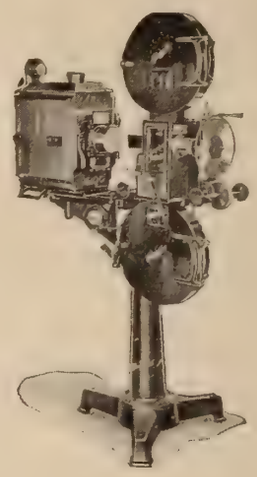
This is Our Frank Opinion

Since we manufacture both incandescent and arc light equipment it is natural that many exhibitors come to us for an unbiased opinion of the relative merits of each method of projection.



The chief advantages of Incandescent Lamp Projection are:

1. **Lower consumption of current.**
2. **Steadier pictures.**
3. **Better operating conditions.**



The Incandescent Lamp can be operated efficiently on from 25% to 75% less current than is required for arc lights. But it does not generally give as good screen results as high-powered arc lights in theatres having a throw exceeding 120 ft. or picture width exceeding 16 ft.

The light source in Incandescent Lamp Projection is fixed and steady and screen flicker is thereby eliminated.

As there are no fumes, dust or excessive heat emitted from an Incandescent Lamp, operating conditions are much improved. But as the following letter points out, it is the type of equipment used that largely determines the success of Incandescent Lamp Projection.

DE LUXE THEATRE
HUTCHINSON, KANSAS

Mr. W. E. Green, June 20, 1925.
The Precision Machine Co.,
317 East 34th Street, New York, N. Y.

Dear Mr. Green:

I have now used your Simplex incandescent equipment almost a year and it is a pleasure to report that the results have been very satisfactory. The saving accomplished in lessened electric light bills is a Godsend to exhibitors and is available and applicable to over seventy-five per cent of the theatres. I displaced a 75 ampere arc on a throw of 118 feet and a picture 12 by 16 feet.

On four different occasions in the last five years we tried Mazda in this theatre without satisfactory results until at last we tried your improved type with a special Mazda screen. We were naturally dubious but the results were astounding. Let no one tell you that his house cannot use Mazda without a trial.

Yours very truly,

(Signed) W. D. FULTON.

For full information on Incandescent Lamp Projection and complete description of the Simplex Unit just mail the attached coupon.

Simplex Division,
International Projector Corp.,
317 East 34th St.,
New York.

Please send me

☐ Free booklets on Incandescent Lamp Projection.

☐ Complete description of the Simplex Incandescent Unit.

NAME .....

THEATRE .....

ADDRESS .....

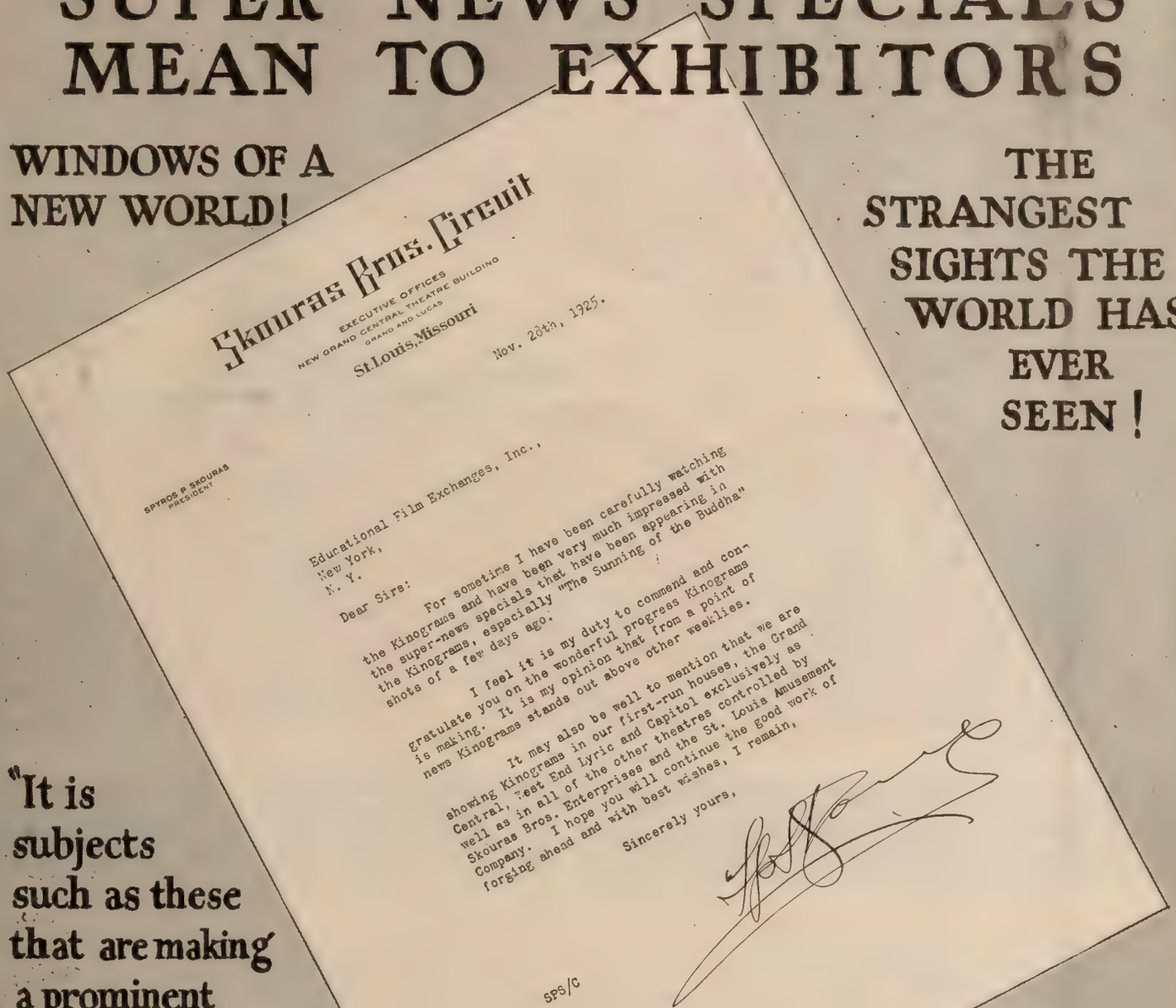
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Simplex

What KINOGRAMS
SUPER-NEWS SPECIALS MEAN TO EXHIBITORS

WINDOWS OF A NEW WORLD!

THE STRANGEST SIGHTS THE WORLD HAS EVER SEEN!



Skouras Bros. Circuit
EXECUTIVE OFFICES
NEW GRAND CENTRAL THEATRE BUILDING
GRAND AND LUCAS
St. Louis, Missouri

SPYROS P SKOURAS
PRESIDENT

Nov. 20th, 1925.

Educational Film Exchanges, Inc.,
New York,
N. Y.

Dear Sirs:

For sometime I have been carefully watching the Kinograms and have been very much impressed with the super-news specials that have been appearing in the Kinograms, especially "The Sunning of the Buddha" shots of a few days ago.

I feel it is my duty to commend and congratulate you on the wonderful progress Kinograms is making. It is my opinion that from a point of news Kinograms stands out above other weeklies.

It may also be well to mention that we are showing Kinograms in our first-run houses, the Grand Central, West End Lyric and Capitol exclusively as well as in all of the other theatres controlled by Skouras Bros. Enterprises and the St. Louis Amusement Company. I hope you will continue the good work of forging ahead and with best wishes, I remain,

Sincerely yours,

SPS/C

"It is subjects such as these that are making a prominent place for news reels."
—Hugo Riesenfeld Rivoli and Rialto Theatres N.Y. City

Educational Pictures
"THE SPICE OF THE PROGRAM"

BOOK KINOGRAMS

THE NEWS REEL BUILT LIKE A NEWSPAPER

Member, Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President



THE BRIGHTEST SPOT

PRODUCED BY

Christie

CHRISTIE FILM CO., INC.

Member Motion Picture Producers & Distributors
of America, Inc. Will H. Hays, President



VERNON DIES

ON ANY PROGRAM

THERE ARE TWO KINDS OF SHOWS THAT NEED A BOBBY VERNON COMEDY—or, in fact, any of the four great series of two-reelers produced by Christie———

1. WHEN YOU HAVE A WEAK FEATURE—call up your nearest Educational booker and get one of these big time two-reelers to bolster up your program.

2. WHEN YOU HAVE A STRONG FEATURE—get a Bobby Vernon Comedy, ADVERTISE IT, and insure yourself of a big, knockout program straight through the bill.

Released Through

Educational Pictures

"THE SPICE OF THE PROGRAM"



Another great
Mix money maker!

More than ever —
greater profits for you!

William Fox Presents

Tom Mix

and **TONY,** *the wonder horse in*

The YANKEE SENOR

with
MARGARET LIVINGSTON
OLIVE BORDEN
ALEC FRANCIS
MARTHA MATTOX
FRANCIS McDONALD

From the novel "Conquistador"
By Katherine Fullerton Geroud
Scenario by Eve Unsell
EMMETT FLYNN
production

They are all going to get a great evening of entertainment with this MIX release.

It is the sort of picture that contains something of interest for every member of the family.

Book it for an early play date!



Fox Film Corporation

More than ever — *the strongest schedule*



The FIRST YEAR

On "the battle front" with a newly married couple.

With
MATT MOORE - KATHRYN PERRY
Margaret Livingston - Frank Currier
and a surrounding cast of Popular Screen Favorites.

The William Fox presentation of JOHN GOLDEN'S great stage play by Frank Craven.
Scenario by Frances Marion.
FRANK BORZAGE *Production*



A big bet for any theatre.

Again, FOX has turned a tremendous, nationally known stage success into a great picture.

Everywhere this picture is shown, there will be a large ready made audience waiting to buy tickets.

JOHN GOLDEN UNIT

play **FOX** for profits

No. 5

For Season 1926–27

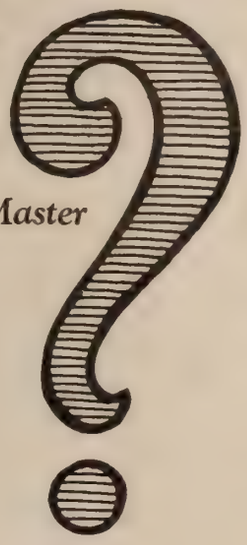
WILLIAM FOX
Announces

DAVID BELASCO'S
stage triumph

The Music Master

By CHARLES KLEIN
The play that immortalized DAVID WARFIELD

Who
Will
Portray
The Music Master



"THE MUSIC MASTER" played to capacity business throughout its years of triumph all over America!

It established new box-office records at theatres all over the country in its triumphal tour from Coast to Coast!

It has been revived successfully time after time!

It set a new style and started a new epoch on the American stage!

"The Music Master" is a household name in every home of every city, village and hamlet throughout the country!

IT WILL BE EVEN GREATER AS A FOX PICTURE!

No. 6
Next Week

Fox Film Corporation

More than ever — *the biggest money*



The Gilded Butterfly

by Evelyn Campbell

with ALMA RUBENS—BERT LYTELL—HUNTLEY GORDON

HERBERT RAWLINSON—CAROLYNNE SNOWDEN—FRANK KEENAN

scenario by Bradley King ~ JOHN GRIFFITH WRAY *production*

Fox Film Corporation

makers



MAKING theatre seats pay a greater return on your investment than ever before.

That is what FOX is doing for exhibitors, doing it with such business pulling magnets as — "The

GILDED BUTTERFLY"

Here is the type of Story the Public "eats alive." The title is obviously an attractive pull for the ticket window and the cast can be counted upon to have many ready buyers in any section of the country.

Make those seats of yours pay more. You can do it with

FOX PICTURES.

play
FOX
for profits

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

MARY PICKFORD
"LITTLE ANNIE ROONEY"

DIRECTED · BY · WILLIAM BEAUDINE









"Immense", Says Exhibitor

"After many protests 'Our Sweetheart' has abandoned the laces and velvets and come back to us as our Mary of old (but still young) and I want to say Mary is immense. 'Annie Rooney' drew great, and I had the biggest matinees in years. When Mary comes back in the good graces of Young America you can bet she's IN again! Thanks, Mary, and more power to you, and please be 'America's Sweetheart' some more." —Joe Hewitt, the Strand Theatre, Robinson, Ill.

NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford — *Charles Chaplin*

Douglas Fairbanks — *D. W. Griffith*

Joseph M. Schenck, Chairman, Board of Directors

Hiram Abrams, President

JOHN W. CONSIDINE, JR.
presents

RUDOLPH VALENTINO

in

"THE EAGLE"

Supported by **VILMA BANKY** *and* **LOUISE DRESSER**

Screen Story by **HANS KRALY**

A CLARENCE BROWN Production







"Looks Like S. R. O."

"Looks like S.R.O. business for 'The Eagle'. There's no doubt this picture will prove fine at the box-office." —Film Daily.

"Rudolph Valentino's 'The Eagle' is big enough for the best. Beautifully produced and should satisfy the fans." —M. P. News

"You can bank on Valentino and 'The Eagle' satisfying them." —M. P. World.





NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford
Douglas Fairbanks
Joseph M. Schenck,
Chairman, Board of Directors

Charles Chaplin
D. W. Griffith
Hiram Abrams,
President

GREAT BUSINESS

SALLY, IREN

(Constance Bennett) *(Joan Crawford)*



Sally tells the new chorus girl to get herself a man. "Look at me," she says, "I've got everything in the world."



2 But Mary is in love with a handsome boy from her tenement block. Jim is a worker and poor. He comes to see Mary's first show.



5 Irene deplores the life of her chorus mates Sally and Mary. She has fallen in love with a painter, who promises to marry her.



6 Rodman comes to tell Sally that he wants to marry her chorus friend Mary and asks a release from her.

EDMUND GOULDING'S production of the Broadway play of chorus girl life

Written for the Screen and directed by Edmund Goulding



9 Mary, brought to her senses by Irene's tragic end, faces Rodman in his office and demands that he take back Sally.

at CAPITOL (N.Y.)

E *and* MARY

(*Sally O'Neill*)

Produced by the Showmen of Metro Goldwyn Mayer



3 Jim cannot believe that the girl in a rope of pearls is his Mary. Another man in the audience, Rodman, notices Mary, too.



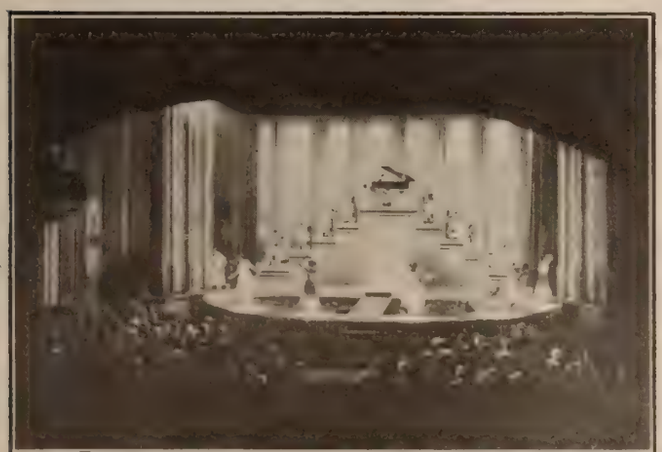
4 Rodman, who has given Sally "everything in the world" holds a champagne party to which unsuspecting Mary is invited.



7 Jim's illusions about his sweet Mary are shattered. But he cannot conquer his love and waits for her with boyish faith.



8 Behind the scenes one night the chorus learns that Irene, their Idol, has been killed in an automobile accident.



10 But the show must go on. Poor moths attracted by the flame. Behind beauty's mask are tears. Mary of the chorus longs for her Jim.



11 Mary can bear it no longer. She flies to her man. "Jim, take me back. Forgive me. I love you." And to them comes great happiness.



Ye Gay

5000 people were turned away the day "Clothes Make the Pirate" opened at New York Strand. Tremendous business prevailed all week. Absolutely tremendous! And that goes for more than Broadway. Indianapolis, Detroit, Atlanta—on through the hard-boiled towns where laughs and dollars are hard to earn—

"Clothes Make the Pirate" is proving a record-breaker and a record-maker.

Buccaneer took Broadway by Storm

Ye Jolly Roger floats over Indianapolis!

and ye broadsides are bowling Broadway galley-west!

Form 1204

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	Blue
Day Letter	Nite
Night Message	N L
Night Letter	

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

NOV 26 1926 INDIANAPOLIS IND

SAM E RORK STREGIS HOTEL NEWYORK

LEON ERROL AND DOROTHY GISH IN CLOTHES MAKE THE PIRATE HAVING WORLD PREMIERE HERE GREATLY DELIGHTED AUDIENCES NEWSPAPERS AND ALL OF US STOP ENTHUSIASTIC COMMENTS PATRONS AND PAPERS SAY NEW STYLE OF SCREEN COMEDY STOP IT CERTAINLY IS GREAT ENTERTAINMENT

ACE BERRY
CIRCLE THEATRE

Form 1204

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	Blue
Day Letter	Nite
Night Message	N L
Night Letter	

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

13 NY K 45 NL NEW YORK NOV 29 1925

RICHARD ROWLAND NEW YORK

SAM RORK'S CLOTHES MAKE THE PIRATE OPENED AT THE MARK STRAND THEATRE NEW YORK TONIGHT AND TURNED AWAY MORE THAN FIVE THOUSAND PEOPLE STOP WE HAD TO STOP SELLING TICKETS FOUR TIMES STOP PICTURE RACKED THE AUDIENCE WITH LAUGHTER STOP IT IS A HIT STOP

JOSEPH PLUNKETT

MAKE THE

-and the critics whooped "ENCORE, OL' SON-OF-A-GUN! ENCORE"!

"In the language of the time of the film, 'Clothes Make the Pirate' is ye yow! Sea scenes are the most beautiful ever done. And the picture is filled with comedy of the most riotous it."

—*N. Y. Journal*

"It is an hilarious tale, affording amusement second only to the interest in the antics of the tailor-pirate himself and his peculiar legs and knees."

—*N. Y. Evening World*

"Errol can become a leader in the new type of screen fun. When you see this picture, approach it in the form of a experiment in amusement

—*Indianap*

"There are very few good comdians in films and one of Er- calibre should be kept in as all the time."

—*Morning Telegraph*

"The audience screamed and afterward clapped and told each other how really hilariously funny that man Errol was."

—*N. Y. Post*

"However many times this afflicted knee-joint gives under the strain, just this many times are there outbursts of hearty whoopings."

—*Quinn Martin, N. Y. World*

"With a skull and bones, a yo-ho-ho and all the rest of the pirate fixings, Leon Errol seems to enjoy every minute of it. So does his audience."

—*N. Y. American*

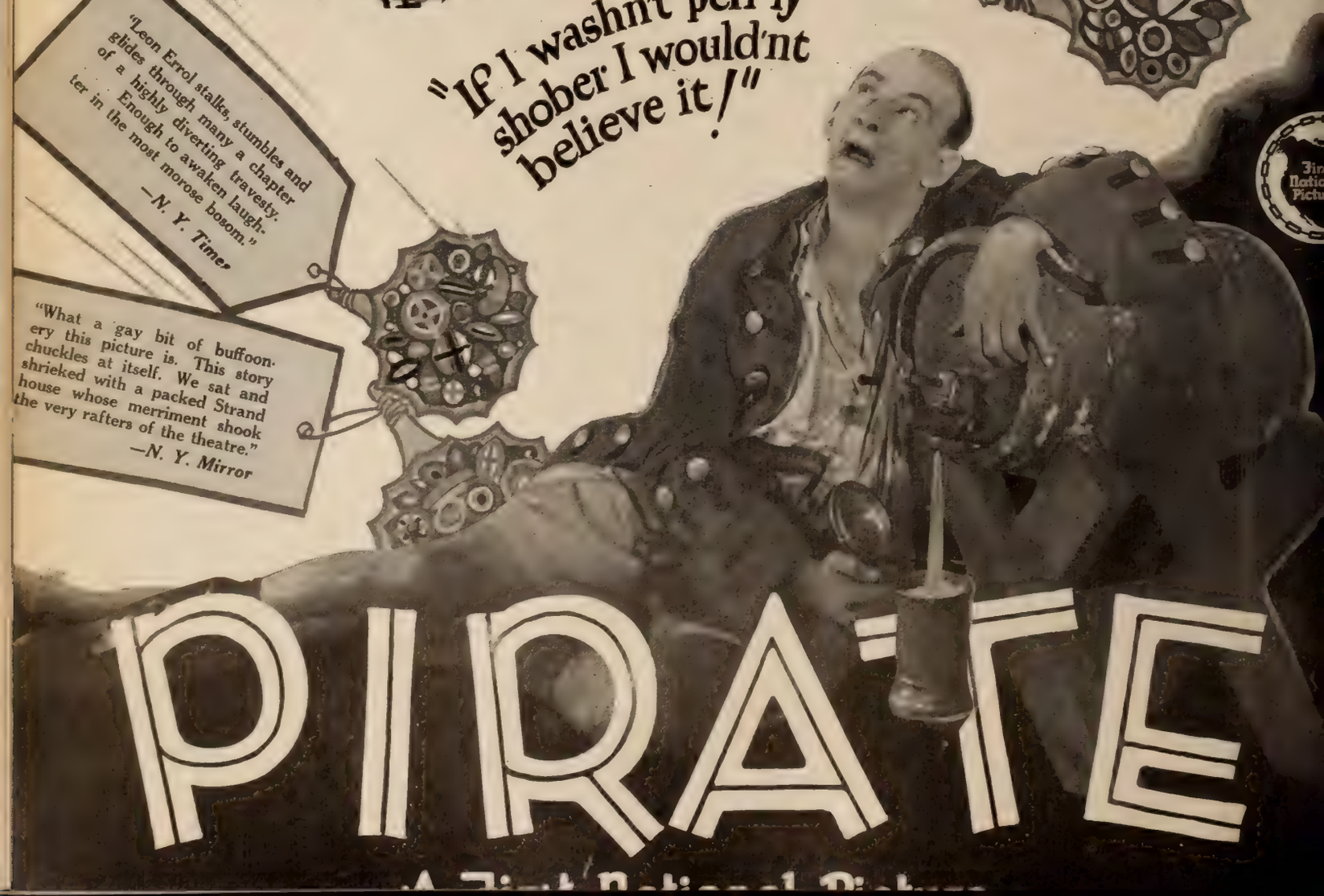
"If I washn't perf'ly shober I would'nt believe it!"

"Leon Errol stalks, stumbles and glides through many a chapter of a highly diverting travesty. Enough to awaken laughter in the most morose bosom."

—*N. Y. Times*

"What a gay bit of buffoonery this picture is. This story chuckles at itself. We sat and shrieked with a packed Strand house whose merriment shook the very rafters of the theatre."

—*N. Y. Mirror*



PIRATE


FIRST NATIONAL BANK
No 2415
Pay to the order of Joanna
One Million DOLLARS 00/100
$ 1000.000 Anthony Eggleson
Not for millions

-but for the tens of millions who

"Joanna"

By H. L. Gates



"ONE MILLION DOLLARS and no questions asked! Spend it any way you want to!" That's what they told Joanna. And Joanna, who wanted luxury, who wanted to see life, started out with a million cold—spending, living, hitting the top register of joy! *The picture shows it all!*

"Joanna" moves in millions!

Already 121 important newspapers with a combined daily circulation of 4,737,000 have booked "Joanna" for serial publication!

Nation-wide exploitation is behind "Joanna"!

It's another of those big ones *that will sweep the country with phenomenal success.*

"Joanna" drops right into a showman's hands!



On with the dance—gorgeously clothed for New York's gaiest night-clubs or "into the water just as we are!"



Scenario by Lois Leeson
Directed by Edwin Carewe

First National Pictures

First National Picture

Edwin Carewe has made it a Box-Office Sensation


have read
Dorothy Mackaill and Jack Mulhall

January can't come soon enough!

It's First National month

$2,000.00 Cash Prizes for Showmanship
Special Free Accessories!
Big Pictures for a Big Business Month!
and the news of First National's record-breaking line-up for 1926

Everybody's waiting for it!



Play These Winners From First National's Winner Group

Richard Barthelmess in "Just Suppose."

"Joanna," the Newspaper Serial Hit.

"Too Much Money," with Lewis Stone and Anna Q. Nilsson.

Leon Errol and Dorothy Gish in "Clothes Make the Pirate."

Corinne Griffith in "Classified."

"The Dark Angel," George Fitzmaurice Production.

"What Fools Men" with Lewis Stone.

"Memory Lane," John M. Stahl Production.

Norma Talmadge in "Graustark."

Richard Barthelmess in "The Beautiful City."

Johnny Hines in "The Live Wire."

"The Scarlet Saint," with Lloyd Hughes and Mary Astor.

"Why Women Love," with Blanche Sweet.

"The New Commandment," Robert Kane Production.

"Bluebeard's Seven Wives," with Blanche Sweet, Lois Wilson, and Ben Lyon.

Colleen Moore in "We Moderns."

Corinne Griffith in "Infatuation."

Milton Sills in "The Unguarded Hour," with Doris Kenyon.

Richard Barthelmess in "Shore Leave."

Frank Lloyd's "The Splendid Road."

"The Girl from Montmartre," with Lewis Stone and Barbara La Marr.

And 2 Stupendous Specials: "The Lost World" and "Winds of Chance"

Motion Picture News

Volume XXXII ALBANY, N. Y., AND NEW YORK CITY, December 19, 1925 No. 25

Motion Picture News Christmas Issue Out Next Week

Will Contain These Important Editorial Features:

THE Fifty-Two Best Pictures of the Year as Told by "The Check-Up" from Exhibitors Box-Office Reports. This is now recognized as the standard authority in the industry.

* * *

LAURENCE REID, of the Brewster Publications, keen observer and critic, will contribute a critical resumé of the outstanding pictures of 1925. *Mr. Reid inaugurated this extensive review while he was a member of the staff of Motion Picture News.*

* * *

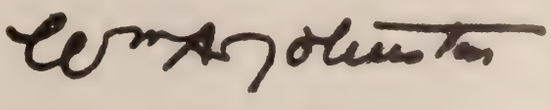
THE leading photoplay editors and critics of the country have selected what, in their opinion, is the Best Picture of 1925. They are also acting as a Jury of Award on the best individual performance by an actor and actress, and the outstanding director for 1925. The results of this ballot are highly interesting. They will appear in next week's issue.

* * *

THE big story of the year in the industry has been the remarkable change in theatres and theatre circuits. It will be handled in an authoritative manner by J. S. Dickerson, Associate Editor of Motion Picture News, who for two years has been making an intensive study of the theatre situation.

* * *

"THE European Film Situation on the Eve of 1926" will be discussed by L. C. Moen, of the News Editorial Staff, who made a trip to Europe last Summer to investigate the situation first-hand and has since maintained close contact with the kaleidoscopic changes taking place in that all-important market.



MOTION PICTURE NEWS

DECEMBER 19 1925 — Vol. XXXII No. 25

Founded in September 1913

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Editorial and General Offices: 729 7th Ave., New York City

Branch Offices: 845 S. Wabash Ave., Chicago, Ill. Room 616 Security Bldg., Hollywood, Calif.

Speaking Editorially

FAMOUS PLAYERS-LASKY announces this week its lineup of Spring product—an imposing array of pictures, filled with box-office names and subjects that at once command attention.

The announcement, in the form of a handsome seventy-two page insert, will be found elsewhere in this issue. There are many elements of interest in it—but this, we think, may be fairly taken as the keynote: every one of these thirty pictures is a special—in the care devoted to its production and its advertising.

It is our own belief, stated many times editorially, that the day of the "average" picture, so far as big receipts for both producer and exhibitor are concerned, is definitely over. Pictures now-a-days must be individual—and that extends all along the line—from studio to screen—in exploitation, in advertising and in selling.

* * *

ONE of our staff writers contributes to this issue an analysis of the Broadway play situation which has brought William Fox first-page stories in the New York newspapers within recent days. This article is, we believe, very much worth reading. It is only another commentary on the fact that the Fox organization is functioning at top speed and is going ahead most successfully with its ambitious plans.



Here is shown the manner in which some of the action close-ups of the chariot races were shot for "Ben Hur" (Metro-Goldwyn-Mayer), the charioteer in this case being Francis X. Bushman.

A GROUP of trade paper editors sitting around a table with an exhibitor leader in the fraternity of open and frank discussion of the big problems of the industry is one of the important developments in this hectic season in the trade. That is what happened the other day at the call of Joseph M. Seider, the Business Manager of the M. P. T. O. A. This industry is noted for its "conferences." Well, here was a conference which really got somewhere. We hope to see the custom continued from time to time. It is very much worth-while.

* * *

THAT Jubilee Dinner of the M. P. T. O. of Connecticut emphasized anew the producer-exhibitor harmony that seems just over the horizon. It may have its temporary set-backs, because able, determined men cannot be expected always to agree. Nor should they. Disagreement, provided it is sincere and well-founded, is an index of healthy progress. The basis seems to have been laid for real cooperation on major problems.

* * *

THE proposed British quota—a soft word meaning a modified ban on American pictures—has apparently been rejected by British exhibitors themselves. This reminds us that it was Motion Picture News which pointed out in an editorial some weeks ago, "Our Films and Europe," that the British exhibitor was really the person to be consulted most in this matter. He was consulted, and turned thumbs down on the "contingent." There may be some kind of action by the British Government. But the fact remains just as it has always been: produce pictures that the world cannot do without and the world will receive them with open arms.

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December 19, 1925 MOTION PICTURE NEWS Vol. XXXII, No. 25
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PICTURES AND PEOPLE



Leon Errol is a good story-teller, but he apparently isn't getting away with this one on Fred Newmeyer, directing him in "The Lunatic at Large" for First National.

MRS. SAM WARNER ENTERTAINS

MRS. SAM L. WARNER (Lina Basquette, former premier danseuse of the Ziegfeld Follies) was hostess at Warner's theatre, New York, Friday afternoon of last week to well known stage stars and the entire personnel of four dramatic companies now playing on Broadway.

A de luxe showing of "Hogan's Alley" was given, with the loges occupied by the luminaries of the spoken drama and 150 members of the casts of these productions appearing at Charles Dillingham theatres:

"Sunny" (Marilyn Miller), New Amsterdam; "The Last of Mrs. Cheyney" (Ina Claire) Fulton; "The City Chap" (Richard "Skeets" Gallagher), Liberty, and "These Charming People" (Cyril Maude), Gaiety.

Mrs. Warner, who only recently returned from her honeymoon, had arranged the party to greet her old stage friends. The guests also made their contribution to the success of the entertainment, for as they entered the theatre lobby, where they were received by Mrs. Warner, motion pictures were made of them. These films, constituting an interesting Broadway glimpse in themselves, are to be used as trailers announcing future runs of "Hogan's Alley."

READY TO TOP "SKYROCKET"

PEGGY HOPKINS JOYCE, after a period of illness, has returned to Hollywood and shortly after the first of the year will commence work on her next vehicle for Associated Exhibitors, to follow "The Skyrocket."

She is determined to find a story of the utmost merit and suitability, for after the sensation which "The Skyrocket" has created among those persons who have seen it, the next one will have to be mighty good to top it.



Peggy Hopkins Joyce receives the congratulations of Oscar Price, president of Associated Exhibitors, and E. J. Smith, sales manager, on her work in "The Skyrocket."



Little Thomasina Mix, daughter of the Fox star, tames a bronco who, if not wild, is at least woolly.



Dolores del Rio, First National player, displaying one of the priceless Spanish shawls which she will wear in the forthcoming film "Joanna."



Lige Conley assists Estelle Bradley, his leading lady in Educational-Mermaid comedies, out of a difficult situation. She tried to climb into the loud speaker.



Lupino Lane waxes athletic in "The Fighting Dude," his latest Educational-Lupino Lane comedy showing that he'd row a mile for a laugh.



Claire Windsor, Metro-Goldwyn Mayer player, wears a straight bob in "Dance Madness," which displays her delicate beauty to the best of advantage.

THE BLOOMIN' BUMPER

AN entertaining contribution to the week's mail is the second issue of the newest of film periodicals, "*The Bumpers*," described as "being the official scandal sheet of the B. M. P. A.," otherwise the British Motion Picture Advertisers. This organization, the youthful cousin of the Wampas and the Ampas, is colloquially referred to along Wardour street, London, as the Bumpas. Hence the title of the official organ, the November issue of which is at hand.

A high good humor permeates the contents, and the writers



The company filming "A Desperate Moment," a Royal picture for Henry Ginsberg release, on location in the "wilds." Wanda Hawley and Theodore Von Eltz, featured, with Sheldon Lewis, the heavy, behind them.

manage to be amusing without being "fresh." The lead article is headed "The usual Junk that has to come first." One paragraph details the reception accorded the first issue as follows:

"Compliments have showered upon us from all quarters, and everybody has been most eulogistic about our little effort, described by one man as 'A paper devoid of advertising influence and likely to remain so.' Perhaps the greatest compliment, however, was that of a brother editor, who wrote us on the day of publication, 'Let me be the first to congratulate you, even though I am the last.' "

Most of the other items are of purely local interest; otherwise they would be well worth quoting—especially Horace Judge's witty paraphrase of a chapter from the Book of Exodus, applying in this case to a change of restaurant on the part of the Bumpas.

Horace, who will be well remembered in New York film circles, deserves a lot of credit for the work he has done in England as First National's publicity director, not the least of which is the active part which he played in forming the B. M. P. A.

WHEN THEY BOBBED—AND LOST

WHEN a casting scout for one of the producing companies visited the Gowanda Indian reservation the other day, in upper New York State, he signed up some 125 Indians to go to Florida to work in a forthcoming production.

But the sad part of the story is that sixteen sorrowing redskin maidens were left behind, victims of a cruel joke played upon them by an unkind fate. For they had obeyed the dictate of Dame Fashion and bobbed their hair—and who ever heard of a Pocahontas with shorn tresses?

SAM APPEAR FOR "THE PIRATE"

SAM RORK'S latest and greatest, "Clothes Make the Pirate," received unusual co-operation last week from the two principal players during its engagement at the New York Mark Strand theatre.

Leon Errol, playing up the street in Mr. Ziegfeld's "Louie the 14th," made a personal appearance on the opening Sunday. This made such a hit with the audience that Joseph Plunkett, managing



John Lowell and Evangeline Russell, on tour filming "On With the Show" with the Miller Bros. 101 Ranch troupe, try taming the bucking fliver as a change from the equine variety.

director, persuaded Errol to return on several other evenings during the week.

Then, on Thursday evening following a welcome home dinner at the St. Regis, Dorothy Gish also made her appearance on the Strand stage, and she, too, was acclaimed in a manner which showed how well the spectators liked her work in "Clothes Make the Pirate."

AN EARLY FAVORITE

HOARY veterans among the film fans, whose memory goes back to the days of the peep show, when Edison was still experimenting with the kinetoscope and before it had occurred to anyone that the leaping tintypes could be thrown onto the silver screen, will see an old favorite when "The Danger Girl," Priscilla Dean's next production, is released.

For Cissy Fitzgerald, whose "naughty wink" once excited as much national interest as does Babe Ruth or Colonel Mitchell today, will return to the screen in this picture after a comparative retirement of several years.

Way back in '96, when Edison was tinkering with the machine that was to make so many fortunes, he engaged a youthful actress to dance before the camera as a test. The girl was Cissy Fitzgerald and the film proved more than successful. Later on, she was starred in more than a hundred pictures of varying lengths.



One of the scenes from "The Treasures of the Vatican," portraying the rich art treasures of the papal palace, and released as part of Pathe News.



Moriac, Victoria, in far off Australia, lays claim to the smallest motion picture theatre in the world, and probably no one will dispute the assertion. Once every two weeks a Paramount picture is screened. The rest of the time the building is used as a school house.

The other night, in the course of a stroll through the Bouwerij (as Peter Stuyvesant called one of New York's most noted thoroughfares) we dropped into one of the old peep shows to see if they had changed. They hadn't—not even the films used, for side by side with "A Model's Dream" and "Lena's Bath" we found some of the old Biograph subjects, made before the days of film, still doing yeoman service at a penny a serve. And in those subjects we fancied that we detected the faces of some of the members of the old Biograph stock company who later were to rise to world-wide fame and fortune. How strange it would seem to them, today, to see themselves in the crude and jerky scenes cranked off in the far corner of a noisy penny arcade on the Bowery!

CINDERELLA, FELIX AND NO. 50

THE three merit asterisks handed out this week by the National Board of Review went to one feature and two short subjects. The feature was Paramount's "A Kiss for Cinderella," which is, in a sense, the successor to "Peter Pan." A cartoon subject took the second, Educational's "Felix the Cat at the Rainbow's End." The third went to Pathe Review No. 50—a subject which has been garnering the little golden asterisks with remarkable frequency.



Joseph M. Schenck, three times president of the Association of Motion Picture Producers of California, is presented with a silver plaque by way of a testimonial: Charles H. Christie, now head of the group, making the presentation speech.

LAUGH THIS OFF!

IN this age of mechanical wonders and scientific marvels, one never knows what to expect—except the unexpected, which always happens. Now comes Walter Hiers, the likeable and rotund comedian, with the announcement that he has acquired a machine for registering laughs. Called the Laughometer, he will use it to determine how well his different Laugh Month pictures go over. It consists of a radio microphone plus a recording cylinder attachment on which a pencil traces a jagged line, denoting graphically the volume of the applause or laughter at each point in his comedies for Educational release.



The Christie studios are mighty busy these days preparing for Laugh Month. Here are Al Christie, Kathleen Clifford and Gil Pratt, who is directing Miss Clifford in "Grandpa's Girl" for Educational release.

Hiers has the only model of the machine in existence and has bought the exclusive rights. D. W. Brownell, an official of a Los Angeles amusement pier firm, invented the machine, receiving his inspiration from the "applauseograph" now being used in dance halls to record the amount of applause given the various couples in dance contests.

Perhaps the day will come when theatres, instead of displaying three-sheet cut-outs, will have a Laughometer in the lobby to prove graphically to prospective patrons the big money's worth in applause and laughter going on inside. We can envision the producer of the future, after a pre-view, wiring the home office in New York as follows:

"Opening of 'Broadway' great success stop sending Laughometer record by air mail stop machine recorded 40 on first reel 50 on second 60 on third 70 on fourth 80 on fifth and on the sixth reel the darned machine broke proving that it's a wow stop it will break Laughometer records everywhere stop congratulations."

MOTOR MANIA

BYRON MORGAN, the popular author of so many automobile stories for Wallace Reid and other stars, thought for a few minutes the other night that his mind had dwelt on gasoline speed wagons too long. Morgan was returning to his hotel rather late one recent evening, and as he entered the hotel lobby he was astonished to see an enormous automobile bearing down on him. He leaped to one side, only to see one coming at him from the other direction—and another.

Just as he was about to cross his heart and swear never, never to write another automobile story, he discovered the explanation of the matter. An auto show was to open at the hotel the next day and the cars were being brought in during the night for the exposition.

Morgan, incidentally, is highly enthusiastic about the Paramount Junior Stars, for whom he is writing the story tentatively called "Glorious Youth," to be directed by Sam Wood. Morgan and



One of the most accomplished saxophonists in pictures is "Big Boy," in Educational Juvenile comedies, whose playing is said to be quite unlike that of anyone else.



This ornate mirror reflects the blonde loveliness of Esther Ralston as she appears in Paramount's "The American Venus," soon to be released.



Lillian Rich, working in "Braveheart" at the De Mille studio for Prod. Dist. Corp., is reunited with her mother and sister, Celia, after five years. They just arrived from England.



The Welcome Home Dinner given Dorothy Gish by Inspiration Pictures, Inc., at the St. Regis in New York City upon her return from England after completing "Nell Gwynne."

Wood were responsible for many of Wallace Reid's greatest successes, and since "Glorious Youth" is a story of sports and youth and pep the combination is likely to be a happy one. Morgan is convinced that the Paramount Picture school is going to do a great deal.

"When I came East to write the story for the students' picture," he says, "I was frankly skeptical. I didn't see how motion picture acting could be taught in a school, or how such a school could have any practical value. But no more. The students themselves have convinced me I was wrong. They're finished players, every one of them, and a lot of people are going to be astonished at what they have done."

WE TOLD YOU SO—MAYBE!

SOME time ago the editor of this department wondered (in print) why someone didn't sign Milt Gross, cartoonist and author of "Gross Exaggerations," to do titles and gags. And now, though there exists no connection between the two facts, Mr. Gross is established at the Charles Spencer Chaplin comedy emporium in Hollywood, busily working on the circus picture to come from that source.

While Chaplin was in New York he read the Gross review of "The Gold Rush," a masterpiece of comic writing. This led to a meeting, and the meeting led to an understanding that Gross was to come to the Coast when summoned—at a salary such as few newspaper writers hope to attain to.

An incident which may or may not be true, but which is good regardless of that, is related by *The New Yorker*, youngest of Manhattan's humorous weeklies. It seems that Charlie Moyer, publicity and advertising chief of United Artists, received a wire from Chaplin headquarters saying: "See Mark Cross at once stop tell him come to Hollywood first train stop."

It so happens that there is a Mark Cross establishment in New York, dealing in leather goods, and there Moyer learned that Mark Cross had founded the firm in England in 1845, but that his memory was lost in the company's archives. But finally, after further interchange of wires, it came out that "Mark Cross" was as near as someone or another had gotten to "Milt Gross." Such is fame!

WELCOMING DOROTHY HOME

THURSDAY evening of last week was the occasion for a Welcome Home Dinner to Dorothy Gish by Inspiration Pictures at the Hotel St. Regis, New York City. Miss Gish recently returned from England after appearing there in "Nell Gwynne."

Walter Camp, Jr., president of the company, in a speech predicted that within the next two years Miss Gish would come to be acknowledged as the most talented and popular screen actress of the day. A large order—but there is every reason to believe that the younger Gish, with no mean achievements behind her, has even greater triumphs before her. Her ability to do comedy especially well for many years obscured the fact that she is a real little trouper as well.



Charlot Bird displays one of the elaborate dresses worn in the fashion sequence of "Mannequin," the Fannie Hurst prize story which Paramount is producing.



Matt Moore portrays something strikingly new, for him, in "The Cave Man" (Warner Bros.), where, as you may guess, he plays the title role.



Colleen Moore spends her time between scenes of "Irene" (First National) playing on the cello melodies from the musical comedy of the same name.

Buffalo-Albany Exhibitor Zones Would Join Hays Body

Vigorous Protests Made By Seider And T. O. C. C.

THE Motion Picture Theatre Owners of the State of New York, Buffalo and Albany zones, through William A. Dillon, President, have applied for affiliated membership in the Hays organization, it was announced this week by Will H. Hays, who gave out to the trade press Mr. Dillon's letter of application for membership and his reply.

Mr. Hays announced there was no doubt that the application will be accepted by the directors of the M. P. P. D. A. at their December meeting. The statement continued: "The officers and board of directors of the exhibitor association will immediately begin working with Mr. Hays on problems of vital interest to exhibitors, producers and distributors.

"As soon as the application for affiliation has been formally accepted by the Motion Picture Producers and Distributors of America, Inc., Mr. Hays will confer with Mr. Dillon; Jules Michaels, chairman of the Buffalo zone; Louis Buettner, chairman of the Albany zone; Charles Hayman, and other officials of the organization, to work out plans so that the affiliation may be of the utmost benefit to all branches of the industry."

A vigorous protest against Mr. Dillon's action was made by Joseph M. Seider, Business Manager of the Motion Picture Theatre Owners of America, in a statement issued to the trade papers. He declared that the up-state association had read "itself out of the ranks of true independent exhibitor organization."

Charles L. O'Reilly, President of the Theatre Owners' Chamber of Commerce, announced that his organization was unalterably opposed to the affiliation plan. Telegrams have been sent both to Mr. Dillon and Mr. Hays by the T. O. C. C. seeking postponement for ten days on the application for membership in the Hays organization.

Following is the text of Mr. Dillon's letter to Mr. Hays:

"Dear Mr. Hays:—

"The Motion Picture Theatre Owners of New York State—Buffalo and Albany Zones are interested as an organization in promoting all things that are of benefit to the motion picture industry. We have studied from all angles and at great length various propositions submitted at different times, to the end that we might assist in building up an Organization strong enough to promote things that would advance the best interest ofall connected with the industry.

"We have concluded that this can be accomplished by yet closer co-operation of the Exhibitor Organizations with the Motion Picture Producers & Distributors of America, Inc., of which you are the President. Such closer co-operation with your Organization will tend to more satisfactorily adjust all problems that constantly arise affecting all branches of the business.

"No more forceful reason for our conclusion can be cited than the successful operation of the Arbitration Boards which have proved to be the means of determining the many disputes between exhibitors and distributors and effecting a saving of millions of dollars to the industry. In this connection we take pride in claiming that a very large part of the success of the system of arbitration in our industry was brought about by the earnest and unselfish efforts of our Exhibitor Organizations.

"We have carefully reviewed your communication to the exhibitors of Michigan at their convention in Grand Rapids. To us it is a masterful inspiration for guidance and we commit ourselves to its purposes and will fight for its successes.

"We admire your spirit of fairness and have confidence in your sincere endeavors. We believe the Industry has now reached a point where the closest co-operation of the producers, distributors and exhibitors is essential. Accordingly we herewith make formal application to the Motion Picture Producers & Distributors of America, Inc., to become affiliated with it, under classification (E) as provided in your Certificate of Incorporation and By-Laws, for purposes common to all those engaged in the motion picture industry, knowing of course that the identity of our Organization as such and its freedom of action as a body representative of exhibitors will not be affected.

"Awaiting your reply, we are

"Very truly yours,

"WILLIAM A. DILLON

"President,

"Motion Picture Theatre Owners State of New York Buffalo and Albany Zones."

Mr. Hays replied to Mr. Dillon as follows:

"My dear Mr. Dillon:

"I have read with interest and appreciation your letter of November 25th expressing the desire of your organization to become affiliated with this association. It is a definite and responsible evidence of the trend of present constructive exhibitor thought and activity.

"Your application will be presented to the Board of Directors at the next meeting, with my recommendation for its approval. Under our charter such an affiliation of such an organization is possible.

"We will welcome you and we shall further work together in the fullest harmony for the good of the entire industry. Much of our efforts are now devoted toward aiding exhibitors and it is gratifying to know that through your affiliation we shall be able to extend and intensify these efforts among the members of your organization. You may reassure them that if any member of your Association has a real grievance against any of the producers or distributors who are members of this Association and which you will call to my attention, that the good offices of this Association will be immediately and sympathetically used to bring about such conferences and consideration of such real grievance by the parties interested that a fair solution may be quickly sought.

"Your comments upon the work of our Association are noted and appreciated.

"With kindest personal regards and best wishes always, I am

"Sincerely yours,

WILL H. HAYS."

Following is the statement issued by Joseph M. Seider:—

"Mr. William A. Dillon, as the President of the Motion Picture Theatre Owners of New York, Buffalo and Albany zones, has applied to the Motion Picture Producers and Distributors of America for affiliation with them under Article 4 of the Constitution of

T. O. C. C. In Protest to Dillon and Hays

FOLLOWING is the statement issued by Charles L. O'Reilly, President of the Theatre Owners Chamber of Commerce of New York City, with reference to the application for membership in the Hays organization by the Buffalo and Albany zones:

"We have sent telegrams to William A. Dillon, president of Buffalo and Albany zones of the M. P. T. O. of N. Y., asking him to send a request to Mr. Will H. Hays that consideration of their application to join the Hays organization be postponed by that body for ten days, in order to give the T. O. C. C. sufficient opportunity to confer with the up-state units on the matter.

"Telegram was also sent to Mr. Hays, protesting against his acceptance of the up-state proposal and requesting that they withhold action for about ten days for the purpose of allowing an opportunity for further conferences between the T. O. C. C., the Dillon organization and the M. P. P. D. A.

"We believe that Mr. Hays' reiterated protestations of real cooperation with exhibitors are sincere and that he will readily accede to our request for a postponement of action."

the Producers' organization, with which article we have just become familiar.

"The basic status of the Independent exhibitor is so remote from that of the producer and the producer-owned theatre that he cannot have a legitimate place in a producer controlled organization.

"The fact that two organizations are necessary is no reason however, why they should not work together in harmony and settle the differences of their members by conciliation.

"The Motion Picture Theatre Owners of America is in favor of co-operation with Mr. Hays and his producer members. It however cannot affiliate itself with them. It cannot turn over to them its membership.

"Mr. Hays's response to Mr. Dillon is amazing, especially in view of his statements to our Administrative Committee, which statements he later confirmed in his letter to us.

"If it is the purpose of the producers and distributors who are enrolled in the Motion Picture Producers and Distributors of America, Inc., to cause dissention within our ranks, and to prevent our organizing completely through the setting up of another organization, we pray that they continue to do so, as nothing will awaken the sleeping theatre owner to his danger as will this latest move. The only barrier that the producers have had and now have to complete control in the Motion Picture Industry, is the Motion Picture Theatre Owners of America. With the absorption of theatre owner organization, likewise will the individual theatre owner be absorbed by the very same producers.

"Mr. Dillon seems to be well acquainted with the Producers organization's constitution. He knows also the contents of the Certificate of Incorporation of that body. He states the specific classification under which he requests affiliation. He cites as one reason for the desirability of affiliation the successful operation of Arbitration Boards. Successful. Yes, for the Distributor. Theatre owners must not become acclimated to a false atmosphere of security. The contract now in use deprives them of the rights they are justly entitled to. Further, it is confiscatory. A fair contract has been promised. We are working toward that end. We believe it will materialize, but, it has not yet arrived.

"The Motion Picture Theatre Owners of America has a vast direct membership in the State of New York. The Theatre Owners Chamber of Commerce represents greater New York and a part of Westchester. Mr. Dillon's organization does not represent the theatre owners who are members of these organizations and who in numbers comprise substantially more than 50 per cent of the theatre owners in the State of New York, and yet he makes a request for affiliation in the name of the 'Motion Picture Theatre Owners of the State of New York', which infers that Buffalo and Albany zones are parts of the New York State organization.

"Perhaps after all, we are taking this matter too seriously. Perhaps it is but an effort to publicize a skeleton organization—that is, an organization without large membership.

"One thing is certain: Whether or not the so-called Motion Picture Theatre Owners of New York—Buffalo and Albany zones formerly was a legitimate theatre owners association, by this request for affiliation, it has read itself out of the ranks of true Independent exhibitor organization. The theatre owners in the Buffalo and Albany zones who refuse to be delivered by Messrs. Dillon & Michaels can and will find protection in the Motion Picture Theatre Owners of America."

New Theatre Deals Consummated

Gottesman and Kutinsky Interests Are Merged In Jersey City; Many Other Transactions Are Reported

FROM various parts of the United States comes announcement this week of the usual theatre expansions, the enlargement of circuits and the taking over of houses. Among the foremost of these announcements is the merger of the Alfred Gottesman and Morris Kutinsky holdings in Jersey City into one organization, which practically gives them control of the town.

Gottesman who owns the State at Washington, Pa., has thrown in four houses, one the Strand at Fairmount and Bergen now in operation, and three others to be built. The Kutinsky interests embrace four theatres, all of which are now functioning. The Gottesman houses will be the Cameo, a 2,000 seat house; a 1,000 seat house at Communipaw and West Side Avenues; the Downtown, to be built at 71 Newark to seat 1,500. The Kutinsky theatres will include the Tivoli at Four Corners, seating 1,400; the Monticello, seating 1,000; the Eureke, seating 1,400 and the Bound Brook, seating 800.

A. H. Blank, Des Moines magnate, visited Chicago last week for the purpose of discussing with architects there the building of a $1,200,000 house in Des Moines with which he evidently intends to eclipse the theatre which the Frank Amusement Company announced that they would immediately build. Mr. Blank stated, however, that it had been his plan for three years to erect this new theatre which will be one of the finest west of Chicago.

The theatre is to be built on the northeast corner of Ninth and Grand, a site owned by Mr. Blank. The place which the Frank Amusement Company discusses buying for the building of their house is on the southeast corner of Eighth and Locust, part of which is now occupied by the Royal theatre, one of the few Des Moines houses not owned by Mr. Blank.

Mr. Blank's plans for the new theatre include a recreation center and a dance hall above the theatre and facilities for the presentation of concerts.

Mr. Blank, who owns forty-one houses in Iowa, has already begun the building of a new million dollar theatre at Omaha, Nebr., at Twentieth and Farnam streets. It is expected that the theatre will be completed early in 1926.

A theatre syndicate, which will control a string of suburban motion picture houses in Kansas City, is in the process of organization, with Adolph Eisner, former president of the M. P. T. O. Kansas City, as the probable president. Plans at present merely are in the embryo and it is not known what theatres will be included in the string, which will be operated as chain houses. With the majority of down town first run houses in Kansas City producer-controlled, the suburban houses hapidly are becoming parts of chains.

"The day of the old fashioned exhibitor who used to point a menacing finger at syndicates and chain houses has passed," said Mr. Eisner. "Today most of the big exhibiting end of the industry is done in two types of theatres—those operated by a syndicate and producer-owned houses. I have devoted most of my life to operating privately owned theatres, but I am convinced that the strongest voice which can be heard in the wilderness today is that of the chain theatre. It's the only logical solution of many of our inter-industrial troubles and I predict that a few years hence will find the majority of the theatres of America either affiliated with a chain or producer-controlled."

The St. Louis Amusement Company has added the Lyric, Sixth street near Pine, and the Virginia, 5117 Virginia avenue, St. Louis, to the chain of motion picture second run houses owned or for which pictures are booked.

Three new theatres have been added to the Butterfield chain. They are the Orpheum and Wuerth theatres in Ann Arbor, Michigan, and the Wuerth theatre in Ypsilanti. Fred Wuerth owned the three houses. Edward C. Beatty, general manager of the Butterfield Enterprises, has placed H. G. Sweet in charge of the Ann Arbor theatres and F. J. Morthurst in charge of the Ypsilanti house. Morthurst for the last five years has managed the Butterfield house in Ypsi, the Martha Washington. Now he will have both theatres under his wing. No change in policy in any of the theatres is contemplated. Fred Wuerth is going to rest awhile and then devote all his time to his realty holdings. He has been a theatre man for 13 years, erecting the Orpheum in Ann Arbor in 1912.

A real estate deal involving close to $2,000,000 was closed between Peter F. Dunne, San Francisco attorney, and Louis R. Lurie, realtor. Lurie sold to Dunne the Coliseum theatre property in the Richmond district for the reported sum of $250,000. Samuel H. Levin has a 99-year lease on the property calling for a total rental of $1,470,150 net, the lessee paying all insurance and taxes and expense of the property.

Use Booking Guide File In Booking Pictures

"Without this service (The Booking Guide) we would be lost. I have a file of these since your first issue of December, 1921 (9 copies) and always keep them handy so when booking or playing a picture I turn to same for reference."

Clyde D. Klinger, Refowich Theatre, Freeland, Penna.

Probe is Asked Into Arrow's Reported Salary to Grange

Seider, Woodhull Protest $300,000 Stories

ON Monday of this week Arrow Pictures Corporation signed Harold "Red" Grange, football star, to a contract to appear in a picture. Monday night the newspapers announced that he would receive $300,000 for his services. On Tuesday, R. F. Woodhull, speaking before the Ohio Motion Picture Theatre Owners, denounced overzealous publicity which gave an exaggerated idea of the financial affairs of the industry, and the signing of star athletes to picture contracts. On Wednesday, Joseph M. Seider, business manager of the M. P. T. O. A., wrote to the Associated Press requesting the formation of a committee of newspapermen to investigate, in conjunction with the exhibitor body, the genuineness of the $300,000 phase of the story.

Dr. W. E. Shallenberger, president of Arrow, replied to all this as follows:

"I have signed contracts with Grange and Pyle under which they will receive a percentage on Grange's first picture, the minimum amount of which is guaranteed to be not less than $300,000.

"Pending completion of the first picture, however, a check for $300,000, made out to Grange, is to be held in escrow together with the original signed contract in a Chicago bank. As a guarantee of our good faith, Grange has been paid $10,000 in advance, but he will not get the entire amount until the contract is fulfilled."

Meanwhile, newspaper reports from Boston stated that Grange was on the verge of a breakdown after the strain of playing six professional games in eight days.

The text of the Joseph M. Seider letters is as follows, that to the Associated Press reading:

"For the protection of newspaper readers and the motion picture going public, we earnestly request, in furtherance of the statement issued by our National President, R. F. Woodhull, in Ohio yesterday, that you organize a committee of newspaper representatives to, in conjunction with this organization, the Motion Picture Theatre Owners of America (which is the National organization of motion picture theatre owners,) investigate the truth of the alleged payment of $300,000 in advance by certified check to Harold (Red) Grange for appearing in one picture reported to be made by the Arrow Pictures Corporation, which statement was given wide circulation.

"The public must be protected from exaggerated stories of supposedly stupendous salaries that are only paid in the imagination of a press agent.

"While we have no definite reason to doubt the genuiness of the statement that the sum of $300,000 by certified check has already been paid to Mr. Grange, we feel that the interests of all will be served by the definite establishment of this fact.

"We enclose a copy of the letter we have sent to the Arrow Pictures Corporation."

Seider's letter to Arrow read as follows:

"We read with alarm the newspaper reports of your statements that you have contracted with Harold (Red) Grange for his appearance in a single picture at a salary of $300,000.

"It creates an erroneous impression in the minds of officialdom throughout the nation. Legislators naturally conclude that since these unheard of payments are being made to people of no experience, still greater sums are paid to experienced artists engaged in the production of pictures.

"In this relation, the theatre owner, as well as the public, must be protected.

"While we have no definite reason to doubt the genuiness of your statement that you have already paid the sum of $300,000 by certified check to Mr. Grange, we feel that the interests of all will be served by the definite establishment of this fact.

"We therefore have written to the Associated Press asking for the organizing of a committee of newspaper representatives to investigate the report in which you are involved, a copy of which we enclose herewith.

"We will ask you to furnish to us evidence that you have paid to Mr. Grange, the sum of $300,000 in advance by a certified check."

Following newspaper reports that the Arrow Pictures Corporation was to pay "Red" Grange, football star, $300,000 salary for the picture which they will produce with him, and for which contracts were signed this week, R. F. Woodhull, president of the M. P. T. O. A., speaking before the assembled exhibitors at Columbus, Ohio, branded the story as ridiculous and harmful, characterizing it as "the absurd dream of an overzealous and unwelcome press agent."

It was announced that Woodhull would introduce a resolution condemning the type of publicity which "places dollars and cents before artistry," and that the Motion Picture Theatre Owners would unite with the Hays office in a campaign to eliminate this sort of material.

"Motion picture theatre owners," said Woodhull, "resent such wild tales of fabulous salaries to inexperienced actors, because it does more harm than good to the industry. W. E. Shallenberger, president of the Arrow Pictures Corporation of New York, who is reported to have given Grange a check for $300,000 for his first picture, is an independent producer and could not afford to pay such a fabulous salary to any single star."

Woodhull also stated the opinion that the signing of atheletes and the like for the screen should be done away with, as unfair to the public, remarking that "it would be just as logical to take Ben Turpin out of the movies and convert him into a star halfback at Yale." He explained that this was not an attack upon Grange, but simply a protest against the practice.

The contract was formally signed on Monday forenoon of this week in the East ballroom of the Hotel Astor, New York City, before a battery of cameras and a squad of newspapermen and trade paper representatives, the four parties taking part being Grange, Dr. W. E. Shallenberger, president of Arrow, Harry G. Kosch, his attorney, and C. C. Pyle, Grange's manager.

A check was signed at the same time for $300,000, which was also photographed as evidence of the consideration involved. Immediately after the contracts were signed, Grange and Pyle departed for Washington, D. C., where Grange was to play football this week. This is the first stop on a tour which will extend as far south as Miami and Tampa, and westward to Los Angeles, San Franciscof, Seattle and Portland, returning to New York in March.

Work on the "Red" Grange vehicle is scheduled to start some time in March, after the gridiron star returns East, the exact nature of the picture not yet having been arrived at. Arrow is now searching for a suitable story and leading sport story writers of the country will be invited to submit material which would display Grange's talents to the best advantage.

Laemmle Sails for Europe to Close Ufa Deal

CARL LAEMMLE, president of the Universal Pictures Corporation, sailed for Europe on the Leviathan last Saturday, December 5th. Accompanying him were Sigmund Moos, leading manager at Universal City, Califonria; Hans Winter, inventor; Henry Henigson, business manager at Universal City and formerly supervising manager of Universal's exchanges in Europe; J. H. Roos, Mr. Laemmle's secretary; Carl Laemmle, jr., Miss Rosabelle Laemmle and her friend, Miss Estelle Cohen.

Laemmle is going abroad to consummate an international deal whereby, through the loan of $3,600,000 to Ufa, the greatest of the German producing, releasing and exhibiting companies, he secures for Universal the entree to their six hundred theatres, not only for Universal pictures, but for nearly one hundred other American made productions. These are to be chosen by a committee composed of Ufa and Universal officials.

Hays Urges Golden Rule in Contracts

Message to Ohio M. P. T. O. Stresses Spirit of Co-operation; Resolution Condemns Overzealous Press Agentry

FEATURED by a stirring message from Will H. Hays declaring that the Golden Rule must find its place in film contracts, and a strong denunciation of harmful publicity methods by R. F. Woodhull, national president of the M. P. T. O. A., the Motion Picture Theatre Owners of Ohio held a highly successful convention this week in Columbus, attended by 150 members.

The convention body completed its work by unanimously endorsing a resolution presented by Woodhull calling for immediate action to be taken to enlist the Hays organization in the fight against "overzealous press agentry," which he termed "the greatest menace in the industry today and one for which the death knell must be sounded by all forces in the motion picture field."

"The Golden Rule should be written in red at the top of every contract, and it would be the most valuable clause in it," said Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., in a message to the Motion Picture Theatre Owners of Ohio, delivered by Jerome Beatty at the convention banquet. He said:

"There is one method for bringing about complete confidence and co-operation between all the branches of the motion picture industry that will not fail.

"It is called The Golden Rule.

"It is a straight, direct method that goes back to the beginning of things. The law was laid down when The Great Teachers brought order out of chaos and gave us rules for conducting our lives so that all of us should have the right to live and to work and to prosper according to our ability.

"Propaganda, speeches, publicity, meetings, committees, statements mean nothing unless every action is based upon fair play.

"But if you are playing fair, all the opposition in the world will do you no permanent harm.

"There is one way for exhibitor and distributor to get together and strive shoulder to shoulder for the common good. Each must play fair with the other.

"A satisfied exhibitor is a friend of the producer. An exhibitor who is buying pictures at fair prices, who is receiving product that makes his theatre an honorable and substantial institution in his community has no just complaint against the men upon whom he is dependent for his product.

"A distributor who is receiving fair treatment from exhibitors, who has a satisfactory outlet for his product, who is not suffering from unfair practices, has no quarrel with exhibitors.

"The motion picture business in all its branches prospers when there is fair play between buyer and seller. In this it is no different from any other business.

"It is just as much to the advantage of the distributor as it is to the advantage of the exhibitor to work for general satisfaction between buyer and seller. The only contract worth while is one that gives profit to both parties. Contracts must be equitable. Both sides have been offenders.

"Never, however, has there been such general friendliness in the industry between distributor and exhibitor as there is at this time. Distributors and exhibitors are natural friends. Influences which would make them otherwise are bad influences. We have not yet reached the maximum co-operation but we will. We can bring 100% Confidence and Co-operation between exhibitor and distributor by practicing continually the policy of 'Do unto others as you would have others do unto you.'

"That's all there is to our business—that is all there is to any successful business. The Golden Rule should be written in red at the top of every contract, and it would be the most valuable clause in it. It's a clause that must be obeyed. It is non-cancellable. It is the law of justice and humanity as well as the greatest of all economic laws. You can't evade it. You can't appeal it. You obey it, or you suffer. To live and let live is not enough—*we must live and help live.*

"You may say for me as you did in Michigan that the determination on our part to do everything possible for exhibitors and to promote to the fullest extent the plan of co-operation, goes to the extent of assuring them that if any exhibitor in Ohio or anywhere in the country has a real grievance against any of the producers or distributors who are members of this association and will call my attention to such grievance, that the good offices of the association will be immediately and sympathetically used to bring about such conferences and consideration of such real grievance by the parties interested that a fair solution may be quickly sought. It is our purpose to do everything possible to bring about an adjustment of every real grievance wherever and whenever any such exists. I know that the exhibitors of Ohio will appreciate the value both to exhibitors and to distributors of this possibility."

A high light of the national president's message to Ohio was his reiteration about a "square table" for the industry in the Hays office, as told by Business Manager Joseph M. Seider at the convention of Connecticut Theatre Owners in New Haven last week. The fact that negotiations between the two organizations are closer to a successful understanding than ever before was the point he made with the Ohioans. This was greeted by prolonged applause.

A. Julian Brylawski, chairman of the administrative committee of the Motion Picture Theatre Owners of America was one of the leading speakers at the opening business session. He gave a meaty resume of the national organization, emphasizing "this organization has at times been referred to as a one-man organization. The M. P. T. O. A. is not and never was a one-man organization." So far as national organization progress is concerned, Mr. Brylawski stated that more has been accomplished during the past three months than in the past three years. With Joseph M. Seider as business manager the conferences have been conducted between the administrative committee and the Hays offices with a proximity to e cellent fruition, he stated.

That the new contract is practically being printed, so far has its status toward finality progressed, and that the smaller exhibitors especially should feel indebted to the administrative committee for this progress, was another point made by Mr. Brylawski.

Harmony was the final keynote also of the Ohio organization, whose members conceded that it had developed into one of the most satisfactory conventions, from the standpoint of business and pleasure ever held by the organization. At first parliamentary procedure took on a threatening aspect. There was evidenced a suggestion of a rift between local men from Cleveland and those from other parts of the state. It was contended that the by-laws of the organization had never been officially authorized by the unit as a whole. This developed when it came to electing a president, one side claiming the by-laws provided that this was the duty of the directorate, while the other contended the election of the chieftain should be made on the floor. Matters resolved themselves in a special committee going into caucus, taking with them the by-laws, which were amended in respect to the president. Thereafter, by unanimous endorsement, a nominating committee was appointed and the best of good will prevailed.

W. N. James of Columbus, president of the M. P. T. O. of Ohio, was first presented with a gold watch and the following day was unanimously re-elected to preside over Ohio for another year.

Before adjourning their two-day convention the Motion Picture Theatre Owners of Ohio unanimously endorsed the following resolution presented by J. J. Harwood, a vice-president, of Cleveland: "Resolved: That the Motion Picture Theatre Owners of Ohio in convention assembled at the Neill House, Columbus, Ohio, Dec. 8 and 9, 1925, go on record as being in sympathy with the national organization in its endeavors to seek harmony and cooperation with the Motion Picture Producers and Distributors Association of America, and be it further resolved that the Motion Picture Theatre Owners of Ohio await the result of these endeavors before considering any associate membership other than that set forth by the national organization. Pursuant to adjournment the 150 exhibitor conventionees assembled on the steps of the Ohio capitol where the governor of the state assured them that his "cards are on the table to give you theatre owners of Ohio a square deal." He declared this with a frankness which President R. F. Woodhull of the M. P. T. O. A. described as being "the most amazing pledge of unvarnished sincerity that I have ever heard from any high state official."

International Newsreel to Release Locarno Film

OFFICIALS of the International Newsreel Corporation announced this week that exclusive rights for the United States to the pictures of the signing of the Locarno Treaty had been obtained by International and would be released beginning December 12th.

Seider Hails Hays Letter As "Bill of Rights"

Important Document Read at Connecticut Dinner

A DOCUMENT signed by Will H. Hays, pledging the future co-operation of the M. P. P. D. A. to the Motion Picture Theatre Owners of America, was read by Joseph M. Seider, Business Manager of the M. P. T. O. A. at the Jubilee Dinner held by the Motion Picture Theatre Owners of Connecticut at the Hotel Taft, New Haven, December 2.

Mr. Seider described the letter as justification of his belief in the sincerity of the "square table" now maintained for the whole industry in the Hays offices.

The dinner was attended by some 500 exhibitors, their families and friends. At the speaker's table were Sydney S. Cohen, the toastmaster; C. C. Pettijohn, general counsel of the Hays organization; Mayor David Fitzgerald, of New Haven; National President R. F. Woodhull, of the M. P. T. O. A.; Treasurer Louis M. Sagal; Mr. Seider, and Joseph W. Walsh, President of the Connecticut organization.

Mayor Fitzgerald warmly declared that it was a most unique sight to gaze along the speakers' table and see there at an exhibitors' banquet representatives of all branches of the industry. "If you can satisfy one another sufficiently to assemble here then you should find no trouble in getting together for a common cause."

National President R. F. Woodhull was next to make an observation which to a certain extent was a substantiation of the Mayor's remark. "Producers, distributors and exhibitors are all here this evening," he declared. "There is a good hope that what the Mayor observes is now actually going to happen. We are moving along at a rate which indicates that such genuine harmony, resplendent with true sincerity, is very near. In fact it is so near that I can almost touch it."

Joseph M. Seider then gave a resume of the struggle of the independent theatre owner to maintain his independence and safeguard his investment. Then he described the administrative committee meetings and the efforts to find a solution of the major problems confronting the theatre owners at the present time, which problems he enumerated.

"We sat in the chairs around the square table that Mr. Hays provided at his offices on Fifth Avenue, with great confidence but a solution seemed almost impossible. Yesterday we held a session around this same square table and in addition to Mr. Hays, who represented Universal, Fox and Warner there sat Nicholas Schenck, representing Metro-Goldwyn, Sidney Kent, representing Famous Players-Lasky, and Mr. John C. Flinn, representing Producers Distributing Corporation.

"As a result of this session there was delivered by Mr. Hays to us a document which is the magna charta of the motion picture industry—a bill of rights. It has not been a bloodless revolution. The theatre paths are strewn with theatre owners who have been put out of business. These men, who as pioneers, have provided producers with capital that pictures could be produced, have been eliminated by those very same producers who, when their financial resources became stronger, entered into the exhibiting branch of this business and eliminated these very men who had made it possible for them to succeed.

"Yet, it has all not been in vain if this document spells the emancipation of the independent or small theatre owner."

Mr. Seider then read the following letter:

December 2, 1925.

"To the Administrative Committee, the Officers and the Board of Directors of Motion Picture Theatre Owners of America.

"Gentlemen:

"Following further the matter of cooperation and referring to discussions we have had recently in regard thereto:

"This letter is by way of reassurance of the continuing purpose of this association and my own pesonal determination to do everything possible to further that cooperation. I call your attention again to the fact that the purpose of this association is to promote the common interests 'of *all* those engaged in the motion picture business' and that our efforts are directed quite as much for the ultimate welfare of the exhibitor as for the interests of the producer and distributor.

"As a further declaration of purpose more definitely to this end, I assure you that if any member of your organization anywhere in the country has a real grievance against any of the producers or distributors who are members of this association and if you will call my attention to such grievance, the good offices of this association will be immediately and sympathetically used to bring about such conferences and consideration of such real grievance between the parties interested that a fair solution may be quickly sought.

"The principle of arbitration is being successfully applied to all arbitral matters in dispute which may arise covered by the exhibition contract. This proposal is by way of further offering to use the good offices of the association to develop conferences for the settlement of matters not naturally included in difficulties arbitral under the exhibition contract. The whole purpose is to aid in the providing for any possible means of adjustment of *every kind* of real grievance that may arise, that thereby there may be developed complete fulfillment of the formula of confidence and cooperation as originally suggested and which is today the solution of our problems as certainly as when the formula was originally indicated.

"With kindest regards, I am

"Sincerely yours,

(Signed) "WILL H. HAYS."

"This letter and its significance in major detail is the first actual coordinated movement for the elimination of the building of unnecessary theatres in localities already well seated and well served."

"It spells the beginning of the end for the wrongfully locking out of a producer's product by theatre combinations."

"It is a guillotine for the illegitimate transfer of theatres to avoid contractual responsibilities."

"It starts the dissembling of the purchase or acquisition of theatrical properties or interests therein by unfair or coercive methods."

"It provides for the allocation of product wrongfully and unfairly withheld by prorucer-exhibitor or chain theatre competitors.

Business Manager Seider then declared emphatically:

"Mr. Hays' square table is square. This is a statement signed by Will H. Hays which justifies the sincerity of the presence of the square table now prominently placed in the headquarters of the Motion Picture Producers and Distributors of America.

"What does this statement mean? It means that the motion picture industry will face the future with a solid front. It means that the square table with its chairs has become an actuality; that producer, distributor and exhibitor may now pull up chairs around that square table and squarely discuss, adjust or arbitrate their problems to the satisfaction of all."

"It means that the life savings of a theatre owner invested in his chosen field of endeavor will not be taken from him. It is a manifestation of the sincerity, the foresightedness and the fairness of Mr. Hays."

Attorney Pettijohn, who preceded Mr. Seider and the reading of the Hays letter,

Publix Executives In Two Conferences

EXECUTIVES of the newly organized Publix Theatres Corporation left New York last Saturday to attend two conventions to be held during the week in the south. The first of these opened in Dallas Monday and lasted two days. The other was scheduled to start Thursday at Atlanta.

The purpose of the meetings was to acquaint the personnel of Publix Theatres with the aims and purposes of the organization. The conventions were attended by district and theatre managers and directors of publicity in the teritories. The home office party consisted of Sam Dembow, Jr., head of the buying and booking department; Harry Marx and J. E. Mansfield, of the department of theatre management; A. M. Botsford, director of advertising and publicity, and Nathaniel E. Finston, director of Music.

was warm in his praise for the Business Manager.

"I want to speak for Seider" he declared with such force of sincerity that the eyes of the audience reverted for a moment to the Business Manager. "Mr. Seider has undertaken a big job. He is deserving of your utmost cooperation and confidence. I, personally, will be at his command any time he may have need of my services."

Sydney S. Cohen, as the toastmaster of the evening, had lightly introduced Attorney Pettijohn as the representative of those "unpopular producers."

In reply to this Pettijohn made a statement which was one of the many deeply significant points recorded during the evening.

"On behalf of those 'unpopular producers and distributors'—I want to tell you all in real seriousness that they are just as alive to the public as you exhibitors. They are all realizing that there cannot be two roads in this respect. Now they are joining you and we are all sitting down at a table like men and arriving at a definite agreement. You may take my word for it that we producers and distributors may be counted on to do our part in anything in this state or in the industry as a whole."

An outstanding declaration in Mr. Pettijohn's speech for unanimous harmony was his declaration: "I think the lesson we have all profited by in Connecticut and its tax fight has done more to bring all branches of the industry together than anything else which has ever occurred in the history of the motion picture industry."

One of the most dramatic moments of the evening and an emphatic concurrence that a new era has dawned in filmdom was witnessed when Business Manager Seider, following the declaration of cooperation by the Hays' official, reached over and placed his hand on Attorney Pettijohn's shoulder, directing to him: Charlie Pettijohn—I want to pay my respects to you. Indiana should learn politics from Connecticut. They seated us together and while waiting to be called we have practically settled the contract and arbitration problem. Your manifestation of sincerity in your very actions this evening speaks even volumes more than your words."

Joseph Walsh, head of the Connecticut organization, stated that his organization had just emerged victorious from one of the darkest periods in its history. He lauded the work of the National organization and of the Hays offices, particularly Mr. Pettijohn in this respect, for their cooperation with the state organization in reducing to but ten per cent the seriousness of the tax measure. He emphasized the point that this victory was not the outcome of any "shady deal" but that of "honest adjustment."

Picture Houses Like Chain Stores

Wall Street Journal Says Same Economic Factors Are Contributing to Success of Movie Houses

MOTION picture theatres are rapidly being operated along the lines of the five and ten cent grocery and tobacco store chains, according to the *Wall Street Journal,* which sees a tremendous buying power in these theatre chains and a consequent minimized operating cost.

The *Journal* says:

"Economic factors which have contributed to the great prosperity of the five-and-ten cent, grocery and tobacco store chains obtain in the motion picture industry.

"Through its larger buying power a chain of picture theatres gets preference in the securing of new and popular films at advantageous costs. Risks of loss is minimized by the number of houses operated and their diversity of location, while material economics are effected by standardization in advertising and management. Again, with larger financial resources, the demand for bigger and more attractive theatres can be met."

The *Journal* adds that few industries during the past decade have shown the rapid and consistent growth of the motion picture business and says further:

"Demand for pictures and theatres has been insistent. New houses have sprung up throughout the country, until it is estimated there are now more than 20,000 theatres in the United States, with a seating capacity of 5,000,000. These theatres have a weekly attendance of about 55,000,000, with annual box office receipts of $700,000,000. It is figured that about $1,500,000,000 is invested in the motion picture industry in this country.

"Current year is expected to be by far the best the motion picture theatre chains have enjoyed. Three leading chains which have so far made reports during 1925, have shown considerably increased profits. Loew's, Inc., owning outright 33 theatres and an interest in a total of 105 theatres, for the fiscal year ended August 31, last, had net, after all charges and taxes, of $4,708,631, equal to $4.43 a share on the 1,060,780 no par shares outstanding. This compared with net of $2,949,052 or $2.78 a share in the previous year. While part of the gain was from increased returns from Goldwyn Pictures Corp. purchased about a year ago, most of the increase was from Metro, the producing subsidiary, and increased theatre revenues. Loew's is expanding rapidly."

At another point, this appears:

"Famous Players-Lasky Corp., with a controlling interest in 368 theatres, occupies an important position in the chain theatre industry.

"For the first eight months of the current year business of Famous was up to 28% over the same period of last year. Net for the first six months was $2,051,532, equal to $7.04 a share on the 243,431 common shares, against $1,350,801, or $4.32 a share, in the same period of 1924.

"Orpheum Circuit for the six months ended June 30, last, showed net of $1,091,368, equal after preferred dividends to $1.52 a share on outstanding 549,170 shares of common, comparing with net of $870,882, or $1.10 a share in the same period of 1924.

"Other chains, such as Stanley Co., Balaban & Katz, Olympia Theatres, West Coast Theatres and Saenger Theatres are all having exceptionally good years."

New Appointments in Paramount Theatres

A number of appointments are being made in the Paramount Theatres department. David Chatkin, for the past four years sales manager of Educational Pictures, has joined the new Famous Players- B & K organization. He will handle the buying and booking of short subjects and will work under the direction of Sam Dembow. James R. Cowan, who formerly handled this phase of the work has been promoted to the production department of the new theatre organization.

Herschel Stuart, former managing director of the Missouri in St. Louis comes to New York to fill his new position as head of the presentation department. He will be followed by Joseph Littaux musical conductor at the Missouri for the past two years, who is to conduct at one of the New York theatres.

Spring And Depinet Back From Exchange Tour

SAMUEL SPRING, chairman of the Sales Cabinet of First National Pictures, Inc., and Ned Depinet, sales manager of the Southern territory, completed their tour of key cities, this week and returned to the home office in New York, Wednesday, December 9th.

Mr. Spring and Mr. Depinet are enthusiastic over the results of the trip during which First National branches were visited and the sales executives conferred with leading exhibitors. At the meetings of branch managers and their salesmen plans were fully outlined for the handling of First National Month, January, 1926.

P. O. Will Handle Films Christmas Day

Motion picture films for delivery on Christmas Day will be handled by the postal service if sent special delivery, despite the fact that it is proposed to discontinue service to as great an extent as possible in order to give employees a holiday, it has been announced by the Post Office Department.

Exhibitors and exchanges sending films by parcel post, for delivery on December 25, should affix special delivery stamps to such shipments, according to instructions issued to postmasters, cautioning them to see that such parcels are handled promptly.

Thieves Blow Lawrence, Kas. House Safe

Thieves blew open the safe of the Bowersock Theatre, Lawrence, Kan., Sunday night and escaped with $1,300, Saturday night's receipts. The theatre is owned by Glenn Dickinson.

Fox Play Financing Plan is Centre of Controversy

Purpose of Activities Believed Misunderstood

By L. C. Moen

SOMETHING approaching a furore was created this week in New York theatrical circles by published reports to the effect that the Fox Film Corporation was about to finance several producers in return for the screen rights to the plays involved. A number of playwrights immediately met to take action in the matter, one plan put forward being the affiliation of the Dramatists' Guild with the Actors' Equity Association to fight this alleged threat of a "corner" on the screen rights to plays.

The objections of the dramatists, as set forth in the daily press, were mainly these:

1. That it would eliminate competitive bidding for the screen rights to stage successes, forcing the author to accept whatever figure might be offered.

2. That Fox would shorten the length of a play's run in order to buy the screen rights at a lower figure.

3. That Fox would pass on play manuscripts before their production and would select only such material as would make good motion picture material, lowering the standards of the New York stage.

4. That the banding of four or five stage producers into one group would tend to restrict the market for plays.

While no public announcement has been made by Fox, information gained from authentic sources, thoroughly familiar with the activities of the company, tends to refute the alleged claims of the playwrights almost entirely.

However, it has been impossible to learn from thoroughly authentic sources the precise nature of the dramtists' grievances. Various playwrights in the group when approached referred all inquiries to George Middleton, secretary of the Dramatists' Guild of the Authors League of America. Mr. Middleton was approached by a representative of Motion Picture News at The Players' Club, when he said:

"I deeply appreciate the opportunity extended by Motion Picture News to present the dramatists' position in this matter, but unfortunately we have bound ourselves to absolute secrecy and I cannot even comment on what has already been published. I can only say that the situation has brought together in close harmony practically every important playwright in New York—we are more 'collegiate' in this matter than ever before—and that we are taking steps to deal with the situation, which will come out in due time."

The group of men involved, and the steps being taken, give rise to the possibility that there are angles to the matter which have not appeared on the surface, and that the dramatists have been somewhat misquoted in the daily press, but for the reasons stated by Mr. Middleton, himself a playwright of note, it is impossible at this time to present their side of the situation.

It is, however, possible to present from authentic sources many angles to the situation as regards William Fox not published elsewhere.

To begin with, William Fox has engaged in the financing of legitimate plays for years, and the move is by no means a recent one. Fox is primarily a showman—his life is wrapped up in the theatre — and he is deeply interested in everything connected with the theatre, whether it be dramatic, vaudeville or motion picture entertainment. He is also a very wealthy man, with a great deal of money to invest. While he might invest this money in the automobile industry, the oil business or Florida real estate, he knows the wisdom of investing in an industry with which he is familiar—one in which he can gauge the safety of an investment from his own knowledge.

It is entirely natural, therefore, that Fox should turn to the theatre for at least a portion of his investments, and that he should place that money with reputable managers with a consistent record of successful seasons back of them.

While it has been alleged that his aim in financing plays was to obtain control of screen rights, it is interesting to note that in one instance recently he made this statement in regard to a play which he was financing:

"Understand that I am not interested in the motion picture rights. It could not conceivably be made into a picture, but it is a great play and I want to see it produced."

If past performances are any criterion, that should establish the fact that William Fox has an interest in the theatre aside from the screen rights to plays.

The first contention of the playwrights, that competitive bidding for screen rights would be eliminated, appears to be somewhat at variance with the terms of the Authors' Leauge contract, under which the author has a 50 per cent. equity in the screen rights and the producing manager 50 per cent.

If Fox financed one-half of the production cost of a play, he would then own one-half of the 50 per cent., or a 25 per cent. equity in the screen rights—by no means a controlling one. In case Fox and the producing manager were of one opinion, while the author was of another, either party could buy out the other. Ifthe author could obtain a better offer elsewhere than Fox was willing to make, he would have the right to buy out the other half.

The only possible advantage accruing to Fox in this connection would be that in one sense he would only have to pay 75 per cent. of the total price for the screen rights, the other 25 per cent. reverting to himself. This, however, would simply mean that the play would be a good investment by just that much less revenue. The share going to the dramatist, however, would be undiminished.

The allegation that Fox would shorten the runs of plays in order to buy them for a lower price will hardly be taken seriously by those within the motion picture industry. Stage plays are bought for the screen for two reasons: First, for reputation established through successful or long runs; and second, for the use of a story which it is believed will make a good motion picture, even though it achieved no especial success as a play.

If a play is being bought for the reputation earned through a long run, there would be no object in Fox suddenly terminating that run. If it is being bought because it is a meritorious story, he would have no apparent object in producing it and then bringing it to a close, when he might with just as much sagacity buy the unproduced manuscript and make the picture, saving the cost of financing a legitimate production.

Furthermore, an important feature of the Fox plan provides for additional financing of plays which have the essentials of success but are about to close for lack of funds to carry them until they reach a paying basis—which is somewhat contradictory to the assertion that he would shorten runs.

The claim that play standards would be lowered because the picture producer would pass on stage plays is also made. It is flatly stated, however, on good authority, that the Fox arrangement does not provide for his passing on play manuscripts before production. He is putting his money with managers of ability and reputation—and relying on their own commercial sagacity to select plays of merit and sound box-office appeal, entirely regardless of picture value.

For that matter, it has been repeatedly pointed out that legitimate managers and even playwrights themselves are working with one eye to the screen and the added revenue which it will bring.

The last contention is that the market for plays would be restricted, which leads up to the major point of the Fox operations.

William Fox, it is stated, has gone to certain legitimate producers and said, in effect:

"You produce each season a certain number of productions, such as your finances permit. When you have a poor season, you produce fewer plays the following year Line up your schedule for this year, set a certain number of productions—then add five productions to that and I will share in financing them."

In other words, his primary purpose, aside from the matter of business investment, is to increase the number of plays produced each year by twenty-five or fifty, on the theory that out of that will come a greater number of plays suitable for the screen, of which Fox may purchase its share. An increase of 10 or 20 per cent. in the number of plays produced, however, would hardly be considered a restriction of the market for plays, it is pointed out.

It may be said that the only producer with whom a written agreement now exists is Robert Milton. Others who are mentioned as likely to operate under some such scheme are Sam Harris, John Golden and perhaps Al Woods and the Selwyns.

There are produced on Broadway each year about 250 plays. During the past three and one-half years, 22 companies have announced 263 plays as purchased for production, or at the rate of 72 a year. Of these, Fox has bought a total of 34 plays. Only a portion of the 72 a year have been from current plays, many of them being successes of other years. Probably not more than 10 per cent. of the plays produced in any one year have been bought for the screen.

At the present time, with 63 or 64 plays running on Broadway, a bare half dozen have even received offers for screen rights, it is understood, indicating a scarcity of suitable stage material for screen purposes at the moment.

If the information gained from Fox sources is entirely correct, which there is every reason to believe, there is apparently some little misunderstanding as to the precise situation and purposes of William Fox, which will doubtless be cleared up in the near future.

100 Per Cent Increase In Construction

Middle West Leads Field In Theatre Building During Year; Total For Country Shows Big Increase Over Last Year

RAPID movement characterizes the developments in theatre construction, according to facts and figures presented by the Film Daily in an article based upon data supplied by the "Engineering News-Record." The figures for the year now drawing to a close show that 1924 has been outstripped by 100 per cent during the current year.

"Based on actual contracts awarded during the 11 months of 1925," says Film Daily, "Records show that this year has outstripped 1924 by over 100 per cent. The comparative figures for 1925 and 1923 are even more widely divergent.

"Authentic figures on building projects for the past three years follow:

Year	*Contracts*	*No. of Theatres*
1925 (11 months)	$55,542,355	119
1924	27,701,398	69
1923	18,085,568	54

"One hundred and nineteen theatres costing $150,000 and more became an actuality so far this year. This compilation is based on contracts actually awarded. "Paper" theatres do not enter into this consideration in any manner. These statistics and the observations drawn therefrom were prepared exclusively for The Film Daily by the "Engineering News-Record" through Samuel Tannenbaum.

The statistics reveal a fund of interesting data. They show that the Middle Western tier of states leads the country in the number of new theatres and money involved. Twenty houses costing $11,465,000 represent that section of the country. The Far West is second in geographical order with 35 houses costing $11,240,800. The South is third with six houses involving $10,210,000, and the Middle Atlantic group fourth with 23 houses involving $9,650,250.

"Another unusual indication of the manner in which construction has jumped this year can be gleaned by computing monthly averages for the last three years which show investments as follows:

1925 (11 months)	$5,049,305
1924	2,308,449
1923	1,507,130

"Computing on the basis of monthly averages, total construction for 1925 will be $60,591,660.

The average cost per theatre for three years past follows:

1925	$446,742
1924	2,308,449
1923	334,918

"Theatre construction by month for 1925, 1924 and 1923 appears in detail elsewhere on this page. The totals by geographical divisions follow:

1925—(Eleventh Month)

District	*Total*
New England (24)	$5,525,000
Middle Atlantic (23)	9,650,250
Southern (6)	10,310,000
Middle West (20)	11,465,000
West of Mississippi (11)	7,451,305
Far west (35)	11,240,800
Grand Total (119 Theatres)	$55,542,355

1924

District	*Total*
New England (9)	$2,390,000
Middle Atlantic (11)	4,850,000
Southern (1)	225,000
Middle West (15)	11,250,000
West of Mississippi (11)	3,735,000
Far West (22)	5,251,398
Grand Total (69 Theatres)	$27,701,398

1923

District	*Total*
New England (4)	$775,000
Middle Atlantic (12)	2,867,257
Southern (5)	1,386,311
Middle West (14)	6,900,000
West of Mississippi (7)	2,612,000
Far West (12)	3,545,000
Grand Total (54 Theatres)	$18,085,568

Kansas - Missouri May Lift Bars

THE M. P. T. O. Kansas-Missouri is confronted with a rather peculiar situation concerning the admission of managers of producer-owned theatres into the organization as active members—not honorary. The majority of the M. P. T. O. K. M. directors favor lifting the bars to managers of producer-owned houses, but the by-laws of the organization say no, as it takes more than a meeting of the directors to amend the constitution. At a regular convention only can the constitution be amended and the next convention will not be until spring, the usual semi-annual fall convention having been called off.

"All we can do is sit and wait," said R. R. Biechele, president of the exhibitors' body. "There can be no doubt about the sentiment towards such a move, but we cannot throw our by-laws to the winds."

Sidney S. Cohen Praises "Laugh Month" Drive

THE National Laugh Month campaign is ratified as a movement of the most wholesome order, in conception and execution, by Sidney S. Cohen, in a letter to Mr. Nat Rothstein, director of publicity and advertising of F. B. O., and one of the Committee in charge of the campaign, in a letter which is quoted below:

"It is with distinct pleasure that I attempt to accede to your request anent Laugh Month and what it holds for exhibitors throughout the Nation. I hasten to emphasize what has long been my constant claim, namely, that all too frequently short subjects have been considered solely in the light of so much additional footage needful to round out a two hour show. This is not as it should be, for the many splendid sparkling miniature features which abound today, and which we have been wont to term comedies or novelty reels, are in many instances worthy of the place of honor on any one's film program.

"'Laugh Month,' if its fundamental idea is carried out faithfully, will serve to present to the public as well as to those theatre owners who as yet are unenlightened to their worth, these miniature features in such a manner as to establish their real value and dignity. The fact that most of these subjects seek to induce mirth in the degree of giggles, chuckles or roars need in no wise detract from the place of real dignity they hold, for a laugh is the universal moulder of fellowship. 'Laugh, and the world laughs with you' might well be the Industry's slogan for Laugh Month'."

$2,000 In Prizes For First National Month Contest

Cash Awards To Exhibitors For Best Exploitation

AN exploitation contest in which cash awards of $2,000 will be distributed among winning exhibitors, is one of the special features which has been announced for "First National Month."

In addition to the cash prizes exhibitors whose work is of conspicuous merit will receive recognition through an Honor Roll on which their names will be inscribed. This honor roll will be given prominence in the national trade publications and every exhibitor who is included will receive a parchment testimonial carrying the name of the manager and his theatre and signed by the contest judges and officials of First National.

The contest is open to all. One essential purpose of the Contest is to give credit where credit is due and to reveal the leading showman in the country.

"Reputation counts for nothing," says the announcement. Accomplishment is all that will be considered. The exhibitor whose name has never been heard beyond the boundaries of his home town has just as good a chance as the managers of the largest theatres in the country. The most famous exhibitors in the United States gained their first experience in small towns.

The judges of the contest, editors of the leading national trade papers, are: William A. Johnston, Editor, MOTION PICTURE NEWS; Joseph Dannenberg, Editor, *Film Daily;* Martin J. Quigley, Editor, *Exhibitors Herald;* Willard C. Howe, Editor, *Exhibitors Trade Review;* William J. Reilly, Editor, *Moving Picture World* and George E. Bradley, Editor, *Morning Telegraph.*

In drawing up the rules governing the contest, which are printed in full on this page, the judges determined upon a classification of theatres that would give every exhibitor an equal opportunity. The classifications are based on seating capacity and take into consideration the variety in methods of exploitation needed for large city theatres, neighborhood houses and theatres in small towns. The prizes to be awarded exhibitors in the No. 3 classification (houses seating less than 1,000) are the same as those designated for the No. 1 class (houses seating over 1,500) and the No. 2 class (houses of from 1,000 to 1,499 capacity).

The complete campaign covers newspaper advertising, exploitation stunts, free publicity, lobby displays, everything, in fact, that contributes to the arousing of public interest in First National Month. The cumulative value of the campaign covering the weeks of January will be considered in reaching a decision.

While the three biggest prizes naturally go to the exhibitors in each class presenting the best complete campaigns, it is realized that some single feature of an exhibitor's exploitation, advertising or publicity may warrant special notice. In view of this, prizes of $50 are offered in each class for the best newspaper advertising, the most original exploitation stunt and the finest lobby display. Also, there is a prize of $50 open to all for the most effective newspaper publicity.

The advertising department of First National Pictures has prepared a complete line of special free accessories, including paper, banners, colored heralds, etc. to assist exhibitors in putting over First National Month in a big way. Also, an eight-page press sheet filled with original ideas, has been prepared on the campaign and will be mailed to exhibitors next week.

The contest is open throughout January. It is important that exhibits showing in as complete detail as possible just how exhibitors conducted their campaigns, shall be mailed to the Exploitation Contest Committee, First National Pictures, 383 Madison Avenue, New York City, as early as possible. In order to be eligible for the contest, all contributions must be received by the Committee not later than February 21, 1926.

Rules of Contest

The contest is open to all exhibitors. Cash prizes totalling $2,000 will be given for the best campaigns conducted on First National Month, January, 1926.

Theatres will be divided into three classifications:

1. Theatres of over 1,500 seating capacity.
2. Theatres of from 1,000 to 1,499 seating capacity.
3. Theatres of less than 1,000 seating capacity.

The following cash awards will be made:

For the best complete campaign in each classification	$250
For the second best campaign in each classification	150
For the third best campaign in each classification	100
For the best newspaper advertisement	50
For the best lobby display	50
For the most original stunt	50
In addition, one prize of $50 will be awarded for the most effective newspaper stunt used by any theatre in any classification	50
Total of prizes	$2,000

Judges are: William A. Johnston, Editor, MOTION PICTURE NEWS; Joseph Dannenberg, Editor, *Film Daily;* Martin J. Quigley, Editor, *Exhibitors Herald;* Willard C. Howe, Editor, *Exhibitors Trade Review;* William J. Reilly, Editor, *Moving Picture World* and George E. Bradley, Editor, *Morning Telegraph.*

All exhibits must be received by the Contest Editor, First National Pictures, Inc., 383 Madison Avenue, New York City, not later than midnight February 21, 1926.

In the event of two or more contributions being deemed of equal merit by the judges, the prize tied for will be awarded to each entrant.

The complete campaigns will be judged

Mary and Doug Scheduled to Start World Tour Early in February

MARY PICKFORD and Douglas Fairbanks will head a European party of approximately fourteen persons leaving the United States about February 2nd. They expect to leave Hollywood late February. The present itinerary includes a tour of Europe only, but there is every possibility that they will encircle the globe, thus fulfilling a long-cherished ambition.

In the party will be included, Mrs. Charlotte Pickford, and Mary's little niece Mary Pickford, daughter of her sister, Lottie Pickford Forrest; also Doug's brother, Robert Fairbanks, and his wife and two children.

There is a possibility that the stars will make a picture while abroad, in which event a technical staff will be sent over later. Miss Pickford has in mind a story to be made in several cities, including Paris, London and Berlin. Mr. Fairbanks has worked out the idea for a picture in which both he and Miss Pickford are to appear this also has a European locale.

Instead of sailing to England or France, as had been the practice in the past, the stars will embark this time for Genoa, Italy. From there they will go to St. Moritz, Switzerland, for the winter sports, remaining at least two weeks. Their next stop will be Madrid or Seville, Spain, and they will remain in that country for the Easter season. After that they will go to Paris and will spend the spring in that city and in London.

In the event that they do not make a picture while away, the return home will probably be by way of the Orient, passing through Germany, Russia, Siberia and Japan, with a possible visit to India.

on the basis of the best newspaper advertising, publicity stories, stunts, program matter, lobby displays, ballyhoos, presentations and their contribution to the success of First National Month. Effectiveness of display, originality, attractiveness and ingenuity of design, and the showmanship revealed in each effort will be the chief considerations in determining the best. The judges should receive photos of stunts and other data properly captioned, together with a complete story of the exhibitor's exploitation efforts throughout First National Month.

Announcement of prize-winners will be made in the trade-papers March 12, 1926.

In addition to the cash awards there will be an Honor Roll on which the names of exhibitors whose work is of outstanding merit will be inscribed. This Honor Roll will be given a prominent place in the national trade publications.

Those whose names are included will receive a handsome parchment testimonial signed by the judges of the contest and officials of First National Pictures, Inc.

1,557 Charters Issued This Year

Active Capital of $450,798,841 Invested In Industry By Corporations Formed During 1925, According To Film Daily Survey

MORE than 1,500 companies have received charters in the industry during 1925, and an active capital in excess of four hundred and fifty millions invested in new motion picture enterprises during that time, according to a survey in The Film Daily.

"Since the first of January," the survey states, "1,557 companies have received incorporation papers in the industry, listing a total active capital of $450,798,841, with 468 not listing active capital, but capital stock instead. This means that only 1,089 companies listed $450,798,841, an exceedingly high figure, and, according to a survey by The Film Daily, a record both in point of capital and number.

November shows a slight increase over October, with 109 units chartered during the past month, and 102 in the previous month. The capital listed by November corporations amounting to $19,448,180, is $8,500,000 more than October, when $8,877,500 was authorized. A resume of corporate activity for the eleven months follows:

Month	No. of Cos.	Capital	Not Listing Capital
January	166	$66,809,000	53
February	86	21,241,000	23
March	222	36,946,440	63
April	115	42,582,500	35
May	232	29,010,721	74
June	135	103,640,900	30
July	146	27,591,000	42
August	146	31,995,600	51
September	98	62,656,000	32
October	102	8,877,500	35
November	109	19,448,180	30
Totals	1,557	$450,798,841	468

The November survey covers 14 states and three foreign countries, Germany, India and Italy. The company chartered in India, Topical & Educational Films Cooperative Society, Ltd., is the first film unit granted more over a charter in the Punjab.

Following is a list of the November charters, by states and countries:

State	No. of Cos. Chartered	Capital	Chartered Without Capital
California	7	$3,510,000	..
Delaware	15	6,775,000	..
Illinois	10	990,680	3
Indiana	3	95,000	..
Louisiana	1	.....	1
Massachusetts	1	25,000	..
Missouri	1	100,000	..
New Jersey	8	6,505,000	1
New York	45	1,135,000	19
Ohio	7	71,500	2
Oklahoma	2	31,000	..
Pennsylvania	3	120,000	1
Texas	1	30,000	..
West Virginia	2	60,000	..
Germany	1	.....	1
India	1	.....	1
Italy	1	.....	1
Totals	109	$19,448,180	30

States Associated Exhibitors Policy

Oscar Price Declares For Independence; Says Company Is Devoted To "No Alliances, Prejudices or Favorites"

ABSOLUTE independence from outside organizations, other from those of the physical distributors through which the company operates, were declared this week for Associated Exhibitors, Inc., by Oscar Price, president of that company. Aside from the distributing arrangements which Associated holds with Pathe, Mr. Price said that Associated was entirely unrelated from any other organization in the industry.

"Since Mr. P. A. Powers and I acquired control of Associated Exhibitors," said Mr. Price, "we have been frequently asked to make statements as to our attitude in regard to the many internal problems affecting the industry in these hectic days.

"Associated Exhibitors, Inc., is standing on its own feet and carrying out its own future. We have no alliances, prejudices or favorites. We use and pay for the physical facilities of Pathe Exchanges, but barring that point we are an individual, distinct, independent organization. The following statement outlines the policy of Associated Exhibitors, Inc."

"Associated Exhibitors is truly independent, fully independent—serving this industry solely on a basis of independent inefficiency.

"Associated Exhibitors employs the admirable physical facilities of the Pathe Exchanges, Inc.

"But at that point its contact with any organization and group—any interest—in this indusry ceases.

"Associated Exhibitors is building a perfected organization for the careful selection, the efficient selling, the fullest exploitation of worthy motion picture entertainment.

"Associated Exhibitors controls its own policies, is willingly responsible for its own actions.

"Associated Exhibitors is a distinct, separate and individual organization; its sales directors, (managers, salesmen, are responsible solely to Associated Exhibitors.

"Associated Exhibitors, in turn, is responsible only—

"To independent producers seeking an efficient outlet for worthwhile product—and—

"To the exhibitor—whether his name be Sam Katz or his theatre the humblest of community centers—seeking pictures that sell seats.

"That's our platform.

"And we stand on it—alone!"

Porter Heads Paramount Editorial Department

VERNE PORTER, for several years associated with William Randolph Hearst as magazine editor and as scenario editor of International, has joined Paramount as editor-in-chief of the editorial department, it has been announced by Walter Wanger, general manager of production.

No changes will be made in the personnel of the editorial department. Maude K. Miller, recently appointed by Jesse L. Lasky, will remain as managing editor.

The new editor-in-chief has assumed his duties at his headquarters in the home office.

Hugh Davis Is Rayart Vice-President

HUGH G. DAVIS, since 1914 associated in various enterprises with W. Ray Johnston, president of Rayart, this week became vice-president of Rayart Pictures Corporation. The company, organized only in July, has constantly expanded and again finds it necessary to take enlarged quarters in the Powers Building, in Seventh Avenue, New York.

W. Ray Johnston is president of Rayart, Hugh G. Davis, vice-president; Thomas A. Curran, special western representative; Milton Simon, special representative of the Central Western States and George B. West, special representative for the eastern territory. Dorothy V. Cleveland continues as director of advertising and publicity.

United Amusement Corp. Enjoys Good Year

The first annual general meeting of the shareholders of the United Amusement Corp., Limited, was held at the Strand Theatre, Montreal, on November 30, this marking the termination of the first year of the new organization under that name, although the numerous theatres of the company have been operated in Montreal for some years.

The annual financial report for the fiscal year was a most favorable one. After providing for all costs, a substantial amount was carried to the credit of profit and loss account. During the year, the regular dividend of eight per cent was paid on the preferred and two per cent on the common stock.

The retiring board of directors was re-elected without change. In this connection, it is interesting to note that the vice-president and managing director of Famous Players Canadian Corp., Limited, Toronto, J. P. Bickell and N. L. Nathanson respectively, are members of the United Amusement board. The others include Ernest A. Cousins, who was elected president for 1926; Isadore Crepeau, vice-president; George Ganetakos, who was re-elected managing director; D. A. Murray, comptroller; P. G. Demetre, Leon Payette, James E. Brooks and D. Zarafonites. The secretary-treasurer is E. F. McMahon and the auditors, P. A. Gagnon and C. G. M. Marrotte.

The leading moving picture houses controlled by United in Montreal include the Strand, Mount Royal, Rialto, Regent, Corona, Plaza, Belmont and Papineau.

Usher Pleads Guilty To Embezzlement

Walter Fritchie, 22-year-old usher, who disappeared with the acting manager at the same time $10,000 was stolen from the safe of the Grand Riviera Theatre, returned to Detroit this week and pleaded guilty to embezzlement. The manager, Oscar Davis, is still sought. The young usher returned to Detroit quietly, got in touch with his parents, who offered to make restitution to the theatre, and apparently thought that he would be freed. Authorities decided differently, however, and he was taken to court.

Fritchie and the manager had excellent records in their employment in various Detroit theatres, and when they disappeared, three weeks ago on a Sunday night, it was thought burglars had kidnapped them or made away with them.

Poland Joins MacLean's Scenario Staff

Joseph Poland, veteran scenarist and author of several originl screen plays, has joined the staff of writers of Douglas Mac Lean's producing unit. During the past year Poland has been associated with First National's scenario department.

Among his works for that company were the continuities on "The Perfect Flapper," "I Want My Man," "Too Much Money" and "The Knockout." While connected with the Thomas H. Ince organization he adapted several stories for MacLean. He is now collaborating on the development of "That's My Baby," an original play which the star will do for Paramount.

Paramount Will Film "Rough Riders," Story of Roosevelt and Troop

PARAMOUNT is to film "The Rough Riders," the story of Theodore Roosevelt and his famous regiment of volunteers during the Spanish-American war. The production will be personally supervised by Lucien Hubbard, who has just arrived from Europe. He and Hermann Hagedorn, the latter official biographer for Roosevelt, will leave shortly for Cuba, where locations will be selected and the cooperation of the Cuban governmen enlisted.

"The Rough Riders," like that other epic of American life, "The Covered Wagon," and like "The Ten Commandments," will be a roadshow special. The picture will be produced on a lavish and impressive scale. It will be filmed in Hollywood with locations in Cuba and New York. It is hoped to enlist the aid of thousands of Cubans in the war sequences of the picture. Whoever is chosen to play the role of Roosevelt will be surrounded by a cast of brilliant names. The director has not yet been selected, but the choice has narrowed down to three men who have outstanding directorial achievements to their credit.

Roxy Tells Plans to A. M. P. A.

Says New 6,200 Seat House Will Have Weekly Gross Receipts of $100,000

S. L. ROTHAFEL was the guest of honor at the weekly luncheon of the A. M. P. A. in New York last week and he addressed the capacity attendance at length regarding the new Roxy Theatre now in course of construction in New York City. He declared among other things that weekly gross receipts of $100,000 would be frequent in this 6,200 seat house at popular prices. Roxy exhibited a large drawing of the auditorium and explained the architectural features of the house.

Evening prices at the Roxy will be 60 cents for balcony, $1 for orchestra and $2 for divans. Of the latter 700 will be reserved. The divans can be taken on yearly subscription and Roxy declared they would be almost entirely sold out for the year before the doors of the new house open. Matinee prices will be 60 cents for the orchestra, 40 cents for balcony and $1 for divans.

"I will be absolute despot of the Roxy Theatre," said Mr. Rothafel. "For fifteen years I have dreamed of the time when I could present pictures in every detail just as I thought they should be presented, and now I am going to give the public the very best that money and experience can provide.



S. L. Rothafel

"The so-called prologue and the mixing of pictures with vaudeville are the biggest curses of picture exhibition today. There will be no place for them in the new theatre. My ambition to give the highest class of presentations is not a matter of money-making, but rather a sincere desire to please my public by giving the best that is in me in a wholehearted effort to raise our business to a plane which will rival the finest entertainment possible as in the case of grand opera.

"The Roxy — and I am prouder of the name than I am of my own — will have features of projection, acoustics, lighting and music never before attempted. It will lead the field of entertainment for the entire world."

Kansas Royal Bandits Are Apprehended

Two women and a man have been apprehended and are alleged to have confessed the hold-up of the Royal Theatre at Atchison, Kansas, a Universal house, on Thanksgiving night. They are Joseph Hatchell and wife, 29 and 21, respectively, and Mrs. Lucy Williams, 32, Mrs. Hatchell's aunt. The trio have been held on $5,000 bond each.

The holdup was one of the most daring in local annals. At 11:30 Thursday night, Hatchell and Mrs. Williams entered the Royal booth, and holding guns on both operators demanded that they open the safe in the office, thinking that Irl McClellen, one of the operators, was the manager. McClellen protested that the manager, A. R. Zimmer, was not in the theatre and refused to tell where he lived, as did Donald Klusman, the second operator. The bandits then marched the operators down the stairs to a car parked a block away, motor running, and a woman (Mrs. Hatchell) at the wheel.

They drove the men about two hours in a vain attempt to secure the address of the manager of the theatre, and finally drove toward Kansas City, crashing into a tree thirteen miles south, and injuring McClellan. The bandits then left the scene, stole a second car a short distance away, and made their escape.

New Canadian Copyright Bill

Measure To Come Up Before Parliament At Next Session—Affects Picture Houses

ANNOUNCEMENT was made December 3 that the Canadian Copyright Bill, which was approved in amended form by a special committee of the Canadian House of Commons shortly before Parliament prorogued at Ottawa last June, will come up again before Parliament at the session which opens January 7. This announcement is of grave importance to Canadian exhibitors because the amendments contained in the bill provide for the collecting of royalties on all copyrighted music used in moving picture houses in the Dominion. Of particular interest also is the fact that an organization known as the Canadian Performing Right Society, Limited, with headquarters at Toronto, has been established as a branch of the Performing Right Society of Great Britain to carry out the collecting of fees from all theatres using copyrighted music. This society has also been seeking an alliance with the Association of Authors and Composers in the United States to make the situation still more binding.

On the other hand, the Musical Amusement Association has been formed in Canada to oppose the activities of the Canadian Performing Right Society and, at a recent meeting of the M. P. T. O. of Canada at Toronto, a resolution was passed endorsing the stand of the Musical Amusement Association and asking all M. P. T. O. members to extend the greatest co-operation possible toward that association.

The executive of the Musical Association includes Col. John A. Cooper, president of the Motion Picture Distributors and Exhibitors of Canada; J. C. Brady, proprietor of the Madison Theatre, Toronto, and president of the Ontario Division of the M. P. T. O., John Arthur of Toronto, director of presentations for the Famous Players Canadian Corp., Lawrence Solman, proprietor of the Royal Alexandra Theatre, Toronto, and others.

The Canadian Copyright Bill received lengthy consideration of a special committee of the Canadian House of Commons last session, but the amended bill was not ready until the end of the 1925 session with the result that it was allowed to stand over. The amended bill has been placed on the order paper for the next session at the request of L. J. Ladner, Conservative member for Vancouver South, B. C.

Theatres Add to Ground Value

Chicago Realtors Estimate $75,000,000 Is Added Value Due To 27 Picture Houses

ACCORDING to estimates of Chicago realtors, land values in the vicinity of 27 of the larger picture houses in that city have been increased by $75,000,000. In each case of the 27 theatres cited, the property, they declare, for two blocks around these houses has risen sharply in value.

Three million dollars is the estimated increase in real estate effected by the building of the larger theatres. This is at the rate of over 150 per cent over the cost of construction and of $1,000,000 land value increase for every 1,000 seats.

A report of one of the larger theatres declares it draws from 60,000 to 65,000 persons a week, thus bringing to the neighborhood numbers equal to the population of a good sized town.

The total number of seats in Chicago picture houses is estimated at 350,000. There are 308 houses showing pictures only and 29 where pictures and vaudeville are presented.

Estimates by owners of chains of theatres fix increases in values at the following figures, according to the Chicago Herald-Examiner:

"Lubliner & Trinz, whose activities in all branches of the show business have caused nation-wide comment in the last three months, in association with Balaban & Katz, will build nine new theatres to be operated by the Lubliner & Trinz Theatres Inc., (the recently organized Lubliner & Trinz-Balaban & Katz organization). The value of the nine theatres is placed at $21,000,000; six Ascher Brothers theatres, $15,000,000; six Marx Brothers theatres, $20,000,000; three Coney Brothers theatres, $10,000,000, and three Fitzpatrick-McElroy projects, $9,000,000."

Admission Tax Is Unchanged

Last Minute Effort Fails to Include Exemptions Up To $1 Admissions

FAILURE of a last minute effort made in the House ways and means committee by Representatives Bacharach and Mills to have the exemption from admission taxes increased to $1 indicates that there is little probability of any change being made in the present wording of that provision of the new revenue bill, other than the incorporation of an exemption from all admission taxes for legitimate theatres.

This was the third attempt made by these two members to provide greater relief for the motion picture industry, but their proposal received no affirmative votes from the other members of the committee. It is not likely that a change will be made while the measure is before the House, as it is to be put through with the least possible delay. Members of the committee are precluded from introducing amendments from the floor.

As introduced in the House, the bill provides that 30 days following its enactment there shall be "levied, assessed, collected, and paid, in lieu of the taxes imposed by section 500 of the Revenue Act of 1924—

"(1) A tax of one cent for each ten cents or fraction thereof the amount paid for admission to any place on or after such date, including admission by season ticket or subscription, to be paid by the person paying for such admission; but where the amount paid for admission is 50 cents or less, no tax shall be imposed."

The existing provisions for taxes upon tickets sold at places other than box offices are continued, together with the existing exemptions to which is added the following:

"(3) Admissions to any place of amusement, if, during the time for which the charge for admission entitles the person admitted to remain in such place, there is produced in such place exclusively a legitimate spoken drama. As used in this subdivision the term 'legitimate spoken drama' means a spoken play, whether or not set to music or with musical parts or accompaniments, which is a consecutive narrative interpreted by a single set of characters all necessary to the development of the plot, in two or more acts, the performance consuming more than one hour and forty-five minutes of time; but such term does not include a revue, burlesque or extravaganza."

The report accompanying the bill shows that $4,000,000 is expected to be cut from the revenues from the admission tax by the exemption of legitimate shows, the collections for the calendar year 1926 being estimated at $29,000,000, against $33,000,000 under the present law.

Fox Sees Big Success For Laugh Month

LAUGH MONTH is destined to be a tremendous success, according to reports received at the Fox Home Office, where an unusually attractive program was announced for the occasion. Many of the exhibitors who have planned to show the Fox pictures are taking advantage of the National publicity campaign and will supplement that with special advertising campaigns of their own. Fox reports that it is likely 90 percent of the theatres in the country will offer all-comedy programs throughout the month of January.

The all-comedy program suggested by the Fox short subject department provides for a seven-reel entertainment, with four reels of comedy and the remainder made up of miscellaneous subjects, including an up-to-the-minute news reel.

Wife of J. A. Koerpel Dies in Chicago

Hattye Koerpel, wife of J. A. Koerpel, First National's European Director-General died last week at her home in Chicago after a short illness contracted while living abroad. Mrs. Koerpel leaves many friends in the industry who will be deeply grieved at her passing. She was buried in Ottawa, Ill.

Karper Opens Publicity Bureau in N. Y.

M. H. Karper has joined the ranks of the free-lance publicity men and has taken offices in the Longacre Building, New York. He has been connected with motion picture publicity and exploitation for the past ten years.

New Companies Incorporate in New York State

Newly incorporated motion picture companies, chartered by the Secretary of State during the past week to engage in the business in New York State included the following, the names of the directors and the amount of capitalization where such was specified in the papers filed, being given:

R. S. P. Amusement Co., Inc., $15,000, with Elsa Alper, Goldie Schwartz and Estelle Wagner, Brooklyn; Rohde, Rathjen & Wallace, Inc., Cold Spring, $7,500, H. T. Immerman, Israel Isenberg, M. I. Garvey, New York City; Publix Theatres Corporation, with Harold B. Franklin, New Rochelle, Sam Katz, Chicago, Ill., Felix E. Kahn, New York City; Merit Play Productions, Inc., $30,000, Charles K. Feldman, H. H. Feldstein, William Rothschild, New York City.

Eyton to Leave Shortly For Europe

Charles Eyton, recently appointed general representative of Paramount production department abroad, after having been general manager of Famous Players-Lasky west coast studio, has returned to Los Angeles after having conferred with Paramount representatives in New York, and will leave shortly for Europe. He went back to Los Angeles to wind up his affairs there and to say good bye to his host of friends.

Eyton, with his wife, Kathlyn Williams, is scheduled to leave Los Angeles for New York January 1st and after further conferences at the home office will sail for London and Paris. Miss Williams will probably appear in several big European productions while she is abroad.

Mastbaum Organizes New Realty Company

A new $10,000,000 realty corporation has been formed in Jersey by Jules E. Mastbaum, which was chartered as the Elras Corporation, but which will operate in Atlantic City as the Stanley Atlantic Realty Company. The company is already reported to have purchased for investment over $3,000,000 worth of real estate in Atlantic City.

Booking Guide Helpful In Making News Copy

"We find the Motion Picture News Booking Guide a wonderful help to us in looking up criticisms, ads, etc., when we happen to be short on press sheets. Many times it has helped us to find something or a suggestion for a newspaper ad. The Booking Guide makes it very easy for us to find these ads and criticisms in our magazines, which we keep as far back as two years. We have become so accustomed to using them that we feel it would be impossible to do without them now."

Rialto, Modjeska and Imperial Theatre, Augusta, Georgia.

Will Hays Congratulates Sponsors Of National Laugh Month Campaign

AMONG the leading figures of the industry who have ratified the National Laugh Month Campaign and unreservedly endorsed the drive to popularize the Short Features, is Will H. Hays, head of the organization of the Motion Pictures Producers And Distributors of America, Inc.

Mr. Hays gives his unqualified endorsement to the drive in the letter to Gordon White, chairman of the committee in charge, in the following letter:

"I want to congratulate your association upon its plans for National Laugh Month, to be held in January. One of the effective functions of the motion picture is to make people cheerful and you are doing a real service in promoting the showing of worthy comedies. I hope that every theatre in the United States will join in your plan and I know that the motion picture will help in a big way to make it a really Happy New Year.

."With kindest personal regards, and best wishes always, I am"

Sincerely yours,

(Signed) Will H. Hays.

German Production Falls Off

Complaint is Made That Contingent System Fails in Share of Market

THE following report received in the Department of Commerce from Douglas Miller, Assistant Commercial Attache in Berlin, gives the most recent facts and figures illustrating the workings of the German contingent system:

In spite of the dissatisfaction expressed abroad that the German film contingent system is limiting the market for foreign pictures, says the report, in German film production circles there is a growing complaint that the contingent system still fails to give German producers the share of the market that they expected. According to recent figures of films passing the censorship it is evident that German productions are steadily falling behind.

For example, the following are the figures for October: German 122, American 104, other foreign 43, making the total number of films 269. Of these 62 were dramas, 21 being German, 28 American and 13 other foreign. In length of film 100,836 meters were German, 83,394 meters were American and 37,789 other foreign, making a total of 222,021 meters. Of the German films passing the censorship in October, 29 were prohibited to be shown to children under eighteen; 42 of the American films and 13 of the other foreign pictures were so prohibited. Accordingly about three-quarters of the German pictures could be shown to children, while only three-fifths of the American pictures were allowed the same privileges.

Of the total number of educational films censored in October the German share was 45 per cent compared with 63 per cent the month before. In the number of meters shown the German share was 45 per cent compared with 54 per cent in September.

Of film dramas 21 German pictures were censored compared with 41 foreign. The respective figures in September were 30 German against 43 foreign, and in August 28 as compared with 20 foreign. Accordingly the German share in films dramas censored was 34 per cent in October as compared with 41 per cent in September and 58 per cent in August.

Protest Des Moines Censors

Women's Club Opposed to City Ordinance Providing Inspection Commission

THE ordinance passed by the Des Moines City Council providing for a commission to inspect all shows put on at theatres or motion picture houses in the city, has come into criticism by the drama section of the Des Moines Women's Club, which publicly voiced its protest through Mrs. Allan Friedlich, chairman of the drama section.

The resolution of protest placed by the club women did not mention the newly created theatre commission but, as the passing of the resolution followed a discussion of the censorship question and the theatre commission, appointed by Mayor Garver the move was directed against the theatre commission, apointed by Mayor Garver just last week.

Mrs. Friedlich, chairman of the drama section, stated that censorship was in the hands of the public themselves and that it was not necessary to have censorship of theatre productions except in extreme cases. Questionable productions would be eliminated, she said, if people would refuse to attend them. There is constructive patronage as well as destructive patronage and if the public will attend the higher type of shows they will be produced. The box office rules the theatres.

At the same time that the resolution of protest reached the council table, the first protest against a local theatre production since the creation of the city theatre commission was received. This protest was forwarded by Mayor Garver to Mrs. Max Mayer, who it is expected will be chairman of the new commission, since she is appointed for the longest, the six year term. Mrs. Mayer stated that she had not yet been officially notified by the city council of her appointment and that she was powerless to do anything herself or to call a meeting with the other two members of the commission for the discussion of the protest. The nature of the protest or the theatre at which the protest was directed was not divulged by Mrs. Mayer.

Schenck in Merger Statement

Full Text of Wire Tells Why Proposed Union of U. A. and M-G-M Was Dropped

JOSEPH M. SCHENCK, chairman of the board of directors of United Artists, in a wire to Beulah Livingstone, New York publicity director, sets forth in full the conditions attending the abandonment of plans for a merger of physical distribution by United Artists and Metro-Goldwyn-Mayer. The text of his wire follows:

"We have definitely decided by mutual consent to permanently abandon the proposed affiliation of the United Artists and Metro-Goldwyn-Mayer Productions. It is with considerable regret that we make this announcement as United Artists had felt for some time that an affiliation with some other company, having a wide international distributing organization, would be beneficial to all concerned financially, as it would effect considerable saving.

"We settled on Metro-Goldwyn-Mayer as suitable distribution partners because we considered the quality of their product to be of a continuously high standard. We were engaged in working out physical details when a storm of protest arose from exhibitors all over the world. These protests were based on a mistaken premise that there was to be something in the nature of trustification in the motion picture industry.

"Nothing could have been further from our minds, but realizing our inability to dispel this impression, we have decided that our standing of independence and integrity in the eyes of the exhibitors is far more important than any economy we might effect in the face of adverse, even if mistaken, criticism. Both companies are in complete accord in this decision.

"Speaking for United Artists, I cannot make it too plain or too emphatic that our aim from the very beginning of the formation of our organization has been mutual cooperation and complete independence. We shall not now or at any time in future abandon that aim. United Artists now and always will make its own pictures and sell its own pictures to best theatres available, at best prices obtainable."

Details of "U" Theatre Corp.

Stock Circular Sets Forth Financial Basis of Unit to Take Over Circuit

SUPPLEMENTING the announcement last week of the new corporation which will take over the theatres now owned or and expand the circuit as necessary, fur-controlled by Universal Pictures Co., Inc., ther details became known this week through a financial prospectus issued by Shields & Co., which will market the issue and has in the past handled the common stock of Universal.

The name will be Universal Chain Theatres Corp., according to present plans. Shields & Co. will float a $4,000,000 issue of 8 per cent preferred stock of the new company, each share to be sold at $100.

It is unusually interesting to note Universal Pictures Co., Inc., agrees to take $1,000,000 of the second preferred in the new company for its interest in the present 93 houses. Carl Laemmle also agrees to purchase for cash $1,000,000 of the second preferred. This stock is 8 per cent convertible.

The capitalization of the new company provides for $2,000,000 of this class of stock. The company's complete capitalization will include $,000,000 in 8 per cent preferred, and it is this block which Shields & Co. will float, $2,000,000 in second preferred which Laemmle personally and Universal Pictures Co. will take up, and 200,000 shares of common at no par value. This latter arrangement, according to the prospectus, will provide an equity of 150 per cent for the preferred in Universal Chain Theatres Corp.

Each share of the preferred will carry with it one share of the common. It is proposed to pay dividends quarterly.

The prospectus asserts net profits from theatre interests purchased from Universal Pictures Co., Inc., are at an annual rate substantially in excess of the annual dividend requirements on this issue. It is estimated that net earnings available for dividends from the first full year's operations, after investing the entire proceeds of the amount to $1,480,000, over 4½ times annual securities presently to be outstanding, will dividend requirements on the stock. After deducting annual dividend requirements on both the preferred and the second preferred to be outstanding, the balance would be equivalent to $5 per share on the common stock to be presently issued on the above basis.

The preferred will have preference over dividends at the rate of 8 per cent per an the other classes of stock as to cumulative num, and as to assets at $110 per share and accrued dividends in liquidation.

Buchowetzki to Direct Pola Negri's Next

B. P. SCHULBERG, associate Paramount producer has signed Dimitri Buchowetzki to direct Pola Negri in her next picture, an original by Ernest Vajda, Hungarian playwright. Two of the director's most recent productions were "Graustark" and "The Midnight Sun." The script for the Pola Negri picture is being prepared by Hope Loring and Louis Lighton.



Dimitri Buchowetzki

Ernest Vajda had four successful stage plays running simultaneously on Broadway last season, but this will be his first screen venture. Production is scheduled to start December 14th, with a carefully selected cast.

Associated to Release Tilden Picture

THROUGH an arrangement completed between Associated Exhibitors and Worthy Pictures, Inc., the former will distribute "The Highbinders" as one of the "Triumphant Thirty." Principally featured with Marjorie Daw in the picture is William Tilden, 2nd, world champion tennis player.

This not only marks the debut of Tilden on the screen but it also brings him into the limelight as an author, the tennis champion having written the story on which "The Highbinders" is based. The picture was directed by George Terwilliger and has in the supporting cast Ben Alexander, George Hackathorne, Walter Long and George Marion.

Lone Bandit Robs Liberty in Olympia

Waiting until 11 p. m. on a Sunday night, and then hurling a piece of lead pipe through the box office window to gain admission, a lone robber last week held up the Liberty Theatre in Olympia, Washington, and escaped with more than $350 in cash. The money was part of the day's receipts of the Liberty and Capitol Theatres, and was being counted and sorted by C. L. Gwinn, manager of the house, at the time of the robbery.

Gwinn was overpowered by the suddenness of the robber's entry, and before he could raise an outcry the intruder had snatched up two sacks from the table and had escaped. As he ran down the street, he was followed by Gwinn and a passing pedestrian, and after a half-block chase he dropped one bag containing a small amount of change.

May Stop Sunday Shows In Missouri Town

It may be that within the next few days the only persons in Montgomery City, Mo., who can purchase gasoline on Sundays will be ministers and physicians. The religious intolerants of that town are busy with the "poison arrows" and have just about convinced Glover E. Dowell, prosecuting attorney, that such "vice" as Sunday motion picture shows should be prohibited.

Butterfield Heads Capitol In Flint, Mich.

At a meeting of the Capitol Theatre Company held in Flint, Michigan, W. S. Butterfield was elected president and general manager to succeed J. P. Pengally, who recently resigned. The new board of directors announced that the company will build a new house to cost $1,000,000. Construction will start in February.

Laemmle Signs Lois Weber As Director

Carl Laemmle has signed Lois Weber to a long term Universal directorial contract and she has been assigned to make Mary Philbin's next starring vehicle. Miss Weber was one of Universal's earlier stars and directors.

Alberta Vaughn Signs F. B. O. Contract

F. B. O. has signed Alberta Vaughn to a new three-year contract under which she will star in one more series for F. B. O., possibly "Fighting Hearts," by Sam Hellmen, and then will be starred in feature productions with a comic angle.

Miss Vaughn, only nineteen years of age, has already scored heavily as a screen comedienne. She has appeared in such series for F. B. O. as "The Telephone Girl," "The Go-Getters," "The Pacemakers" and "The Adventures of Mazie." She went to F. B. O. from Mack Sennett, after having been with Lasky and Vitagraph.

"A String of Diamonds" Completed

"A String of Diamonds," first of a series of police dog specials starring "Fearless" has been completed by Van Pelt Production Company. The series is supervised by Joe Rock and will be distributed by Chesterfield Pictures Corporation of New York. In the cast are Kathryn McGuire, Jack Mower, Leonard Clapham, Max Asher, Al Alt, Dixie Lamont and Eddie Harris.

The Van Pelt Company is also making final scenes on "The Brothers," another feature in which "Sandow," another police dog is starred. Jack Richardson and Dixie Lamont have the chief supporting roles. "Sage King," the high school horse has been added to the Van Pelt Company and will appear in several features now in preparation.



Scenes from Universal's western production "Spook Ranch."



Scenes from "The Desert's Price," a Fox production.

Special "Laugh Month" Issue

News Reels To Contain Features Suited To National Campaign Are Announced

SPECIAL efforts will be made by news reel companies to incorporate in all issues for January, items of particular interest to the public as a means of giving exhibitors another angle of exploitation during the drive to popularize the short features of their programs, it was announced this week by the committee in charge of the drive being conducted by the Short Features Advertising Association.

Pathe News editorial department has made arrangements to shoot a group of well-known cartoonists doing their stuff on heads or other drawings suitable for Laugh Month. Among those who willbe filmed are: George McManus, creator of Jiggs and Maggie in "Bringing Up Father"; Billy DeBeck, of Barney Google and Spark Plug fame; Russ Westover who makes "Tillie" a toiler—sometimes; Cliff Sterrett, creator of "Polly and Her Pals," and Harry Hirschfield, Raconteur Par Excellence—also a cartoonist of note, who features Abie the Agent and Kabibble Kabaret.

Kinograms through its West Coast representative has arranged to take pictures of various comedians doing special stunts apropos of the season and of Laugh Month. So far the following have been lined up for the Kinogram reel. Bobby Vernon, Walter Hiers, Harry Langdon, Lloyd Hamilton, Lupino Lane, Lige Conley, Jimmie Adams, Al St. John and Johnny Arthur. By the time the reel is ready to be shot there will be additional names on the list.

From Fox comes the information that the Foxnewsreelis working on an idea, but they are not ready to tell about it yet. They promise that it will be a laugh provoker.

All of the newsreel companies are planning to make their releasing fall between Christmas and New Years so that they will prove most effective for the Laugh Month campaign.

Joan Meredith With Walsh in "Blue Blood"

Joan Meredith, recently signed to a long term contract by Chadwick Pictures Corporation, will have one of the main supporting roles to George Walsh in "Blue Blood," the star's second picture of the season. She will also be seen shortly in two other Chadwick productions, "The Perfect Clown," Larry Semon's latest picture, and "The Count of Luxembourg," in which Walsh plays the title role.

Booking Guide Takes Place of Missing Sheet

"I want to say right now, without the News Booking Guide there are lots of times I would be lost, as often I don't receive a press sheet on a feature—here is where the Guide serves its purpose. It gives you the star, theme, length—in fact everything to work with. So, don't leave me out on the next issue."

C. B. Craig, Universal Theatre,
Fitchburg, Mass.



Scenes from "The Splendid Road," a First National production.

Christie Sees Big Laugh Month

Will Provide Many Comedies Through The Educational Film Exchanges

AL CHRISTIE will be one of the most generous contributors to Laugh Month through Educational Film Exchange, as a large part of the educational progress comes through the Christie studios.

Regarding the coming campaign in January, Mr. Christie said:

"The screen is passing through the same phase as did the stage, only doing it more rapidly," says Mr. Christie. "The first plays of which we have any recollection were tragedies. Drama came later, and it was not until the last few years that comedy, musical shows, vaudeville (which is almost entirely comedy) and farces predominated the stage. There are few tragedies, and fewer dramas today than ever before.

"The screen programs of the future will be composed almost entirely of comedies. The tendency that way can be seen by the increased use of 'comedy relief' even now in the screen dramas. People crave laughter and they must have it if the screen is going to remain a permanent part of the amusement of the people.

"The campaign for Laugh Month was announced only a very short time ago. At best those who suggested Laugh Month probably did not realize the tremendo hold which the idea would take on the ima inations of everybody. The response has been a veritable flood of endorsements and pledges of co-operation. It has been generally conceded that this was a season of comedy more than any season in the past, but the tremendous growth of the Laugh Month movement illustrates in a most spectacular manner the rapid development of the comedy field and is a forecast of comedy predomination sooner than even those of us who are closest to comedy production had realized."



Distinctive Pictures Signs Sidney Olcott

Sidney Olcott has signed a contract with Distinctive Pictures Corporation whereby he will produce one picture for that company. The nature of the story has not yet been divulged. Olcott had obtained an absolute release of his contract from Famous Players-Lasky earlier in the week.

Production Of "Partners Again" Completed

"Partners Again," third of the annual "Potash & Perlmutter" screen comedies written by Montague Glass, has been completed under the direction of Henry King, who produced the film for Samuel Goldwyn. The picture will be distributed by United Artists.

George Sidney and Alexander Carr have the name roles and are supported by Betty Jewel, Allan Forrest, Earl Metcalfe, Robert N. Schable, Lillian Eliott and others.

Henley Signs New Contract With M-G-M

Hobart Henley has been signed by Metro-Goldwyn-Mayer to direct a new series of productions. At the present time he is making his seventh M-G-M production and the new contract goes into effect upon its completion. It is an adaptation of the Rex Beach story, "The Auction Block," in which Charles Ray and Elinor Boardman are featured.

Complete Filming of New La Rocque Feature

Studio work has been completed on "Braveheart," the Cecil B. De Mille production starring Rod La Rocque. The picture was filmed under the direction of Alan Hale and is an adaptation of the stage play by William De Mille. Lillian Rich plays the leading feminine role and the supporting cast includes Jean Acker, Robert Edeson, Tyrone Power and Frank Hagney.

Hale Engaged for Marion Davies Film

Cosmopolitan has engaged Creighton Hale to play the role of Prince Oscar with Marion Davies in "Beverly of Graustark," from the George Barr McCutcheon story of the same name, which is now being filmed at the Metro-Goldwyn-Mayer studios. Hale replaces George K. Arthur who is at present engaged in the First National production of "Mlle. Modiste."

New Exhibitor Service for Chadwick

CHADWICK PICTURES CORPORATION has inaugurated a cooperative exploitation service for exhibitors, which is being developed under the direction of Charles Reed Jones, director of advertising and publicity for the company. Jones is offering exhibitors a complete exploitation campaign and special publicity stunts, in addition to the regular Chadwick press books.

As a theatre in any part of the country playing one of the Chadwick productions puts over any new exploitation stunt or any variation of those outlined in that press book, the Chadwick exchange in that territory reports the campaign in detail to the home office. These campaigns are immediately analyzed and developed to provide the maximum effectiveness in other theatres and are then passed on to all other Chadwick exchanges.

MacLean Will Start "That's My Baby"

DOUGLAS MAC LEAN will start production shortly on "That's My Baby," his next Paramount comedy from an original story by his own story staff. It is said the comedian will play the infatuated young man who is forced to win the girl against overwhelming odds. Comedy also figures largely in the story.

Mac Lean only recently completed a well earned vacation which took him to Panama, Cuba, New York and San Francisco.

Beauties for "Million Dollar Handicap"

A number of the Christie Comedy beauties have been loaned to Metropolitan Pictures for the latter's picturization of "The Million Dollar Handicap," adapted from the W. A. Frazer novel, "Thoroughbreds." Scott Sidney is directing the picture for release through Producers Distributing Corporation.

Ginsberg Signs Leads For "Taxi Mystery"

Edith Roberts and Robert Agnew have been signed by Henry Ginsberg for the leading roles in "Taxi Mystery," fifth Royal picture for Ginsberg release. Shooting on the story will start as soon as the supporting cast is selected.



Scenes from "The Wyoming Wildcat," an F. B. O. release.



Highlights from the Corinne Griffith starring vehicle released through First National titled "Infatuation."

DeMille Plans Elaborate Film

"Volga Boatman" To Have Stirring Settings Of Russia During Events Of Late Revolution

PAUL REVERE'S famous ride will be transferred to a Russian setting in the elaborate presentation of "The Volga Boatman" which Cecil B. DeMille will make for the Producers Distributing Corporation program. As announced by the company, the outstanding scenes which DeMille will present in this production include an interlude showing a rider who goes from point to point through the country telling the people that a new regime is in control.

An elaborate setting has been planned to represent the village. This setting occupies over one quarter of the big DeMille lot. Many of the houses are of the four wall type and so arranged that the walls can be lifted and scenes taken actually within the houses, without the necessity of building separate sets.

"The Volga Boatman" originally inspired by the song of that name, is an original story by Konrad Bercovici. It was adapted for the screen by Lenore Coffee. The featured players include William Boyd, Elinor Fair, Julia Faye, Theodore Kosloff, Victor Varconi and Robert Edeson.

The story opens at the time of the outbreak of strife between the Red army and the White army of the Aristocrats. The dramatic interest centers in Elinor Fair, a lovely aristocrat, and William Boyd, a sweat-stained, toil-laden boatman of the Volga. Theodore Kosloff plays the part of a mute blacksmith, Victor Varconi, an imperious prince and Julia Faye, an exotic Tartar character.





Actionstills from "Behind the Front," a Paramount production.

Columbia to Produce Abroad

Brandt And Cohn Returning From Europe With Complete Plans For Foreign Units

FOLLOWING a tour of Europe, Joe Brandt and Harry Cohn, heads of Columbia Pictures, are returning to America with plans completed for the production abroad of several feature photoplays to be released in this country by Columbia, according to an announcement made this week.

The announcement states that this move is made necessary to secure the interests of the company in Europe, where governments are subsidizing the production of motion pictures. "This move," the announcement declares, "makes it necessary in order for American producers to secure fair competition in the European market, to arrange for the production of pictures in these countries, which without question will seriously rival the U. S. A. as a centre of production in the future.

"The executives of Columbia Pictures were among the first to realize the importance now being attached to motion picture production by the many governments in Europe. It could but mean one thing only, i. e., that foreign countries were realizing the medium of the greatest value. England in particular has developed a plan whereby the production of English motion pictures will be materially increased by governmental support.

"Messrs. Brandt and Cohn conceived the plan of European production to assure the distribution of Columbia Pictures in these countries where local production will inevitably seriously oppose American product. By producing in these countries Columbia Pictures will assume a national aspect which will prevent any prejudice on the part of foreign distributors. The Columbia foreign units will be regarded as a national institution and will eliminate all national prejudice and its serious effort on American pictures."

"Soul Mates" New Elinor Glyn Story Title

"Soul Mates" is the new title of the Elinor Glyn story which went into production for Metro-Goldwyn-Mayer as "The Reason Why." Carey Wilson adapted the story for the screen and Jack Conway directed. The cast includes Aileen Pringle, Gertrude Olmstead, Edmund Lowe, Phillips Smalley, Edythe Chapman, Mary Hawes, Katherine Bennett, Lucien Littlefield and Ned Sparks.

"Still Alarm" Due Early Next Year

"The Still Alarm" will likely be put forward on the Universal schedule of releases and will go to exhibitors as an early 1926 release instead of in June as originally announced. It is a screen adaptation of the famous old stage play of the same name and was directed by Edward Laemmle. Among the players are Helene Chadwick, William Russell, Richard C. Travers, John T. Murray, Edna Marian and Edward Hearn.

Harry Warner Off For Coast On Production

HARRY M. WARNER of Warner Brothers has left New York for Los Angeles to complete details of the production schedule for 1926-27. He expects to announce next year's complete program by the time of his return on January 8th.

Gloria Swanson Has Started "Untamed"

Gloria Swanson has started work at the Paramount Long Island studio in "Untamed," an original story by Fanny Hurst. She is being directed by Frank Tuttle, who is carrying on his operations from a wheel chair. Tuttle, injured some time ago in a friendly wrestling match with Richard Dix, suffered a further mishap to the injured leg while on location at Bear Mountain. Rather than postpone the start of the picture he is working under the handicap.

Fay Marbe Joins "Dance Madness" Cast

Paramount has added Fay Marbe, musical comedy star, and her brother, Gilbert, to the cast of "Dance Madness," now in production at the Long Island studio. Miss Marbe first gained attention as model for Howard Chandler Christy for his war posters. Since then she has appeared in a number of productions, including "Oh Boy," "The Velvet Lady," "The Hotel Mouse" and "Angel Face."



Scenes from Warner Bros. "Seven Sinners."

Krellberg Now Heads New Company

S. S. KRELLBERG, who for the past eighteen months has been serving as general manager for Chadwick Pictures Corporation, has resigned that post to assume his duties as president of his recently organized Excellent Pictures Corporation.

Krellberg's plans call for the production of ten feature pictures during the coming season. No announcement has yet been made regarding the distribution of the product. It is said two well known stars, one a man and one a woman have been placed under contract to the new company.

First National To Film "The Crystal Cup"

Gertrude Atherton's novel, "The Crystal Cup," is to be converted to the screen by First National. The work will be produced in the East under the supervision of Earl Hudson. Sada Cowan is writing the continuity. Neither director nor star has been selected as yet.

Smith Will Again Direct Richard Talmadge

Noel Smith, who directed Richard Talmadge in "The Blue Streak," now in the cutting room, will again direct that star in his next picture for F. B. O. release. Frank Howard Clark is preparing the continuity. Casting will start as soon as he has completed his work.



William Tilden, tennis star, is featured in "The High Binder," an Associated Exhibitor offering, scenes from which are shown above.



Dramatic episodes from the William Fox screen version of "The Gilded Butterfly," a story by Evelyn Campbell.

Big Expansion in Associated

Increased Sales and Office Force Makes Additional Home Office Space Necessary

SO rapid has been the expansion in the home office staff of Associated Exhibitors it has become necessary to increase the office space necessary for accommodation. The organization has taken over the entire fifth floor of the building at 35 West 45th street in New York City.

In the field, Sales Manager E. J. Smith has given some recent appointees additional duties and has added new members to his sales staff. Eddie Heiber, one of the best known exchange men in the East, and who was special representative for Warner Brothers, has been appointed manager of the Washington Branch of Associated Exhibitors.

Ben Ross, formerly special representative for Universal in the Minneapolis territory, has been appointed manager of the Minneapolis branch of Associated Exhibitors. Mr. Ross is well known to exhibitors in his territory and has gained a considerable reputation for himself with them and the sales managers for whom he has worked.

In the San Francisco branch R. S. Stackhouse succeeds as manager Ben F. Simpson. Mr. Stackhouse was given the appointment by Mr. Smith on the strength of the former's sales and good-will record in the territory.

Robert J. Murray, long known throughout New England and the South, has been made manager of the Dallas branch of Associated. Mr. Murray was with the Fox sales force for upwards of eight years, having been special representative in Boston for seven years and Charlotte branch manager for one year.

The new Albany manager for Associated is Jack Krause, who comes to the organization from the Bond Film Exchange, having been with the latter concern for four years.

Sales Manager Smith has added additional duties to Dan B. Lederman, recently appointed District Sales Director covering the Associated offices in Minneapolis, Omaha, Des Moines, Oklahoma City, Kansas City and Winnipeg. In addition to the foregoing offices, Mr. Lederman has been given supervision over the Chicago and Milwaukee Branches.





Scenes from "The Girl From Montmartre," a new First National offering with Lewis Stone and Barbara La Marr in the leading roles.

First National Busy On Coast

Production To Reach Peak At Yuletide With Nine Companies Working On Features

STUDIO activities of the First National west coast division will reach a peak for the year during the approaching holidays, when nine companies will be busy on features for this year's program.

Many new units will be engaged in actual camera work by that time according to John McCormick, head of the West Coast production for the company.

Colleen Moore will be putting the finishing touches on "Irene," under Alfred E. Green's direction, and announcement of her following story will be made within a few days time.

Corinne Griffith will be working in production on "Mlle. Modiste," under Robert Z. Leonard's direction.

Harry Langdon will be nearing the half way point in his first feature comedy for First National.

Edwin Carewe will have begun "Twentieth Century Unlimited," the story that will follow his recently completed "Joanna" film.

Lambert Hillyer will have started "The Second Chance" with Anna Q. Nilsson in the leading feminine role.

The Talmadges, Norma and Constance, will be well into production with Norma making "Kiki" under Clarence Brown's direction. Constance's story, although as yet not announced, will be ready for production at that time, according to Joseph M. Schenck.

Balboni will be well along with "The Far Cry" which brings out the combination of Blanche Sweet and Jack Mulhall in the leading roles.

June Mathis will be starting work on Rupert Hughes' "The Patent Leather Kid," which is to be one of First National's special attractions for the forthcoming season.



First National Has Acquired "Lunatic at Large"

First National has acquired from Cranfield and Clarke the latter's rights to "A Lunatic at Large" and are remaking the picture with Leon Errol in the leading part.

"Shenandoah" to Be Big Warner Picture

Among the outstanding productions on Warner Brothers' schedule for next year will be the famous old Civil War drama, "Shenandoah," which for many years has been a leading stage attraction. It will be produced on a gigantic scale by Warners.

The play is by Bronson Howard and had its premiere in the old Star Theatre in New York, September 9th, 1889. The original New York cast included such distinguished players as Wilton Lackaye, Henry Miller and Viola Allen. It has played continuously in stock ever since.

Alice Calhoun Loaned to Harry Langdon

Alice Calhoun has been loaned by Warner Brothers to the Harry Langdon Company to play the leading woman's role in "Nobody." She played her first comedy role for Warners with Syd Chaplin in "The Man on the Box." After the one Langdon picture Miss Calhoun will return immediately to the Warner lot.

"Paris At Midnight" Next for Frances Marion

Frances Marion's second picture as a producer for Producers Distributing Corporation will be the Balzac classic, "Pere Goriot." In its screen form it will be known as "Paris at Midnight." In addition to having prepared the adaptation, Miss Marion will supervise the entire production. The cast and director are now being selected.

Special Reel Issued For "First National Month"

A special reel, 800 feet in length, presenting views of First National stars, directors and personalities, as well as short excerpts from leading screen successes of the company, has been shipped to all First National exchanges from the home offices. The reel is designed as a special attraction in connection with "First National Month."

Irene Rich Will Tour As Hostess

WARNER BROTHERS have arranged an extensive tour for Irene Rich, star of "Lady Windermere's Fan," in which she will appear as hostess of the evening at the opening of runs in several Warner theatres. She recently was hostess at the world premiere of the picture at the Casa Lopez in New York City.

The engagements of Miss Rich will be unique in that she contemplates no addresses to audiences. Her only speech making will be over the radio on the first day of her visit to each city. In the theatres she will meet picture patrons in the lobby and greet her friends and admirers personally.

Miss Rich's itinerary at present includes the State Theatre at Pittsburgh December 10, 11 and 12; the Metropolitan, Baltimore, December 14, 15 and 16; Broadway, Charlotte, December 18 and 19; Warners' New York, December 26, 27 and 28; Cameo, Bridgeport, January 2; Dome, Youngstown, January 4, 5 and 6; Chicago, January 18, 19 and 20; Seattle, January 25.

M-G-M Plan Big Fire Picture

PLANS have been completed by Metro-Goldwyn-Mayer for the making of a picture by Hunt Stromberg, temporarily called "Flames," in which Charles Ray will head the cast. The story by Kate Corberly and the screen adaptation by Al Cohn were approved at a meeting of the Board of Directors of the International Order of Fire Engineers held in Los Angeles recently. William Randolph Hearst also pledged the support of his publications to this project.

Louis B. Mayer exhibited the $2,000 silver trophy which will be awarded to the city or town which shows the greatest percentage of gain in the prevention of fire during the coming year. This is one of four cups that will be awarded. Mayer further suggested a contest in the fire departments of the United States and Canada for a new title for the picture, offering prizes from $1,000 down.

Metropolitan Scenario Staff Busy

The scenario staff of Metropolitan Pictures Corporation is one of the busiest in the industry at the present time. Frances Marion is putting the finishing touches on "Paris at Midnight," an adaptation from Balzac's "Pere Goriot." Elliott Clawson and Will M. Ritchey are adapting "Whispering Smith," while Finis Fox is applying his efforts to the continuity on "Shipwrecked." Charles Logue is preparing "Forbidden Waters" and Percy Heath is preparing "The Dice Woman." All will be released through Producers Distributing Corporation.

John Stahl Soon To Join Metro-Goldwyn-Mayer

John Stahl will join the Metro-Goldwyn-Mayer staff on the west coast as soon as he finishes directing "Memory Lane" for First National. His first picture will be "Toto", from the play by Achmed Abdullah, in which Leo Dietrichstein starred on the dramatic stage. Lew Cody will play the title role in the film vision. Benjamin Glazer is now working on the screen adaptation.

Wellman To Direct Betty Bronson's Next

William Wellman, one of the youngest of the Paramount directors, will direct Betty Bronson in her next picture, as yet untitled. Miss Bronson is scheduled to return to Hollywood in a few days. Wellman is the only director B. P. Schulberg took with him when he joined Famous Players-Lasky Corporation as associate producer.

Finish Final Scenes For "The Reckless Lady"

"The Reckless Lady," Robert T. Kane's third production for First National, has been completed at the Cosmopolitan Studio in New York. The picture is based on the novel of the same title by Sir Philip Gibbs. Belle Bennett, Lois Moran, Ben Lyon, James Kirkwood, Lowell Sherman, and others are seen in principal roles in the picture.



"Cupid a La Carte" has been transferred to the screen by William Fox. Scenes from this O. Henry story are shown above.

M-G-M Starts New Productions

Benjamin Christianson, Danish Director Is Making His First Picture Here

METRO-GOLDWYN-MAYER have started or are about to start a number of productions at the west coast studio, with several players assigned for important roles. Norma Shearer is to do another circus role under the direction of the Danish director, Benjamin Christianson, who is making his first American production.

Miss Shearer will be seen as a trapeze performer in "The Light Eternal," in which a European circus is depicted. The Christianson company in his first picture includes Carmel Myers, Charles Emmett Mack, Claire McDowell, Joyce Coad and the dog, Buddy.

Hobart Henley has started direction of "The Auction Block," which features Charles Ray and Eleanor Boardman. Frederic and Fanny Hatton adapted the picture from the story by Rex Beach. Ernest Gillen has been assigned the part of "Carter Lane" as his first role under his new Metro-Goldwyn-Mayer contract. James Corrigan has also been assigned an important role, as has William Orlamond.

Agnes Christine Johnston, scenarist of the new Marion Davies production, "Beverly of Graustark," has been assigned to adapt "Lovely Mary," soon to be produced by Metro-Goldwyn-Mayer. The novel is by Alice Hagan Rice, author of "Mrs. Wiggs of the Cabbage Patch."

Marshall Neilan has cast Zasu Pitts in the role of "Nancy" in his forthcoming production, "The Great Love." Among other cast additions are Edythe Yorke and Sally O'Neill in "The Auction Block" and Shannon Day in "The Barrier."





Scenes from Gilda Gray's first starring vehicle for Paramount titled, "Aloma of the South Seas."

Five Fox Features Completed

Five Others Well Advanced and Many Comedies Ready For Laugh Month

FOX announces the completion of five feature pictures for the mid-winter program with five others well advanced in production for late Winter release. In addition six two-reel comedies have been added to the program and will be available for Laugh Month.

Heading the list of completed pictures is "The Ancient Mariner," the Fox Christmas special based on the poem by Samuel Taylor Coleridge. Included in the cast are Clara Bow, Earle Williams, Leslie Fenton, Nigel de Brullier and Paul Panzer. Henry Otto directed the fantasy sequences and Chester Bennett directed the modern part of the picture.

"The Golden Strain" is now in the cutting room. It is based on Peter B. Kyne's first original story under his contract with Fox. Victor Schertzinger directed. Madge Bellamy and Kenneth Harlan head the cast.

John Griffith Wray has finished "The Gilded Butterfly," with Alma Rubens and Bert Lytell heading the cast. It is scheduled for release January 3rd. "The Palace of Pleasure" is another of the completed pictures. It was made under the direction of Emmett Flynn, with Betty Compson and Edmund Lowe in the leading roles. It will be released January 10th.

Frank Borzage has completed "The First Year," with Matt Moore and Kathryn Perry in the roles of the newlyweds. This is the screen version of the Frank Craven stage success produced by John Golden. It is scheduled for release January 24th.

Buck Jones has finished "The Gentle Cyclone," which will not be released until spring. In the cast with Jones are Jay Hunt, Reed Howes, Rose Blossom, Kathleen Myers, Will Walling and Marian Harlan. W. S. Van Dyke directed.

The five pictures now in course of production on the Fox lot are "A Trip to Chinatown," "Daybreak," "The Johnstown Flood," "My Own Pal" and "The Chariot of the Gods."

Harold Goodwin and Shirley Palmer are playing the leading roles in "A Bankrupt Honeymoon," a two-reel Imperial comedy. Sid Smith will have two comedies running in Laugh Month, "The Flying Fool" and "A Flaming Affair," both Imperials.

"His Own Lawyer" is the latest two-reeler in the Helen and Warren series, with Hallam Cooley and Kathryn Perry in the title roles. It will be released January 3rd. Carroll Nye makes his debut as a Fox player in "Cupid a la Carte," an O. Henry two-reeler scheduled for release January 3rd.



Raoul Walsh Signed to Direct for Fox

RAOUL WALSH has been signed to a directorial contract by Fox to become effective January 1st. This information was wired to the Fox home office during the week. Walsh has been directing pictures for the past ten years and has won for himself an enviable record with a number of outstanding productions. He comes to Fox directly from Famous Players, where his last picture was "The Wanderer."

It has not yet been determined what the first Walsh production will be under the Fox banner. Walsh is a brother of George Walsh. He made his entry into the picture industry as an actor playing the part of John Wilkes Booth in D. W. Griffith's "The Birth of a Nation."

Davis In N. Y. to Confer With Vital

J. Charles Davis, 2nd, president, Davis Distributing Division, Inc., has returned to New York for a short visit to confer with the executives of Vital Exchanges, Inc. Before leaving the coast, Davis set the production plans with the companies making pictures for release through Vital Exchanges by Davis Distributing.

Marilyn Mills is starting on her third picture, Peggy O'Day is starting on the second. Al Wilson has his second production in work, "Ken" Maynard is busy and the plans of Ben Wilson regarding production will be announced shortly. Mrs. Wallace Reid is casting for another production and Bruce Mitchell has started work on the first picture of the series of eight.

Black in Fourth Picture For Chadwick

C. Howe Black, colored comedian, who scored in "The Wizard of Oz" will be seen in his fourth Chadwick picture in support of Larry Semon in "The Perfect Clown," a December release of the company. He also appeared with George Walsh in "Blue Blood," a current release, and with Walsh in "The Prince of Broadway," a romance of the prize ring.

Mrs. Valentino Completes F. B. O. Picture

Mrs. Rudolph Valentino has completed her work in the Gold Bond production she has been making for F. B. O. She is resting at her home after three weeks' work. Clive Brook, leading man in the picture is on his way to Hollywood, while Harry O. Hoyt, director, and Daniel Carson Goodman, who supervised the production, are assembling and editing the film. The title of the picture will be announced shortly.

Announce Title Of Edwin Carewe's Next Production

"Twentieth Century Unlimited" is the title of the production which Edwin Carewe will make next for the First National schedule, it has been announced from the Coast. The script is being written by Lois Leeson. Carewe says he plans to cast Dolores del Rio, the Mexican heiress, in one of the principal roles of the play.

Olive Borden Signed to Long Fox Contract

WILLIAM FOX has signed Olive Borden to a five year contract which gives the Fox organization her exclusive services for that duration of time. The contract is said to have come largely because of the success scored by Miss Borden with Tom Mix in "The Yankee Senor." At present she is appearing in "3 Bad Men," a romance of the American frontier being filmed by John Ford, with George O'Brien in the leading role.

"Just Suppose" Scheduled For January Release

"Just Suppose," the Inspiration-First National feature starring Richard Barthelmess, will be released January 17 and will be one of the leading offerings issued during "First National Month." A special advertising campaign is to be launched in connection with the picture, which has been adapted from a play by A. E. Thomas. Kenneth Webb directed the production and the cast includes Louis Moran, Geoffrey Kerr and Bijou Fernandes, among others.

"Self Defense" Being Made for Arrow Release

"Self Defense," Elizabeth York Miller's story is being picturized by Major Maurice Campbell at Whitman Bennett's Glendale, Long Island, studio for release through Arrow Pictures Corporation as a Golden Arrow feature. Aileen Percy, the star of the picture arrived in New York Friday of last week and was rushed right out to the studio to start work. "Self Defense" will be released early in February.

Preview Of "Joana" Held At Mamaroneck Theatre

An advance test showing of Edwin Carewe's new First National production, "Joana" was held at the Playhouse, Mamaroneck, N. Y., Saturday evening, December 5th. The performance was witnessed by a large audience, which included several executives of the distributing company. An enthusiastic reception was accorded the picture.

Laura La Plante Opposite Horton

Universal will co-star Laura La Plante and Edward Everette Horton in "Poker Faces," from the story by Edgar Franklin, which Harry Pollard will direct. The supporting cast includes George Seigmann, Tom O'Brien and Tom Ricketts. Production will get under way within the next week.

Two Added to "Behind The Front" Cast

Paramount has added Louise Lorraine and Gertrude Astor to the cast for "Behind the Front," a comedy of the A. E. F. Mary Brian is the heroine of the picture, with Chester Conklin in a comedy role. Edward Sutherland is directing.



Action stills from "The Splendid Crime," a William de Mille production for Paramount release.

Four New Stage Plays for Fox

"Is Zat So?," "Whispering Wires," "The City" and "Holy Terror" on Schedule

FOX has added four successful stage plays to its list of productions for ne t season. They are "Is Zat So?", "Whispering Wires," "The City" and "The Holy Terror."

"Is Zat So?" is a Schubert production that has been a reigning Broadway sensation for the past two seasons. It is a comedy drama of a boxer and his manager who stray into the aristocratic environment of a Fifth Avenue home.

"Whispering Wires" is a mystery drama by Kate L. McLaurin which ran for ten months on Broadway during the 1922-23 season. It is based on a story of the same name by Henry Leverage, which originally appeared in the Saturday Evening Post.

"The City" is a Clyde Fitch play that was produced by the Shuberts in 1909 and won wide acclaim. "The Holy Terror" is another of the John Golden stage plays produced for the first time this season. It is a story of the West Virginia coal mines written by Winchell Smith and George Abbott.

These latest additions to the Fox schedule give that company a most imposing array of stage successes. Previously announced were such plays as "Cradle Snatchers," "What Price Glory," "The Family Upstairs," "Pigs" and "Going Crooked," from the current season, and six David Belasco plays, including "The Music Master" and "The Return of Peter Grimm." Then, too, there are ten of the old favorite Charles Hoyt plays.





Action highlights of "So This is Mexico," an F. B. O. release.

F.B.O. Features Are Under Way

Production Activities Reach Home-stretch on Heavy Season's Program

MANY features have recently been placed in production at F. B. O.'s west coast studio, where the season's home stretch in production has taken on a new burst of speed. Others are in course of preparation and will go into work in the immediate future.

James Hogan has been engaged to direct, and has started work on "The King of the Turf," with Patsy Ruth Miller and Kenneth Harlan in the featured roles. It is a racing melodrama by John C. Brownell and Joseph Louis Vance.

Fred Thomson, with his horse, Silver King, has started work on "The Tough Guy," with Dave Kirkland directing, from an original story by Howard Clifton and a scenario by Buckleigh Fritz Oxford. Lola Todd is playing opposite the star.

"Queen of Diamonds," a melodrama of the New York show world, has gone into production with Evelyn Brent in the starring role under the direction of Chet Withey. Theodore Van Eltz is opposite. The story and continuity are by Fred Myton.

Tom Tyler, F. B. O.'s new western star, has started work on his fourth feature as yet untitled, with Bob De Lacey directing. Frankie Darro has been engaged for all eight of the Tyler pictures.

Bob Custer is at work on "Man Rustlin'," a western comedy melodrama which Del Andrews is directing. Dick Talmadge has completed "The Blue Streak" and is preparing a new script, while Lefty Flynn will start shooting soon on "The Kitten and the King," a Gerald Beaumount story, which Harry Garson will direct.

Emory Johnson started "Happiness," second of his big specials of the year, on December 1st. The story was written by his mother, Emilie Johnson. Within another two weeks "Fighting Hearts," another two-reel series, will get under way from stories by Sam Hellman. Alberta Vaughn, Larry Kent, Kit Guard and Al Cooke will have the leading roles. Ralph Cedar will start directing as soon as he has completed the "Maizie" series starring Alberta Vaughn.

20 Years an Exhibitor



The Friendly Hand

Syd Chaplin Starts "Oh What a Nurse"

Syd Chaplin's next for Warners will be "Oh What a Nurse," from a story by Robert E. Sherwood and Bertram Bloch. The picture, already in production, is being directed by Chuck Reisner, who directed Chaplin in "The Man on the Box."

Patsy Ruth Miller plays the leading feminine role opposite the star, while others in the cast include Matthew Betz, Edith Yorke, Dave Torrence, Ed Kennedy, Raymond Wells and Henry Barrowes.

Harlan, Patsy Ruth Miller Loaned to F. B. O.

Kenneth Harlan and Patsy Ruth Miller have been loaned by Warner Brothers to F. B. O. and will play the leads in "King of the Turf," from the story by Louis Joseph Vance and John Brownell.

Harlan and Miss Miller recently finished "The Fighting Edge," Warners' picturization of William McLeod Raine's novel. When they have finished with the F. B. O. picture they will return to the Warner lot to be co-starred.

Buchowetzki is Supervising Portraits

Having completed the direction of "The Midnight Sun" for Universal, Dimitri Buchowetzki, Russian director, is now busy personally supervising the taking of portraits of Laura La Plante, Pat O'Malley, Raymond Keane and George Seigmann, all members of the cast. These portraits are to be used for publicity and exploitation distribution.

Frankie Darro Signed to Support Tyler

F. B. O. has signed little Frankie Darro to an eight-picture contract to support Tom Tyler, western star. The contract calls for the exclusive services of the youngster. Frankie has appeared in all of Tyler's previous pictures.

Harold Lloyd Selects All-Star "Eleven"

HAROLD LLOYD has named an All-Pathe Exchange eleven as the result of a sales competition carried on in the Pathe exchanges in connection with "The Freshman." The comedian has awarded twelve handsome football trophies to the branch offices securing the largest number of bookings for the picture.

The following Pathe branches qualified for the "Lloyd Eleven," quarterback, Los Angeles; center, Cleveland; fullback, Indianapolis; right halfback Newark; left halfback, Des Moines; right end, Omaha; left end, Detroit; right tackle, San Francisco; left tackle, Buffalo; right guard, Seattle, left guard, Boston; left guard, Oklahoma City.

Each trophy is a regulation sized football of silver, mounted on a highly polished mahogany base, upon which is displayed a silver shield carrying the name of the winner and other inscriptions.

Exhibitors Box-Office Reports

Names of the theatre owners are omitted by agreement in accordance with the wishes of the average exhibitor and in the belief that reports published over the signature of the exhibitor reporting, is a dangerous practice.

Only reports received on specially prepared blanks furnished by us will be accepted for use in this department. Exhibitors who value this reporting service are urged to ask for these blanks.

Title of Picture.	Population of Town.	Location.	Class of Patronage.	Weather.	Box Office Value.	Check-up Percentage from other Reports.
FAMOUS PLAYERS						
Ancient Highway, The	200616	Ga.	1st run	Cold	Good	57
	401158	Ohio	1st run	Cold	Fair	—
	250000	Texas	General	Cold	Fair	—
Best People, The	401158	Ohio	1st run	St'my	Fair	49
	400000	Wash.	1st run	Clear	Fair	—
Flower of Night, The	120000	Fla.	1st run	Clear	Good	52
	150000	Iowa	General	Clear	Fair	—
Golden Princess, The	772897	Mo.	1st run	Clear	Fair	51
	401158	Ohio	1st run	Clear	Fair	—
	200000	Texas	General	Clear	Fair	—
	250000	Texas	1st run	Clear	Good	—
Irish Luck	506676	Cal.	1st run	Clear	Good	—
King on Main Street, The	120000	Fla.	1st run	Clear	Big	66
	401158	Ohio	1st run	Clear	Fair	—
	250000	Texas	1st run	Clear	Good	—
Man Who Found Himself, The	505875	N. Y.	1st run	Cold	Good	57
Not So Long Ago	250000	Texas	1st run	Clear	Fair	51
Stage Struck	120000	Fla.	General	Clear	Good	70
	200616	Ga.	1st run	Clear	Fair	—
	314194	Ind.	1st run	Snow	Good	—
	792296	Md.	1st run	Clear	Good	—
	772897	Mo.	1st run	Cold	Big	—
	401158	Ohio	1st run	Rainy	Good	—
	200250	Tenn.	General	Cold	Good	—
F. B. O.						
After the Ball	96071	Pa.	General	Clear	Good	72
Fools in the Dark	96071	Pa.	General	Cold	Fair	75
Girl of the Limberlost, The	96071	Pa.	General	Clear	Good	81
His Forgotten Wife	96071	Pa.	Mixed	Cold	Fair	72
Lets Go Gallagher	200616	Ga.	1st run	Clear	Good	—
Ridin' the Wind	792296	Md.	1st run	Clear	Big	74
Scar Hanon	110000	Pa.	1st run	Clear	Fair	63
Trigger Fingers	110000	Pa.	1st run	Clear	Fair	61
White Sin, The	110000	Pa.	1st run	Cold	Fair	75
FIRST NATIONAL						
Classified	506676	Cal.	1st run	Clear	Fair	70
	120000	Fla.	General	Clear	Good	—
Clothes Make the Pirate	314194	Ind.	1st run	Cold	Good	—
Dark Angel, The	401158	Ohio	1st run	Cold	Good	76
Fine Clothes	505875	N. Y.	1st run	Clear	Good	57
Graustark	792296	Md.	1st run	Clear	Big	78
Half Way Girl, The	400000	Wash.	1st run	Clear	Good	65
Lost World, The	120000	Fla.	General	Clear	Big	82
	796296	Md.	1st run	Clear	Good	—
	500250	N. J.	1st run	St'my	Fair	—
	500000	N. Y.	1st run	Clear	Big	—
New Commandment, The	150000	Iowa	General	Clear	Fair	—
Scarlet West, The	796296	Md.	1st run	Cold	Good	56
We Moderns	120000	Fla.	1st run	Clear	Good	63
	772897	Mo.	1st run	Cold	Fair	—
	500250	N. J.	1st run	Clear	Fair	—
What Fools Men	400000	Wash.	1st run	Clear	Fair	55
Why Women Love	120000	Fla.	1st run	Rainy	Good	66
	200616	Ga.	1st run	Cold	Fair	66
FOX						
Best Bad Man, The	500000	N. Y.	1st run	Clear	Good	—
East Lynne	401158	Ohio	1st run	Clear	Fair	—
Everlasting Whisper, The	792296	Md.	1st run	Clear	Good	70
	400000	Wash.	1st run	Clear	Good	—
Fighting Heart, The	500250	N. J.	1st run	Cold	Fair	—
Iron Horse, The	401158	Ohio	1st run	Cold	Good	83
Kentucky Pride	250000	Texas	1st run	Cold	Good	59
Lucky Horseshoe, The	35000	Pa.	General	Cold	Big	55
Thunder Mountain	993678	Mich.	1st run	Cold	Good	—
	200000	Texas	General	Cold	Fair	—
Timber Wolf, The	35000	Pa.	General	Cold	Good	—
Wheel, The	150000	Iowa	General	Clear	Fair	—

Title of Picture.	Population of Town.	Location.	Class of Patronage.	Weather.	Box Office Value.	Check-up Percentage from other Reports.
METRO-GOLDWYN-MAYER						
Circle, The	796296	Md.	1st run	Cold	Good	—
Go West	772897	Mo.	1st run	Clear	Big	—
	200000	Texas	General	Cold	Big	—
Lights of Old Broadway, The	256491	Colo.	General	Clear	Good	74
	200616	Ga.	1st run	Clear	Good	—
Little Robinson Crusoe	96071	Pa.	General	Cold	Good	78
Merry Widow, The (2d wk)	256491	Colo.	General	Clear	Big	—
	993678	Mich.	1st run	Cold	Big	—
	505875	N. Y.	1st run	Cold	Big	—
Old Clothes	500250	N. J.	1st run	Clear	Good	—
	505875	N. Y.	1st run	Clear	Good	—
Pleasure Mad	110000	Pa.	1st run	Clear	Good	78
Pretty Ladies	256491	Colo.	General	Clear	Good	55
	796296	Md.	1st run	Cold	Good	55
Romola	500000	N. Y.	1st run	Clear	Fair	70
Seven Chances	250000	Texas	General	Cold	Poor	77
Sherlock Jr	110000	Pa.	1st run	Clear	Fair	68
Strangers of the Night	96071	Pa.	General	Cold	Poor	78
Sun Up	792296	Md.	1st run	Cold	Fair	44
Thy Name Is Woman	96071	Pa.	General	Clear	Fair	73
Tower of Lies, The	250000	Texas	1st run	Clear	Good	65
PATHE						
Freshman, The (2d wk)	796296	Md.	1st run	Clear	Big	94
	796296	Md.	1st run	Cold	Big	—
PRODUCERS DIST. CORP.						
Coming of Amos, The	506676	Cal.	1st run	Clear	Good	55
Madame Behave	256491	Colo.	General	Clear	Good	—
Road to Yesterday, The	500250	N. J.	1st run	Clear	Fair	—
	250000	Texas	General	Clear	Fair	—
Seven Days	400000	Wash.	1st run	Clear	Good	74
STATE RIGHTS						
Some Punkins	500250	N. J.	1st run	Cold	Poor	—
Unchastened Woman, The	401158	Ohio	1st run	Clear	Fair	—
Wandering Footsteps	400000	Wash.	1st run	Snow	Fair	—
With This Ring	772897	Mo.	1st run	Clear	Fair	—
UNITED ARTISTS						
Don Q	401158	Ohio	1st run	Clear	Good	87
Eagle, The	500250	N. J.	1st run	Rainy	Good	—
	250000	Texas	General	Clear	Good	—
Gold Rush, The	450000	Mo.	1st run	Clear	Big	82
(2d wk)	400000	Wash.	1st run	Cold	Good	—
Little Annie Rooney	200000	Texas	General	Clear	Big	71
UNIVERSAL						
Bustin' Through	796296	Md.	1st run	Cold	Good	70
Calgary Stampede, The	450000	Mo.	1st run	Clear	Good	76
Call of Courage, The	200616	Ga.	1st run	Rainy	Good	—
Goose Woman, The	505875	N. Y.	1st run	Clear	Good	73
Phantom of the Opera, The	150000	Iowa	General	Clear	Good	89
	200000	Texas	General	Clear	Good	—
(2d wk)	250000	Texas	1st run	Clear	Big	—
Storm Breaker, The	506676	Cal.	1st run	Clear	Good	—
	500000	N. Y.	1st run	Clear	Fair	—
Where Was I?	314194	Ind.	1st run	Clear	Good	66
	401158	Ohio	1st run	Cold	Fair	—
WARNER BROS.						
Below the Line	256491	Colo.	General	Snow	Good	59
	500250	N. J.	1st run	Clear	Poor	—
Bobbed Hair	792296	Md.	1st run	Clear	Good	—
Man On The Box, The	500000	N. Y.	1st run	Clear	Good	65
Red Hot Tires	796296	Md.	1st run	Clear	Good	—
	401158	Ohio	1st run	Clear	Good	—
Rose of the World, The	200000	Texas	General	Cold	Fair	—
Satan in Sables	250000	Texas	General	Clear	Poor	—

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents.

Wanted

OPERATOR AND ELECTRICIAN with 9 years' experience; married man; wants steady job; will go anywhere. Operator, Box 282, Mason City, Iowa.

AT LIBERTY. — Scenic artist with extensive experience in prologue and high class presentation work; will go anywhere. Milo B. Denny, "Den," 1364 Third Ave. W., Cedar Rapids, Iowa.

ORGANIST.—Young man; very successful record; large library; conservatory education; any make organ, but prefer unit; tricks and imitations; song slides if wanted; theatre and organ must be good; available short notice. C. Clarence, 309 S. Dithridge St., Pittsburgh, Pa.

YOUNG MAN, thoroughly capable, with broad experience about exhibition end of business, desires position as manager of motion picture house somewhere in the middle west or west coast preferred. Box 550, Motion Picture News, New York City.

WANTED.— To buy or lease theatre; one with stage preferred; in city of not less than 5,000. Address, Box 520, Motion Picture News, New York City.

FEATURE ORGANIST wishes steady position; first run theatre; 10 years' experience; 4 years, organ factory; play any make organ; complete library for perfect musical accompaniment; prefer position both playing and organ maintenance; not an "organ jazzer;" expect fair salary if you are looking for an organist who understands your musical needs. Wire or write, Frank C. Howard, Rialto Theatre, Pueblo, Colo.

ORGANIST.—Experienced. References. Minimum, $60 six (6) days. Worth investigating. Now employed. Box 390, Motion Picture News, New York City.

THEATRE MANAGER AVAILABLE.— 35 years of age; 14 years in business, both in United States and Canada; 9 years in present theatre as manager; best of references; or would lease or buy; mention size theatre; what have you to offer? New England preferred. Box 540, Motion Picture News, New York City.

WELL KNOWN PICTURE THEATRE MUSICAL DIRECTOR of national reputation is contemplating new connection by the new year; has been for years featured attraction in some of the finest theatres in America; exceptional references from some of the most successful and largest theatre owners in United States; will consider offers from the highest class moving picture theatres only; if you are looking for a permanent box office attraction, wire or write Box 5, Motion Picture News, Security Bldg., Hollywood, Calif.

HIGH CLASS CARTOONIST, artist and camera man; must be experienced in Bray and other popular systems of animation; write fully first letter for immediate connection. National Film Studios, 311 So. Sarah St., St. Louis, Mo.

YOUNG MAN with considerable experience in various phases of the picture industry, extending from coast to coast, would like to associate with reputable producing organization; recent connection afforded opportunity to visit over 3,000 theatres to study conditions, obtain exhibitors' reports on pictures and exploitation ideas, together with previous experience around studio. Box 560, Motion Picture News, New York City.

For Sale

MOTION PICTURE SUPPLIES.— December preinventory sale of used motion picture machines, theatre supplies, frames, etc.; send for bargain list. Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo.

FOR SALE

700 Haywood-Wakefield Veneer Theatre Chairs. Used less than 90 days. William J. Dunn, Academy Bldg., Fall River, Mass.



The glitter and romantic appeal of "The Merry Widow" (Metro-Goldwyn-Mayer) has been exceptionally well conveyed in the newspaper displays used by first-run theatres. The ads were used by: Peoples, Portland, Ore.; Roosevelt, Chicago; Arcade, Jacksonville; Des Moines, Des Moines; Bijou, New Haven; Stillman, Cleveland; Royal, Wilmington, N. C.; Garrick, Minneapolis; Sun, Omaha; Loew's Valentine, Toledo.

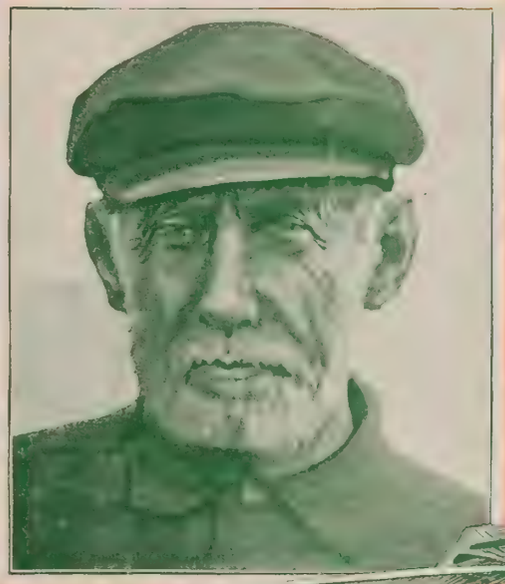
See real heroes in the very act of doing their heroic deeds!

The AMUNDSEN POLAR FLIGHT

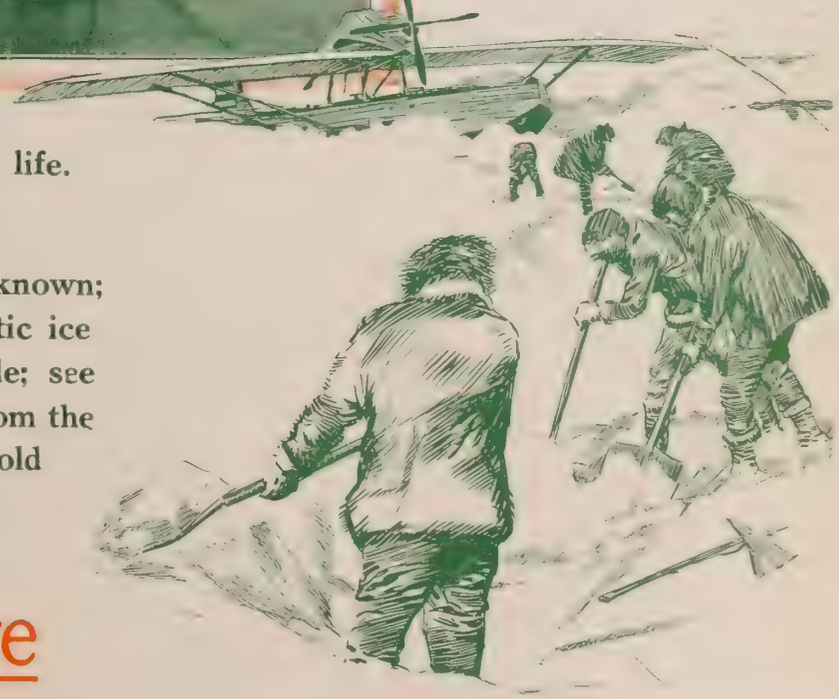
The Authentic Motion Picture Log of the Amundsen-Ellsworth Expedition -- the first attempt to reach the North Pole by Airplane.



BEFORE THE FLIGHT
A HUSKY, HEALTHY,
POWERFUL MAN



AND THEN-
HIS FACE TELLS IT S
OWN STORY



You have read of terrible struggles for life.
See one!

See six men fly into the terrors of the unknown; see them dart over vast reaches of Arctic ice where to land their planes is impossible; see them forced to alight only 134 miles from the pole; see them struggle with starvation, cold and ice in their effort to escape.
The thrills of a thousand dramas.

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TRADE MARK

The GREEN ARCHER

WITH Allene Ray AND Walter Miller



As great a mystery as any Sherlock Holmes ever had to solve.

A heartless, cruel, criminal millionaire brings a castle from England, stone by stone, and erects it on the Hudson.

Does he also import the ghost of the ancient archer who haunted the historic structure in England? How else can be explained the mysterious figure which stalks the corridors at night, a deadly menace to the oppressor?

Is the charming girl who lives near by, the Green Archer? Is it her father? Is it her father's friend? Is it the handsome captain of the state troopers who is in love with the girl?

As a feature it would be great. As a serial it is a sensational, surprising triumph.

Directed by Spencer Bennet

Scenario by Frank Leon Smith

From the book by Edgar Wallace

Pathéserial

TRADE MARK

Paramount's Attractions for 1926

BOX-OFFICE attractions, whether for fall and winter or for spring and summer, is the backbone of the Paramount policy for the pictures it will release during the spring and summer of 1926, according to an advance announcement by Famous Players-Lasky Corporation.

Company executives express their conviction that the pictures comprising the new season's schedules are greater by far than anything the company released during the fall and winter.

That the exhibitor may be assured pictures that will build spring and summer patronage, Paramount announced that in addition to these box office assets, more is being put into this group of attractions than has been put into "all the fall and winter pictures ever released."

Each picture will be released, says the announcement, under an extremely suitable box office title, a title lending itself to unlimited potential exploitation possibilities. Each title will suggest to the exhibitor an infinite number of tie-ups, stunts and other advertising, and promotional activities.

The spring and summer pictures, according to Paramount, have been made with the thought in mind that every group of attractions must contain every element essential to unanimous approval of the motion picture public, as well as the potential fans, thousands of whom yield each year to the influence of the screen through the presentation of outstanding successes which conform to their desires and demands for entertainment.



Adolph Zukor, president of Paramount.

In the spring and summer schedule, the motion picture public, and the potential patrons, will find the spectacular, melodrama, comedy, drama, romance, thrills, beauty, stories of the war, of society and many other elements which make a successful appeal to the public. Each picture will represent a combination of several of these elements of appeal.

Thirty attractions, "each cast with the drawing artists of the screen, each from a story by a famous author, each based on an idea saleable to the public, each worthy of a long run, comprise the new schedule, release of which begins on February 1," according to the Paramount announcement.

In this connection, the announcement says: "The selection of stories, of new ideas, of casts, of directors of this group is being followed up by the most elaborate and painstaking production work in the history of motion pictures. The slogan is: 'Make it bigger, make it better and forget the season of the year.'

"Exhibitors will do well to analyze this product, to study the box office names in Paramount's stock company, to check up the history of actual delivery of promises that characterizes Paramount above all others.

"These pictures will go to the exhibitor strengthened by a forceful advertising and publicity campaign reaching into every nook and corner of the United States. Already the country has heard 'The Vanishing American,' 'The Wanderer,' 'The Grand Duchess and the Waiter' and others of the next group praised in glowing terms. These are the type of showman's pictures and specials which the theatre owner will receive to assist him in maintaining a steady patronage through the months generally considered dull from the standpoint of in-door entertainment.

"It will be evident to all on analysis," continues the announcement, "that the pictures comprising the new group are individual, each one of them big, each one of them a special in the highest sense of the term. The releasing in the spring and summer of pictures that have less in them of box office power than those released in the fall and winter is a poor policy. It belongs to the past.

"In the motion picture business today there can be no seasonal division of production effort. Program pictures will not do the trick. The public wants big stuff and wants it all the time."



George W. Weeks, in charge of Distribution for Paramount



Jesse L. Lasky, vice-president in charge of Production of Paramount.



Sidney R. Kent, General Manager, Paramount.

Summary of the Paramount Thirty

IN the summary of the new season's program which follows, Paramount is offering exhibitors an innovation which makes it invaluable for them to file these pages for reference when play dates are set in. The exploitation ideas presented in this summary will be supplemented in the individual press sheets and in the Showman's Manual.

Seven great attractions, says the Paramount announcement, will be released in February. One is spectacle, one a melodrama and another an epic of the American Indian. In four of these subjects runs a vein of highly pleasing comedy—something different in screen humor.

"THE WANDERER"—February 1

Director Raoul Walsh's masterpiece. A production built in a background of beauty and sumptuousness. The cast is composed of such noted players as the following: Greta Nissen as Tisha, the temptress; William Collier, Jr., as Jether, the prodigal; Ernest Torrence as Tola, the evil one; Wallace Beery, Pharis, the roistering sea captain; Tyrone Power, Jesse, the patriarch; Kathlyn Hill, Naomi, the innocent; Kathlyn Williams, Huldah, the mother; and George Rigas, Gaal, the black heart.

THE STORY—Jether, a dreamer, pleads for and is given his inheritance from his rich father. He follows Tisha, the temptress to the city of Babylon, where through wastefulness, he loses his fortune. Tisha thereafter refuses him as her suitor and, broken in spirit, he wanders in the wilderness, feeding with swine. Finally he turns



Gloria Swanson, Paramount Star.

toward home where he is received by his loving mother and eventually his stern father who relents and orders that the fatted calf be killed.

"THE SONG AND DANCE MAN"—February 8

There are tears and laughs in this George M. Cohan comedy which had a successful run on Broadway last year. Direction was entrusted to Herbert Brenon, who made "Peter Pan," "A Kiss for Cinderella," "The Street of Forgotten Men," and other attractions. Tom Moore repeats on his excellent portrayal in "Manhandled." Bessie Love again struts the Charleston as she did in "The King on Main Street," Harrison Ford is another popular player who is featured. Then there are Norman Trevor, Josephine Drake, George Nash, William B. Nash and Helen Lindroth.

THE STORY—It sets forth the trials and tribulations of a song and dance man. "Hap" Farrell meets a girl friend of his boyhood days who is a trouper. Together they try to break into big time. They fail. "Hap," without funds and desperate, holds up two men. They give the two another chance. "Hap" proves to be the worst of hams and is persuaded to return home. After building up a successful business and practicing for three years his songs and dances he returns to Broadway, there to see his girl friend's great night of triumph. He finds, too, that the girl is in love with the man who had given both their chance three years previously. Disheartened, he gives up his business and returns to the tank towns as a ham song and dance man.

"THE GRAND DUCHESS AND THE "WAITER"—February 8

Another production directed by Malcolm St. Clair, who made "Are Parents People–" "The Trouble With Wives" and "A Woman of the World. It is an original comedy by Alfred Savior, who wrote "Bluebeard's Eighth Wife." The picture brings Adolphe Menjou and Florence Vidor to the screen in a combination of pleasing and humorous portrayals. Supporting them are Lawrence Grant, Andre de Beranger, Dot Farley, Barbara Pierce, Brandon Hurst and William Courtright.

THE STORY—A fast, frisky, gorgeously dressed comedy. A Paris millionaire be-

Pictures & People in Paramount Spring Group

Production	Director	Artists	Release Date
The Wanderer	Raoul Walsh	Ernest Torrence... Great Nissen William Collier, Jr. Kathlyn Williams Tyrone Power	Feb. 1
The Grand Duchess and the Waiter	Mal St. Clair	Adolphe Menjou... Florence Vidor	Feb. 8
The Song and Dance Man	Herbert Brenon	Tom Moore... Bessie Love Harrison Ford	Feb. 8
The Vanishing American	George B. Seitz	Richard Dix... Lois Wilson Noah Beery	Feb. 15
Behind the Front	Edward Sutherland	Mary Brian... Wallace Beery Raymond Hatton	Feb. 22
Moana	Robert Flaherty	.....	Feb. 22
The Blind Goddess	Victor Fleming	Special Cast	Mar. 1
For Heaven's Sake	.....	Harold Lloyd	Mar. 1
Dancing Mothers	Herbert Brenon	Conway Tearle... Alice Joyce Clara Bow Donald Keith	Mar. 8
Sea Horses	Allan Dwan	Jack Holt... Florence Vidor George Bancroft	Mar. 15
The Peacock Parade	Raoul Walsh	Pola Negri	Mar. 15
Miss Brewster's Millions	Clarence Badger	Bebe Daniels... Ford Sterling	Mar. 22
A Florida Romance (Tentative)	Victor Heerman	Thomas Meighan... Lila Lee	Mar. 22
Cross My Heart (Tentative)	Gregory La Cava	Richard Dix... Lois Wilson	Mar. 29
Untamed	Frank Tuttle	Gloria Swanson... Lawrence Gray	April 5
Wild Geese (Tentative)	William de Mille	.....	April 5
I'll See You Tonight	William Wellman	Adolphe Menjou... Arlette Marchal	April 12
That's My Baby	.....	Douglas McLean	April 12
Desert Gold	George B. Seitz	Jack Holt... Billie Dove Noah Beery	April 19
Fresh Paint	.....	Raymond Griffith	April 29
Volcano	William K. Howard	Bebe Daniels... Ricardo Cortez Wallace Beery	April 26
The Rainmaker	Allan Dwan	Bessie Love	May 3
It's the Old Army Game	.....	W. C. Fields... Clara Bow	May 10
The Palm Beach Girl	Edward Sutherland	Bebe Daniels	May 17
The Secret Spring	Leonce Perret	.....	May 24
Take A Chance	Gregory La Cava	Richard Dix	May 31
Crossroads of the World	.....	Pola Negri	June 7
The Deer Drive	.....	.....	June 14
Grass	.....	.....	June 21
The Lucky Lady	Raoul Walsh	Greta Nissen... William Collier, Jr. Lionel Barrymore	June 28

Lloyd Star of "For Heaven's Sake"

comes infatuated with a grand duchess. Ignored in his efforts to meet her, he becomes a floor-waiter in the suite which the royal guests occupy. He fails miserably in this job and the grand duchess, to punish him, makes him a member of her cortege, and assigns him to very menial labor. The duchess, however, finally falls in love with him but is forced to repulse him when others of the royal party find her in the waiter's arms after she has swooned. Months later while despondently searching for her the waiter finds her the proprietor of an humble inn and they are reunited.

"THE VANISHING AMERICAN"—February 15

This is an epic romance of the Indian. It's long-run calibre has placed George B. Seitz among the foremost directors of the screen. Scenically it is regarded as one of the most beautiful pictures ever made. Highest praise has been accorded it by New York, San Francisco and Charlotte newspapers. Zane Grey wrote this historical and modern story of the Indian, and for the principals of the cast Paramount chose Richard Dix, Lois Wilson, Noah Beery, and Malcolm MacGregor. Supporting them are George Magrill, Bert Woodruff, Guy Oliver, Shannon Day, Charles Crockett, Charles Stevens, Bruce Gordon, Richard Howard, John Webb Dillon, Bernard Siegel and Joe Ryan.

THE STORY—The early sequences, taken against a magnificent scenic background, have as their theme the survival of the fittest. In chronological order the rise and fall of the various tribes of Indians is depicted. First the aborigines, then the cliff dwellers down to the Redman of today. The modern story tells of the persecution of the Indian, his submission to what seems to be his fate, his patriotism for America, his enlistment to fight in the world war. He returns from the war to find his people still persecuted, there follows an uprising in which the last of the great Indian chiefs is shot. As he dies in the arms of the white girl whom he loves he speaks his last message to his people: "Through a cloud—I see—my people coming home."

"BEHIND THE FRONT"—February 22

Here is a new kind of comedy with New York society and the war for atmosphere. It is an adaptation of Hugh Wiley's Saturday Evening Post story, "Spoils of War." Edward Sutherland directed it. Wallace Beery and Raymond Hatton are two members of the cast who will keep spectators in an uproar, and they will like Mary Brian.



Pola Negri, Paramount star.

THE STORY—The war with a comedy slant. No killing, blood or anything unpleasant. Many comedy gags injected into plot. It is the story of a millionaire and his valet, their hesitancy in enlisting in the army during the world war, their humorous experiences behind the lines and in Paris, their rivalry for a French manicure girl, their efforts to be heroes, their subsequent incarceration for being absent without leave, their decoration for gallantry and their meeting of the girl they both love who greets them with, "Meet my husband."

"THE BLIND GODDESS"—March 1

This story by Arthur Train ran in the Designer and cost that magazine $50,000. Scribners will publish it in book form this winter. James Cruze, a master in handling big situations, will direct. Only two important members of the cast have been chosen thus far. They are Dolores Costello, who has the leading role in "Mannequin," and Tully Marshall.

THE STORY—This is a strong drama of the "Manslaughter" type, but much bigger in scope and power. It tells of the thrilling romance of a young lawyer who becomes public prosecutor in New York and believes he is engaged in fighting for the right while all the time he is a tool in the hands of the most unscrupulous gang. There comes a time when he is forced to choose between his duty and the love of a girl under circumstances that seem to spell the end of his career.

"THE LUCKY LADY"—February 22

Robert E. Sherwood, editor of Life and famous motion picture critic, and Bertram Bloch collaborated in writing this story, a gay comedy of love and marriage with William Collier, Jr., and Greta Nissen, the combination whose love scenes in "The Wanderer" were a highlight of that attraction. With them in the cast are Lionel Barrymore, Marc MacDermott, Mme. Daumery and So Jin. Raoul Walsh, who made a great picture of "The Wanderer," is handling the megaphone on "The Lucky Lady."

THE STORY—A tale of a beauty who lavished her charms upon one man for revenge and upon another for love. It happens in a mythical kingdom where a lovely princess is chafing against the restraint of a convent. She sneaks away, meets a young American, flirts with him and falls in love. At the same time she poses as an alluring vampire and flirts with the wild-living nobleman whom she is supposed to marry but does not love. The prime minister, fearing for the marriage plans of the nobleman and the princess, banishes the young American and the vampire, who is really the princess. The two journey to America and live happily ever afterwards.

"FOR HEAVEN'S SAKE"—March 1

Harold Lloyd's first under his contract with Paramount. A typical Lloyd comedy which has been in production nearly four months. Reported to have as many laughs as in "The Freshman." Sam Taylor who has handled the megaphone on many Lloyd productions, is directing the star's latest leading woman.

THE STORY—Lloyd is returning to the carefree boy character which won him so many million friends in "A Sailor Made Man." The story will bring him into the slums of a great city, and eventually as a rescue worker in a famous mission.

"DANCING MOTHERS"—March 8

A successful stage play by Edgar Selwyn and Edmund Goulding, which is confidently expected by Paramount officials to make an even greater picture. In "Dancing Mothers," Herbert Brenon, the director, will have



Scenes from two of Paramount's trump cards for Spring. At left are two important episodes from "The Vanishing American." Two scenes from "The Wanderer," are shown at the right.

Popular Players in "Sea Horses"



Harold Lloyd, Paramount star.

an opportunity to add another to his long list of box office attractions. The cast of the picture, which is filled with contrasting scenes of heart interest and colorful depiction of gay life, should receive the stamp of approval of all exhibitors. There are Conway Tearle, Alice Joyce, and William Collier, Jr.

THE STORY—A modern up-to-date analysis of family life. A dramatic offering. It is the story of a philandering husband, an insulting daughter and a faithful, tolerant mother who rebels and turns butterfly. A family squabble ensues when the mother falls in love with the daughter's suitor. Despite the protests of her family, and the willingness of the young bachelor to give her up, the mother refuses to return to a life of sacrifice and devotion, and leaves her husband and daughter.

"SEA HORSES"—March 15

A magazine serial and a best seller which Allan Dwan will direct. This adventure and love story by Francis Brett Young will have in its cast such popular players as Jack Holt, Florence Vidor, Noah Beery, George Bancroft, William Powell and Lawrence Gray. It is a story which critics everywhere have praised.

THE STORY—A young American captain aids a beautiful English girl to find her Italian husband, who has abandoned her and her child, in an evil African port. Her efforts at reconcilliation refused, she returns to the captain who loves her. The child is kidnapped by the father. There is a terrific fight. The captain and mother and child escape and the dissolute husband is wiped out in a tropical storm.

"THE PEACOCK PARADE"—March 15

Here is your style show for your pre-Easter season, with Pola Negri, a big supporting cast and 100 beautiful girls and gowns. In addition to the style show, this picture will offer theatre goers a story replete in romantic comedy and drama. Raoul Walsh will direct, and in a picture of this type, with its gorgeous settings, Walsh has no equal. "The Wanderer" was exemplary of this. The story will be written by a well known writer from an idea suggested by Monte M. Katterjohn.

THE STORY—There will be drama, but as a whole the picture will be a gay, sophisticated society comedy in which Pola Negri will dazzle you in beautiful gowns. She will be surrounded by gayety and mirth.

"MISS BREWSTER'S MILLIONS"—March 22

A George Barr McCutcheon comedy idea in reverse English. A society comedy with Bebe Daniels romping through the scenes. Ford Sterling, a fine comedian who has just signed a long term contract with Paramount, is in the cast. Clarence Badger, who made Raymond Griffith's "Paths to Paradise" and is now directing that star in "Hands Up:" will handle the megaphone.

THE STORY—A beautiful girl loves Paris gowns but wears hand-me-downs. She wants to associate with millionaires but she must be satisfied with the waitress' chatter at Childs. Then, a distant relative dies and leaves her a million. A second relative, estranged from the first, leaves the girl $7,000,000 providing she spends the million she inherited from the first relative in a year. The remainder of the picture is filled with



Thomas Meighan, Paramount star.

gags with Bebe dressed to kill and out for a thrill. New York society, Fifth avenue, the Ritz, fashion shops, limousines, yachts, millionaires and Monte Carlo.

"A FLORIDA ROMANCE" (Tentative Title)—March 22

You've heard of the new Klondike—the real estate boom in Florida. Here it is with Thomas Meighan as the star. It is also the story of a baseball training camp. Ring Lardner, famed humorist who knows baseball forward and backward, wrote the story. Directing the picture will be Victor Heerman, who handled the megaphone on Meighan's newest attraction, "Irish Luck." Lila Lee has been chosen as the star's leading woman.

THE STORY—An old baseball player, released when he fails to get in condition at the Florida training camp, stumbles into a real estate deal, turns over several pieces of property and skyrockets it to prosperity. He invests for other players and their quick fortunes wreck the team. The tide turns, members of the team seek reinstatement and the old player is left holding the bag on a big venture. There are hectic moments before he succeeds. There is plenty of opportunity for comedy and action.



Harrison Ford, Norman Trevor, Bessie Love and Tom Moore in scenes from "The Song and Dance Man," a screen version of the George M. Cohan stage success produced by Paramount.

Directors Of Paramount Productions



Top row, from left to right; Robert Flaherty, George B. Seitz, Gregory La Cava, Raoul Walsh. Middle row: Herbert Brenon, Frank Tuttle, Victor Fleming, Willis Goldbeck, James Cruze. Bottom row: Irvin Willat, William K. Howard, William de Mille, Victor Heerman, Allan Dwan.

"Untamed," a Gloria Swanson Vehicle



Betty Bronson, Paramount star.

"CROSS MY HEART"—March 29

Richard Dix as a virile, American athletic youth in a fast moving comedy of the type of "Too Many Kisses," "The Shock Punch" and "Womanhandled." Lois Wilson plays opposite him. Gregory La Cava, maker of "Womanhandled" and the man who handled the gag and stunt stuff in "The Lucky Devil," will direct. This picture will be an adaptation of the famous stage farce, "The Man from Mexico," by H. A. Du Souchet.

THE STORY—A New York man-about-town, who is not in the good graces of his wealthy fiancee's parents, pledges to travel the straight and narrow path. No sooner is the pledge made than he is sent to jail for 30 days. To keep his fiancee and her parents in ignorance, he tells them of a trip to Mexico. The amusing incidents which follow and which end in a wild chase over New York on his wedding morning combine in making a farce that will jar a grouch loose from any person.

"VOLCANO"—April 26

A melodrama adapted from Lawrence Eyre's stage play, "Martinique." Directed by William K. Howard, who made such pictures as "The Thundering Herd," "The Border Legion" and "Light of Western Stars." In the cast are such favorites as Bebe Daniels, Ricardo Cortez, Wallace Beery, Arthur Edmund Carew, Dale Fuller, Eulalie Jensen. With them in the cast are Brandon Hurst, Marjorie Gay, Robert Perry, Snitz Edwards, Emily Barrye, Bowditch "smoke" Turner, Edith Yorke, Evelyn Sherman and Madame Comont.

THE STORY—A love melodrama of the tropical West Indian island of Martinique. A Parisian girl, born with the blue blood running in her veins, goes to Martinique where she is disowned by a snobbish mother. She is cast into the underworld to fight a battle between true and false love. The elements of the tropics and the hand of fate, however, combine in vindicating the girl and bringing her true love.

"UNTAMED"—April 5

Fannie Hurst, author of "Humoresque" and Liberty's $50,000 prize story, "Mannequin," is writing this story for Gloria Swanson. The story will offer this popular star an opportunity to display her extraordinary gift for impersonation, comedy and emotion. Likely Lawrence Gray, her leading man in "Stage Struck," will assume that role in "Untamed." To direct her Miss Swanson has chosen Frank Tuttle, who is now completing "The American Venus." Townsend Martin will supervise production.

THE STORY—This will be a modern version of "The Taming of the Shrew," a story of an imperious, truculent, thoroughly spoiled, yet thoroughly lovable girl who becomes irrevocably "tamed."

"WILD GEESE"—April 5

The novel by Martha Ostenso which won the $13,500 prize awarded by Pictorial Review, Dodd, Mead & Company and Famous Players-Lasky Corporation for the best American novel of the year. It will be William De Mille's first spectacular special. No cast has been chosen. Martha Ostenso, yesterday an unknown Danish girl, today is acclaimed by critics and public the equal of the best contemporary fiction writers The story is running serially in Pictorial Review.

THE STORY—A beautiful, lovely girl—a school teacher—lives with a cruel, stingy



Richard Dix, Paramount star.

and tricky farmer in Dakota who has a strange influence over his wife. The girl seeks the source of this influence and one day when a handsome youth comes to the farm the girl learns that the boy's mother is the farmer's wife. The father was a childhood sweetheart who died before their marriage. This fact has incensed the farmer. Despite conditions the girl falls in love with the boy and the farmer resorts to every means to break up the romance. In a sweeping fire the farmer dies and happiness dawns upon the family.

"I'LL SEE YOU TONIGHT"—April 12

An Adolphe Menjou vehicle. Arlette Marchal, the French actress who has just arrived in America, is the first member of the supporting cast chosen. This Parisian beauty supported Gloria Swanson in "Madame Sans-Gene." William Wellman has been assigned to direct this picture, the original play for which was written by Herman Bahr and adapted for American consumption by Leo Ditrichstein.

THE STORY—A master pianist, a host of admiring beauties, an understanding wife, an escapade in a mountain bungalow with a student, exposure by her husband and the wife of the pianist and the subsequent things



Scenes from "The Grand Duchess and the Waiter," Paramount screen version of a stage play by Alfred Savoir. Adolphe Menjou and Florence Vidor have the featured roles.

"The Rainmaker," a May Release



Bebe Daniels, Paramount star.



Raymond Griffith, Paramount star.

that happen should provide an evening of hilarious entertainment for the public.

"THAT'S MY BABY"—April 12

This will be another Douglas McLean vehicle. More gags, more thrills, more speed, and therefore more laughs are promised. MacLean has made a long list of box office attractions and he will not disappoint with this picture. A big comedy cast will support the star in this story conceived by MacLean and his staff. Paramount's sales department selected the title.

THE STORY—A comedy of complications. Doug races by train for the hand of a pretty girl. A baby enters upon the scene and retards his progress. He is arrested on a charge of kidnapping. He locates a baby, but the wrong one. Then the right one is returned to him and with two babies to care for Doug faces many complications. Some of the funniest situations in pictures arises before Doug finally returns the right baby to its mother and wins the girl.

"DESERT GOLD"—April 19

George B. Seitz, the man who directed "The Vanishing American," has been assigned to direct this, another Zane Grey Western melodrama of thrills and excitement through which runs an appealing love theme. Lucien Hubbard will supervise the production. "Desert Gold" is one of Grey's most popular books. Grey is one of the widest read of contemporary authors with 1,000,000 copies of each of his novels being sold. Jack Holt and Billie Dove are first members of the cast chosen.

THE STORY—A young man disgraces his wealthy parents and a girl and flees to the desert where he finds gold. Years later this man's son flees from an Arizona gang of ruffians into the desert. There he finds a girl who is lost and who is the daughter of the girl with whom his father had become involved. Many exciting incidents ensue as they are pursued by the gang of ruffians. They, too, find the gold mine and eventually happiness.

"FRESH PAINT"—April 26

Another Raymond Griffith attraction. One of the best men in the field will be chosen to direct, although Griffith as usual will supervise, as he always does. His comedy unit is composed of expert writers and gag men. The star is now hard at work on "Hands Up!" and not until this is completed will full details of "Fresh Paint" be made known.

THE STORY—This will be a typical Griffith story and production—humor, gags, romance, de luxe production, fast action and original treatment.

"THE RAINMAKER"—May 3

A love drama with the race track, a Mexican cabaret as a background. It was written by Gerald Beaumont who is noted for his stories of the race track and the prize ring. Red Book Magazine published it as a serial under the title, "Heaven Bound," Allan Dwan has been chosen to direct and among the box office names in the cast are Bessie Love and William Collier, Jr.

THE STORY—A beautiful nurse at the bedside of a jockey with whom she is in love, falls asleep in his room and is driven from the hospital in disgrace. She drifts to Tia Juana where she dances in a Mexican cabaret. The jockey, recovered, starts in search of her. From one track to the other he goes until he finds her. A plague strikes the city. People die like flies. Rain will save them. At this point Beaumont has introduced one of the most unusual twists for his denouement.

"IT'S THE OLD ARMY GAME"—May 10
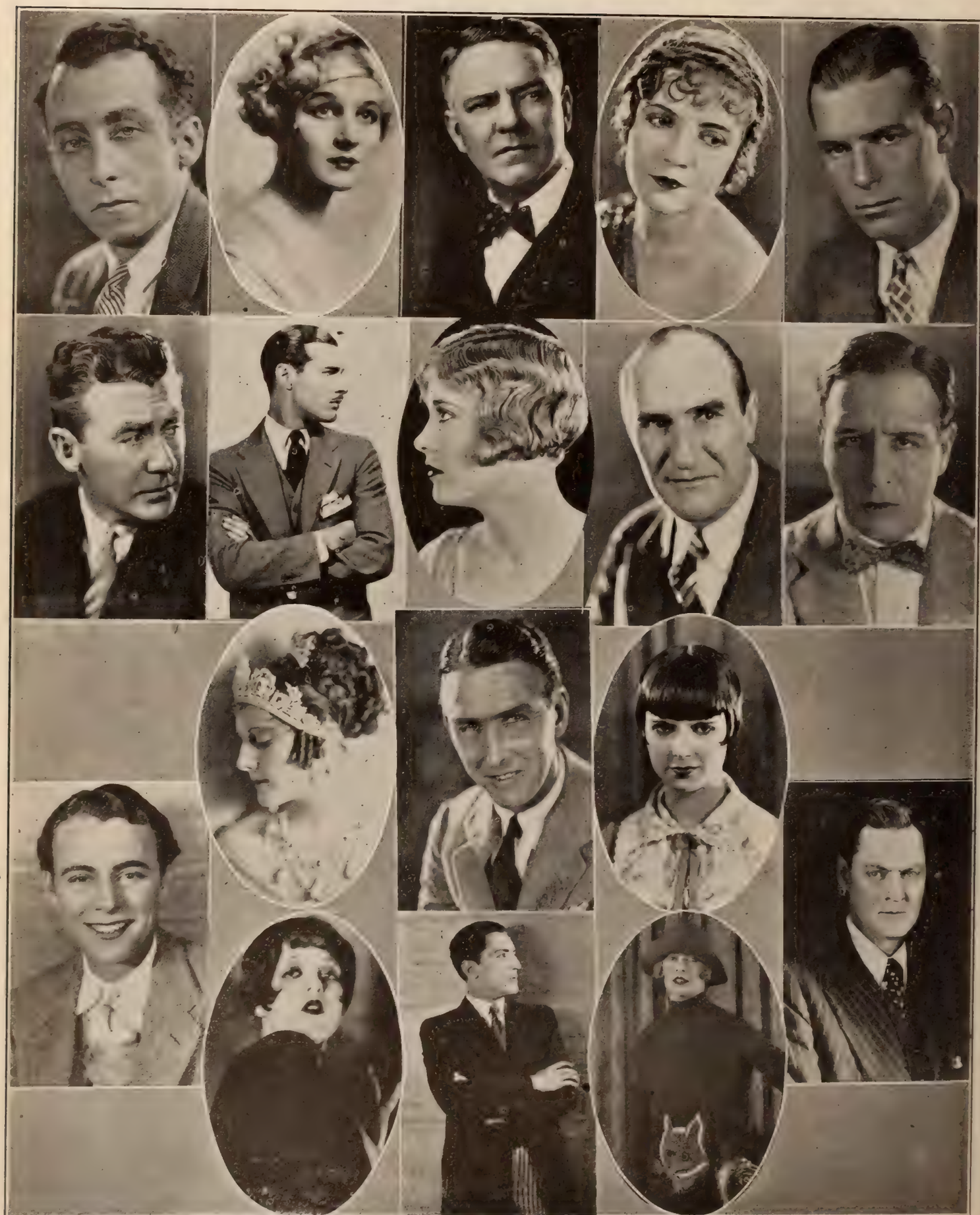
This will be a stellar vehicle for W. C. Fields, Paramount's newest star, whose comedy portrayals in "Sally of the Sawdust" and "That Royle Girl" have won for him a legion of fans throughout the country. On the stage Fields has been an outstanding comedian for several years. On the screen he is funnier than on the stage. When he entered pictures he made this comment: "I want to restore the old hokum, the old army game. My idea is to bring back slap stick two-dollared up." Tom Geraghty will supervise Fields' productions. Clara Bow will have the leading feminine role.

THE STORY—It will be written around his most famous characterizations, that of the genial, happy tramp of fortune, the medicine man who works the old shell game and makes them like it. This famous line of Fields gives an idea of the type of story: "Daughter, one word of advice as you enter into womanhood, the word that comes from long experience in the ups and downs of this gay, cruel world. Daughter, always remember, never give a sucker an even break."
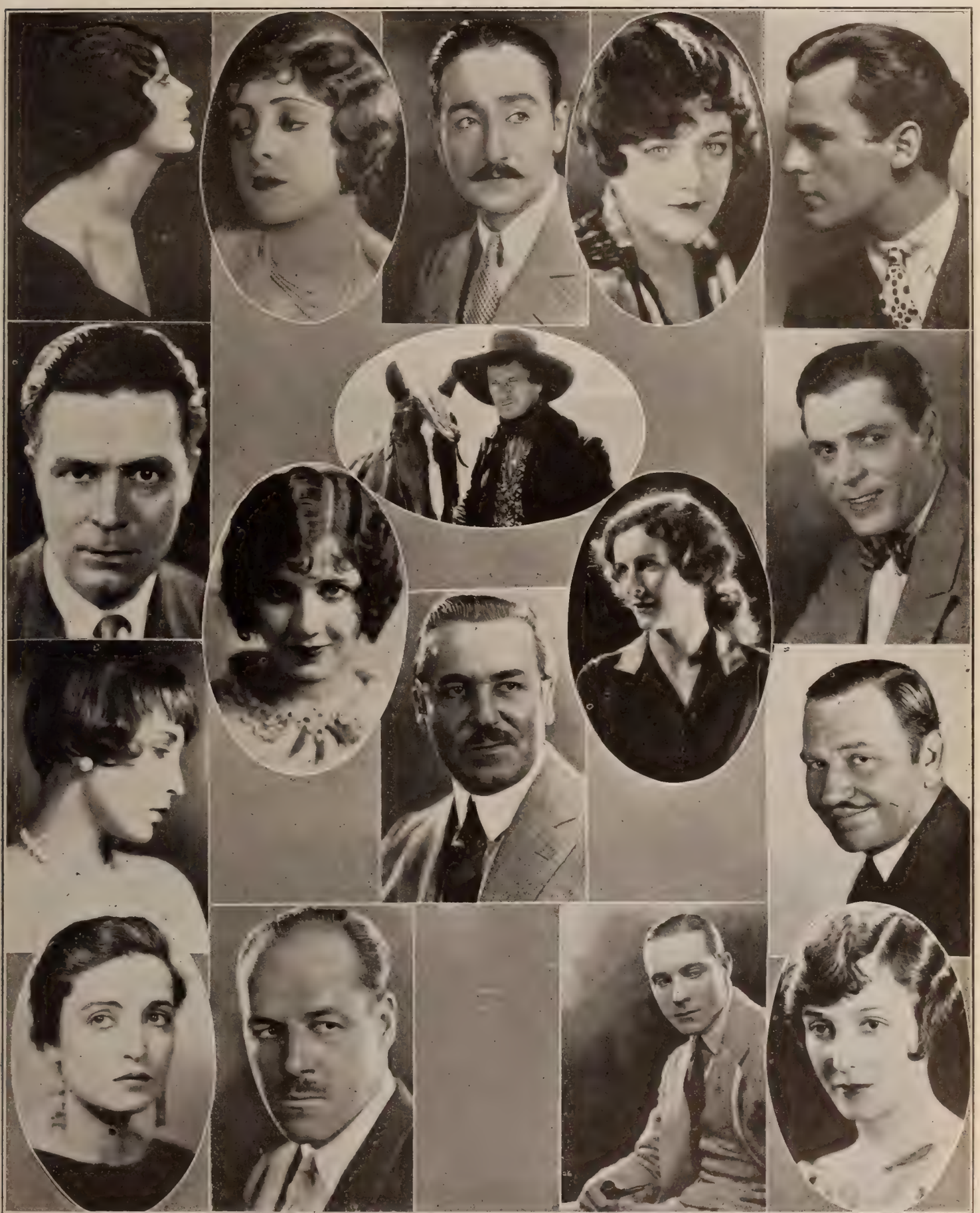


Bebe Daniels, Ricardo Cortez and Wallace Beery in scenes from "Volcano," produced by William K. Howard, for Paramount and listed for release in March.

Featured Players Appearing In



Top row, from left to right: Raymond Hatton, Greta Nissen, W. C. Fields, Lois Wilson, Lawrence Gray. Second row: Tom Moore, Richard Arlen, Esther Ralston, Ernest Torrence, Conway Tearle. Third row, Arlette Marshal, Percy Marmont, Louis e Brooks, Lionel Barrymore. Bottom row: William Collier, Jr., Clara Bow, George Rigas, Gertrude Astor.

Paramount Productions For Spring



Top row, from left to right: Lila Lee, Billie Dove, Adolphe Menjou, Mildred Davis, Neil Hamilton. Second row: Harrison Ford, Mary Brian, George Bancroft, Carol Dempster, Warner Baxter. Third row: Bessie Love, Noah Beery, Wallace Beery. Bottom row: Alice Joyce, Jack Holt, Ricardo Cortez, Florence Vidor.

New Negri Feature a June Offering

"THE PALM BEACH GIRL"—May 17

Bebe Daniels appearing in a fast frisky motorboat comedy written by Byron Morgan, the man who wrote Wally Reid's great automobile stories. Edward Sutherland, one of the best comedy directors in the business, will handle the megaphone. He made "A Regular Fellow" and is now at work on "Behind the Front."

THE STORY—A beautiful bored society belle eager for excitement and a he-man. An international motorboat race in which she enters, much to the horror of her aristocratic family. A race across the viaduct spanning the Florida Keys with the Havana Express. This race saves her love and happiness.

"TAKE A CHANCE"—May 31

A comedy starring Richard Dix, a favorite with exhibitors and the public. Gregory La Cava, who is now directing the star in "Womanhandled" will handle the megaphone. The story for this new Dix comedy, the supporting for which has not been selected, was written by Townsend Martin.

THE STORY—Dix is to be born at the foot of the Statue of Liberty on Friday the 13th. Because of that incident he is named Liberty Jones. From then on things begin to happen to Dix in his own athletic, lighthearted way.

"CROSSROADS OF THE WORLD"—June 7

A gay, smart comedy of society written for Pola Negri by Michael Arlen, the man who wrote "The Green Hat," which sold a million copies and which is now having a successful run on the stage on Broadway. This author has taken the book, dramatic and social worlds of America and England by storm.

THE STORY—The girl, the hero, the villain and another girl come from the four corners of the earth and meet in amazing fashion at the Crossroads of the World, the gay center of music, girls and song. The tale is developed with true Arlen wit and



Douglas MacLean, Paramount star.

charm, flashing color, luxury and entertainment appeal.

"THE DEER DRIVE"—June 14

This drama of fighting and adventure and the love of a forest ranger for a pretty New York society girl was written by Zane Grey. It will be produced on a scale as sweeping as "The Thundering Herd." The story ran in *The Country Gentleman,* which has a circulation of 1,000,000 or 4,000,000 readers.

THE STORY—A girl to save the good name of a friend goes to the Grand Canyon under an assumed name, falls into the hands of outlaws, is rescued by a forest ranger, is vindicated when the New York scandal is cleared, falls in love with the ranger, buys a ranch and they are married to live happily ever afterward.

"GRASS"—June 21

This is a story of human beings, their beasts, herds and flocks. It is a photographic record of real people in combat with nature. "Grass" is the picture of an exodus into a promised land. It affords a vicarious experience through the sun and wind of the desert, across a deep and swirling Asiatic river, up a deep and forbidding mountain side in bleak snow, and through a craggy pass into a valley of rest and plenty where the tents are unfolded and the portion of the flocks that has survived is turned loose in the dreamed-of grass.

"THE SECRET SPRING"—May 24

A picture produced on a magnificent scale which proved a sensation abroad where it played for six months in Berlin and corresponding periods in London and other cities. The cast is headed by Huguette Duflos, who is acclaimed the most beautiful woman in Paris. Pierre Benoit wrote the story and Leonce Perret, who made "Madame Sans Gene," directed.

THE STORY—A murder mystery melodrama tempered with a romance between a high-born society girl and a penniless man. A beautiful young woman is forced into a loveless marriage with a rich and powerful man. Unable to win her love he announces a journey to the Congo, but is murdered by a jealous brother and his body is hidden in the palace. The girl, after a visit with her father, returns to the palace and falls in love with a young Frenchman, who discovers the husband's body in a secret chamber. The murderer sets fire to the palace and the girl is rescued from the flames by the young Frenchman.

"MOANA"—February 22

Robert Flaherty, producer of "Nanook of the North," lived the life of the natives of the South Sea island for 20 months in making this production. It is a true romance of the real South Seas. It is a true story of the love and life of a native man of Savaii in British Samoa and his betrothed. It has in it all the glamour, the seductive charm of the South Seas. In the picture you see Moana, Tu'ungaita, Fa'angase and Pe'a. Test showings throughout the country have proved this a picture to which the public will respond.



Scenes from Paramount's "The Lucky Lady," in which Greta Nisson plays the title role and William Collier, Jr., Marc MacDermott, Lionel Barrymore and others have principal roles.

With First Run Theatres

NEW YORK CITY

Capitol Theatre—
Film Numbers—Sally, Irene and Mary (Metro-Goldwyn-Mayer), Hawaiian Hours (Novelty), Capitol Magazine (Selected), A Peep into Siam (Scenic).
Musical Program — "Capriccio Italien" (Overture), "Voices of Spring" (Duet), "The Slave Market" (Vocal and Ballet Corps), Orchestra and Organ selections.

Strand Theatre—
Film Numbers — We Moderns (First National), The Shrine of the Faithful (Pathe), Strand Review (Selected), Odds and Ends (Compilation of Short subjects).
Musical Program — "Carneval" (Overture), "The Farmerettes" (Vocal and Ballet), "Celebre Tarentelle," "Valse," "Kitten on the Keys" (Piano Duets), "In the Barracks" (Novelty), Organ solos.

Rivoli Theatre—
Film Numbers — Cobra (Paramount,) Rivoli Pictorial (Selected), M. W. Balfe (Music Master Series).
Musical Program — "Divertissements" A, B, and C (Rivoli Staff), Balfe Accompaniment, Piano Novelty.

Warners Theatre—
Film Numbers — Seven Sinners (Warner Bros.), Warner News Weekly (Selected), One Terrible Day (Pathe).
Musical Program—"La Forza Del Destino" (Overture), "Celeste Aida" (Solo), Atmosphere for Seven Sinners.

Cameo Theatre—
Film Numbers — Stage Struck (Paramount), Cameo Pictorial (Selected), Aesop Fable, Toiling for Rest (Scenic), Knickknacks of Knowledge.
Musical Program—"Irene" (Overture), Soprano Solo, Organ Solo.

Criterion Theatre—
Film Numbers—The Vanishing American (Paramount), Continued.

The Colony Theatre—
Film Numbers—The Phantom of the Opera (Universal), Continued.

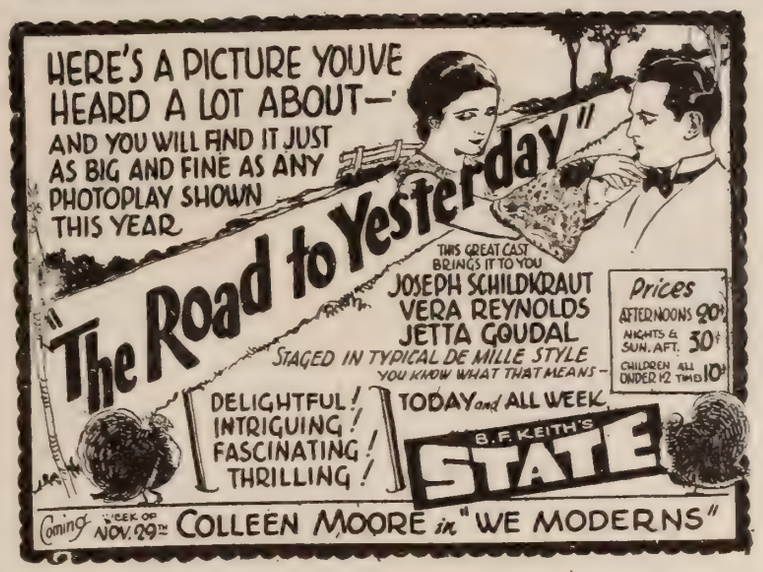
The Astor Theatre—
Film Numbers—The Big Parade (Metro-Goldwyn-Mayer). Continued.

The Apollo Theatre—
Film Numbers — Stella Dallas (United Artists), Continued.

LOS ANGELES

Criterion Theatre—
Film Numbers — Bright Lights (Metro-Goldwyn-Mayer), Pearls and Savages (Comedy), Fox News.
Musical Program — Orchestra Selections.

Forum Theatre—
Film Numbers—Below the Line (Warner Bros.), Buster Brown Comedy, International News, Kinograms.
Musical Program—Radio Broadcasting from Stage.



Diagonal road through four column display provides good display space for title of "The Road to Yesterday," a Producers Distributing Corp. release. Ad illustrated was used, by B. F. Keith's State theatre, Dayton.

Hillstreet Theatre—
Film Numbers—One Year to Live (First National), Adventures of Mazie (F. B. O.), Aesop Fable, International News.
Musical Program—Vaudeville.

Loew's State Theatre—
Film Numbers — His Secretary (Metro-Goldwyn-Mayer), Fox Comedy, International News, Kinograms.
Musical Program — Orchestra, Stage Presentation.

Metropolitan Theatre—
Film Numbers — Stage Struck (Paramount).
Musical Program—Orchestra.

Pantages Theatre—
Film Numbers—Kivalina of the Icelands (Pathe), Pathe News.
Musical Program—Vaudeville.

Figueroa Theatre—
Film Numbers—His People (Universal).
Musical Program — Staff Stage Presentation, Orchestra.

Million Dollar Theatre—
Film Numbers — Little Annie Rooney (United Artists), Continued.

CHICAGO

Capitol Theatre—
Film Numbers—Irish Luck (Paramount), Capitol World Events (Universal), The Unselfish Shell (Pathe), Your Own Backyard (Pathe).
Musical Program—"A Collection of Irish Melodies" (Overture), "Cross My Heart Mother" (Stage Creation), "Nee Wong," (Chinese Minstrel Specialty), "Rondo Caprissioso" (Organ Solo).

Chicago Theatre—
Film Numbers—The Midshipman (Metro-Goldwyn-Mayer), International News (Universal), Cartoon.
Musical Program—"Popular Selections" (Overture), Stage Presentations and Specialties.

Tivoli Theatre—
Film Numbers—The Dark Angel (First National), News and Views (Universal), Thirty Years Ago (Special Reel), Hot Doggie (Educational).
Musical Program—"Wagneriana," (Overture), "The Song of the Canary" (Specialty), "Winter Wheezes" (Organ Solo), "Quartette" (Specialty).

Uptown Theatre—
Film Numbers—The Dark Angel (First National), News Weekly (Pathe), Cartoon.
Musical Program—"Il Guarany," (Overture), Soloist (Specialty), "The Thanksgiving Spirit" (Organ Solo), "The Foam Sprite" (Presentation).

Roosevelt Theatre—
Film Numbers—The Phantom of the Opera (Universal).

Monroe Theatre—
Film Numbers—The Best Bad Man (Fox).

McVickers Theatre—
Film Numbers—Woman of the World (Paramount).
Musical Program — Paul Ash's Gang in "Pickings of 1925" (Presentation and Specialties).

Orpheum Theatre—
Film Numbers—The Man On the Box (Warner Brothers).

BROOKLYN

Brooklyn Mark Strand Theatre—
Film Numbers—Clothes Make the Pirate (First National), Strand Topical Review (Selected).
Musical Numbers—"Tannhauser" (Overture); International Novelty Orchestra), "Oh, Boy! What a Girl," "Midnight Waltz," You" (dance), "Save Your "When the One You Love Loves Sorrow for Tomorrow," "I Wonder Where My Baby is Tonight," "Nola," "Rhapsody in Blue," "Remember" and "Keep Crooning a Tune;" Guilmont's "March in F" (recessional).

BALTIMORE

Century Theatre—
Film Numbers—Wild Horse Mesa (Paramount), East Side, West Side (Fox), News Weekly (Fox).
Musical Program—"Yip Yip Yaphankers" (Songs, acrobatics and dances), Orchestra, Organ.

Garden Theatre—
Film Numbers—The Freshman (Pathe), Felix Dopes It Out (Cartoon), International News, Clever Feet (Pathe Sportlight).
Musical Program—Vaudeville. Orchestra, Organ.

Keith's Hippodrome—
Film Numbers—The Coming of Amos (Producers' Dist. Corp.), Should Sailors Marry? (Pathe Comedy), Aesop's Fable, News (Pathe).
Musical Program—Vaudeville, Orchestra, Organ.

Metropolitan Theatre—
Film Numbers—The Ancient Highway (Paramount), Moroccan Days (Pathe Color), Plundering the Sea (Scenic), A Day's Outing (Aesop's Fable), News (Pathe), There Goes the Bride (Pathe).
Musical Program—"Drink to Me Only With Thine Eyes" and "It Must Be Love" (Overture), Organ, Orchestra.

New Theatre—
Film Numbers — The Sporting Venus (Metro-Goldwyn-Mayer), The Spot Light (Comedy), Wonder Book (Scenic), News (Pathe).
Musical Program — "Poet and Peasant" (Overture), Vocal and piano selections, Orchestra, Organ.

Parkway Theatre—
Film Numbers—The Goose Woman (Universal), The Uneasy Three (Pathe), Kinograms.
Musical Program—"Liebesfreud" (Violin solo), Orchestra, Organ.

Rivoli Theatre—
Film Numbers—The Iron Horse (Fox), Then and Now (Pathe Spotlight), News (Pathe).
Musical Program—"A Medley of Old Time Favorite Airs" (Organ solo), "Days of 1863-1869" (Prologue), Orchestra, Organ.

SALT LAKE CITY

American Theatre—
Film Numbers—Teeth (Fox), All Abroad (Fox), International News.

Kinema Theatre—
Film Numbers—The Man From Red Gulch (Producers Dist. Corp.), The Lion's Whiskers (Pathe), Wages of Sin (Pathe), Pathe Review.

Pantages Theatre—
Film Numbers—Kentucky Pride (Fox).

Paramount Empress—
Film Numbers — The Eagle (United Artists), Amundsen Polar Flight (Pathe), Pathe News.

Victory Theatre—
Film Numbers—Irish Luck (Paramount), Uneasy Three (Pathe), Pathe News.

Mr. Exhibitor: Ask at the Film Exchanges for the



It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over

KANSAS CITY

Newman Theatre—
Film Numbers—Stage Struck (Paramount), Newman Mirror Of the World (Selected), Newman Current Events (Local).
Musical Program—Selections From "Sweethearts" (Overture), Orchestral Novelty, Opera Coloratura, Organ Solos.

Liberty Theatre—
Film Numbers—Peacock Feathers (Universal), Andy's Lion Tale (Universal), Aesop's Fables (Pathe), International News.
Musical Program—" A Concertette," including "William Tell," "Indian Love Call" and "Parade Of Wooden Soldiers" (Overture), Recessional (Organ Solos).

Royal Theatre—
Film Numbers—The Merry Widow (Metro-Goldwyn-Mayer), Royal Screen Magazine (Selected), Royal Current Events (Local).
Musical Program—Royal Syncopators On Stage (Overture), Recessional (Organ Solos).

Main Street Theatre—
Film Numbers—The Ungarded Hour (First National), Pathe News and Educational Short Subjects.
Musical Program—Popular Selections (Overtue), Recessional (Organ Solos).

Pantages Theatre—
Film Numbers—Manhattan Madness (Associated Exhibitors), Aasop's Fables, Sportlight (Pathe).
Musical Program—Atmospheric Selections (Overture), "Sorry For You" (Organ Novelty by Ted Mayn), Recessional (Organ Solos).

BOSTON

Beacon Theatre—
Film Numbers—The Gold Rush (United Artists), Ancient Highway (Paramount), Comedy (Educational), News (International).



Announcement of the world premiere showing of "The Eagle" (United Artists) at the Strand and Ventnor, Atlantic City, N. J.



Appropriate treatment features the above hand drawn ad of the Missouri Theatre, St Louis, for Paramount's "The King On Main Street."

Musical Program—Overture, Organ.

Fenway Theatre—
Film Numbers—Ancient Highway (Paramount), Borrowed Finery (Tiffany), Comedy (Educational), News (Pathe).
Musical Program—Overture, Organ.

Gordon's Washington Street Theatre—
Film Numbers—The New Commandment (First National), East Side, West Side (Fox), News (Pathe), East of Suez (Paramount).
Musical Program—Overture, Olympia orchestra.

Loew's State Theatre—
Film Numbers—The Eagle (United Artists), Fables (Pathe), News (Pathe).
Musical Program—Overture, Orchestra and organ.

Metropolitan Theatre—
Film Numbers—We Moderns (First National), Comedy (Educational), News, special.
Musical Program—"Gypsie Follies", Fantasie, " Lucia di Lammermoor", Orchestra and organ.

Modern Theatre—
(Same program as Beacon Theatre).

New Boston Theatre—
Film Numbers—The Storm Breaker (Universal), Starvation Blues (Pathe), News (Pathe).
Musical Program—Overture, orchestra.

ATLANTA

Howard Theatre—
Film Numbers—The King on Main Street (Paramount); International News.
Musical Program Special stage presentation. "Bits from Broadway." Violin solo, organ selection.

Loew's Grand Theatre—
Film Numbers—The Iron Horse (Fox).
Musical Program—Special score for feature; Vaudeville.

Metropolitan Theatre—
Film Numbers—The Keeper of the Bees (F. B. O.); Fox News; Pathe Review.
Musical Program — "Hungarian Fantasy (overture), special act.

Rialto Theatre—
Film Numbers—The Golden Princess (Paramount); Pathe News; A Dog's Life (Pathe).

Alamo No. 2 Theatre—
Film Numbers—Wild, Wild, Susan (Paramount); Scandal Hunters (Universal-Century); Night Life of New York (Paramount); Wild, Wild Papa (Pathe), He Who Laughs Last (Progress), Cagey Love (Progress comedy).

PHILADELPHIA

Stanley Theatre—
Film Number—Irish Luck (Paramount), Stanley Magazine.
Musical Program—Overture "Pique Dame" (Suppe), Russian ballet, Danseuse, Vocal Number.

Fox Theatre—
Film Number — The Storm Breaker (Universal), Fox News.
Musical Program — Overture "Echoes from Broadway."

Arcadia Theatre—
Film Numbers—Go West (Metro-Goldwyn), Amundsen Polar Flight (Pathe).

Karlton Theatre—
Film Numbers—The Live Wire (First National).

Palace Theatre—
Film Numbers—Lord Jim (Paramount).

Victoria Theatre—
Film Numbers—The Last Edition (F. B. O.).

Capitol Theatre—
Film Numbers—The Best People (Paramount).

Aldine Theatre—
Film Numbers—Phantom of the Opera (Universal).

CLEVELAND

Stillman Theatre—
Film Numbers—The Freshman (Pathe), Wild Beasts of Borneo (Educational), International News.
Musical Program — Medley of Popular Songs (vocal quarete).

Allen Theatre—
Film Numbers—That Royle Girl (Paramount), Pathe Review, Topics of the Day (Pathe), Pathe News.
Musical Program — "Meet the Instruments" (novelty overture), "Keep on Crooning a Tune," "Good Morning," (Saxaphone and Trumpets).

State Theatre—
Film Numbers—The Only Thing (First National), Going Good (Universal), Heavy Swells, Pathe Review.
Musical Program — Organ Overture, Vaudeville.

Park Theatre—
Film Numbers — The Splendid Road (First National), All Abroad (Fox), Pathe Review, Topics of the Day (Pathe), Kinograms.
Musical Program—"The Fortune Teller" (overture), "Good Morning," "Sleepy Time Gal," Lonesome Me" (Jazz).

Reade's Hippodrome—
Film Numbers—Wages for Wives (Fox), Universal Comedy, Pathe News.
Musical Program — "Mlle. Modiste" (overture), Vaudeville.

Keith's East 105th St.—
Film Numbers—"Wages for Wives (Fox), Starvation Blues (Pathe), Aesop's Fables, Pathe News.
Musical Program—"Babes in Toyland" (overture), Vaudeville.

Circle Theatre—
Film Numbers — Hogan's Alley (Warner Bros.), Aesop's Fables Pathe News.
Musical Program—"Slavish Rhapsody" (overture).

WASHINGTON

Rialto Theatre—
Film Numbers—The Storm Breaker (Universal), Current Events (Universal), Every Little Movement has a Meaning of its Own (Pathe), Krazy Kat Cartoon (SR.).
Musical Program — " Oberon " (Overture).

Palace Theatre—
Film Numbers—The Only Thing (Metro-Goldwyn-Mayer), Current Events (Pathe), Hurry Doctor (Pathe), Topics of the Day (Pathe).
Musical Program—"Pique Dame" (Overture).

Strand Theatre—
Film Numbers — Eve's Lover (Warner Brothers), Current Events (Fox).

Columbia Theatre—
Film Numbers—The Merry Widow. (Metro-Goldwyn-Mayer).

Metropolitan Theatre—
Film Numbers—The New Commandment (First National), Current Events (Pathe).
Musical Program—Special Presentation—Minature radio revue.

Earle Theatre—
Film Numbers—The Best People (Paramount), Current Events (Educational).

BUFFALO

Shea's Hippodrome—
Film Numbers—Don Q. (United Artists). Hippodrome Review (Selected).
Musical Program—"Capriccio Espagnol" (overture), soprano solo.

Loew's State Theatre—
Film Numbers—The Golden Princess (Paramount). Ask Grandma (comedy). Loew's Minute News (Pathe).
Musical Program—Selection from "Stepping Stones" (Orchestra). Vaudeville.

Lafayette Square Theatre—
Film Numbers—The Girl Who Wouldn't Work (S. R.), Pathe comedy, Fafayette Review (News).



Two-column ad for Universal's "The Price of Pleasure" used by the Republic Theatre, Jacksonville, Fla.

Musical Program—"Normandy" (overture). Organ solos. Vaudeville.

New Olympic Theatre—
Film Numbers—Justice of the Far North (S. R.). Nine and Three Fifiths Seconds (S. R.). Olympic News (International).
Musical Program—Selections by Special orchestra.

Shea's North Park Theatre—
Film Numbers—The Merry Widow (Metro-Goldwyn-Mayer). Pathe comedy. North Park Review (Selected).
Musical Program-Selection from "The Merry Widow"—Lehar (orchestra). Organ solo.

Palace Theatre—
Film Numbers—The Two Fisted Sheriff (F. B. O.). A Raspberry Romance (Pathe). Palace News (International).
Musical Program—Popular Hits (organ).

MINNEAPOLIS

Aster Theatre—
Film Numbers — The Winding Stair (Fox), Now or Never (Pathe), Pathe News.
Musical Program — Organ overture.

Garrick Theatre—
Film Numbers — Bright Lights (Metro-Goldwyn-Mayer), Over Thereabouts (Pathe), Garrick Weekly (Selected).
Musical Program — Selections from "Naughty Marietta" (overture) "Let's Wander Away' (organ specialty), "Garrick Snickers."

Lyric Theatre—
Film Numbers—The Merry Widow (Metro-Goldwyn-Mayer), Felix Cat (Educational), News (Pathe).
Musical Program — Organ overture.

State Theatre—
Film Numbers — Stage Struck (Paramount), On Edge (Educational), News Digest (Selected).
Musical Program—"Musical Contrasts" (Orchestra overture), "On the Bam Bam Bamy Shore" (organ specialty), "Two-Two Choo Choo" (quartet novelty).

Strand Theatre—
Film Numbers—The Phantom of the Opera (Universal), Comedy, Strand News (Selected).



Attractive arrangement and good drawing distinguish the above ad for Paramount's "Flower of the Night" used in two-column measure by the Metropolitan in Los Angeles.

Musical Program—"I'm Tired of Everything But You" and "Sleepy Time Gal" (orchestra and baritone).

CINCINNATI

Capitol Theatre—
Film Numbers—Cobra (Paramount), Boys Will Be Boys (Pathe), Capitol News (Selected).
Musical Program—Capitol Orchestra.

Walnut Theatre—
Film Numbers—Irish Luck (Paramount), News Topics, Fables (Pathe).
Musical Program—Orchestra.

Strand Theatre—
Film Numbers—Go West (Metro-Goldywn), The American Polar Flight, Pathe News.
Musical Program—Orchestra.

Lyric Theatre—
Film Numbers—Don Q (United Artists), Kinograms.
Musical Program—Orchestra.

Gifts Theatre—
Film Numbers—Camille of the Barbary Coast (Asoc.-Exhibitors), Peace Makers (Fox), Kinograms.

Family Theatre—
Film Numbers—The Best Badman (Fox), Oh! Bridget, Fox News.

MILWAUKEE

Alhambra Theatre—
Film Numbers—Where Was I? (Universal), Little Red Riding Hood (Universal), International News.
Musical Program—Syncopation Frolic (Stage Presentation)

Garden Theatre—
Film Numbers—Morals For Men (S. R.), Fox News, Pathe News, Felix Cartoon.
Musical Program—"Remember" (Organ Specialty).

Merril Theatre—
Film Numbers—The Merry Widow (Mero Goldwyn-Mayer), Props. ,Educational), Kinograms.
Musical Numbers—Orchestra.

Strand Theatre—
Film Numbers—A King on Main St. (Paramount), Slow Down Educational, Kinograms, Hodge Podge.
Musical Program—"If I Had a Girl Like You" (Organ), "In Italy" (Overture).

Wisconsin Theatre—
Film Numbers—Cobra (Paramount), Cleaning Up (Educational), International News.
Musical Program—"An Episode in the Life of Liszt" (Overture), "Moonlight and Roses" (Organ), "A Study in Color" (Stage Presentation).

ST. PAUL

Astor Theatre—
Film Numbers — The Ancient Highway (Paramount), Cleaning Up (Comedy), News (Selected).
Musical Program—"Struttin the Charleston" (Harmonica).

Capitol Theatre—
Film Numbers—A King on Main Street (Paramount), Framed (Comedy), Capitol Digest, (Selected News).
Musical Program—"The Voice of the Nightingale" (Orchestra overture) "Looking for Talent" (Organ novelty) "The Call of the Sixties" (Vocal duo).



Vigorous effect with poster style of display, used by the Alamo Theatre, Louisville, Ky. Two column measure.

Garrick Theatre—
Film Numbers—The Eagle (United Artists), Somewhere in Somewhere, Garrick News (Selected).
Musical Program—"Orange Blossoms" (Orchestra overture).

Princess Theatre—
Film Numbers—The Last Edition (F. B. O.), The Playhouse) (Comedy), Kinograms.
Musical Program—Organ Overture).

Strand Theatre—
Film Numbers—Wages for Wives (Fox), The Constant Simp (Comedy), Kinograms.
Musical Program—Organ overture.

Tower Theatre.
Film Numbers — Exchange of Wives (Metro-Goldwyn-Mayer), Dangerous Curves Behind (Pathe), Pathe News.
Musical Program — "Mlle. Modiste" (Orchestra overture), Charleston Review.

SEATTLE

Blue Mouse Theatre—
Film Numbers — Some Punkins (Chadwick), Aesop Fable, International News.
Musical Program—"Valse Erica" (Overture), Orchestra Novelty.

Coliseum Theatre—
Film Numbers—King on Main Street (Paramount), Framed, Kinograms, Pathe News.
Musical Program — "Sunrise" (Overture), Charleston Contest.

Columbia Theatre—
Film Numbers—The Last Edition (F. B. O.), Buster's Nightmare (Comedy), International News.
Musical Program—"Blossomtime" (Overture).

Liberty Theatre—
Film Numbers — The Ancient Highway (Paramount), The Dome Doctor (Comedy), Toiling for Rest (Scenic), International and Liberty News.
Musical Program—"Glow Worm"

Pantages Theatre—
Film Numbers — Big Brother (Paramount), Aesop Fable, Pathe News.
Musical Program—Vaudeville.

Strand Theatre—
Film Numbers—Lord Jim (Paramount), Hold Everything (Comedy), Fox News.
Musical Program—"Light Cavalry" (Overture).

DETROIT

Madison Theatre—
Film Numbers—The Merry Widow (Metro-Goldwyn-Mayer), Pathe News and Detroit News, comedy (Educational).
Musical Program—Orchestra.

Fox Washington Theatre—
Film Numbers—Thunder Mountain (Fox), Fox News, Felix the Cat comedy (Pathe), Stereoscopiks (Pathe).
Musical Program—Novelty orchestra and dance contest.

Capitol Theatre—
Film Numbers—Winds of Chance (First National), Detroit and Pathe News, Aseop Fable (Pathe).
Musical Program — Orchestra, Novelty orchestra, organ solos.

Broadway Strand Theatre—
Film Numbers—Souls for Sables (Tiffany), International News.
Musical Program—Organ, "Blues" singer with novelty orchestra.

State Theatre—
Film Numbers—The Unguarded Hour (First National), Detroit and Pathe News.
Musical Program — Orchestra, song duo, violinist, organ soloist.

Adams Theatre—
Film Numbers—Don Q, Son of Zorro (United Artists), Kinograms.
Musical Program—Orchestra.

ST. LOUIS

St. Louis Theatre—
Film Numbers—Counsel for Defense (Associated Exhibitors).
Musical Program—Orchestral overture. Organ solo. Vaudeville.

Kings Theatre—
Film Numbers—Morals for Men (Tiffany). Hot Doggie (Educational). Goldman's News and Views.
Musical Program—Orchestral selections. "Sometime." (Vocal Solo).

Loew's State Theatre—
Film Numbers—Bright Lights (Metro-Goldwyn-Mayer). News Topics. Views.
Musical Program—Overture. Prologue. Ukulele Solos.

Missouri Theatre—
Film Numbers—That Royle Girl (Paramount). Missouri Magazine.
Musical Program — Orchestral overture and popular numbers. Solo (tenor). Dance numbers. Military girls chorus.

TRAILERS SELL SEATS
NATIONAL SCREEN SERVICE
YOUR MOST EFFECTIVE SALESMAN

Exhibitors Service Bureau



Unique and attractive display for First National's "We Moderns" designed by Manager Jack Rowley of the Royal theatre, Laredo, Texas. The centerpiece, featuring a message signed "Colleen Moore" was surmounted by a stock-paper cutout and "supported" by a pair of artificial legs (hosiery models) encased in real silk stockings. The stockings were rolled at the top and a pair of patent-leather pumps completed the picture.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

Edward L. Hyman, Mark Strand theatre, Brooklyn.

Leo A. Landau, Lyceum theatre, Minneapolis.

C. C. Perry, Managing Director, Garrick theatre, Minneapolis.

E. E. Rogers, Managing Director, Tivoli theatre, Chattanooga, Tenn.

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W. C. Quimby, Managing Director, Strand Palace and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Sidney Grauman, Grauman's theatres, Los Angeles.

: : THE CHECK-UP : :

Weekly Edition of Exhibitors' Box Office Reports

Productions listed are new pictures on which reports were not available previously.

For ratings on current and older releases see MOTION PICTURE NEWS—first issue of each month.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

TITLE	Poor	Fair	Good	Big	Value	Length
FAMOUS PLAYERS						
New Brooms	1	8	2	—	44	6,570 ft.
FIRST NATIONAL						
What Fools Men	—	5	5	—	55	7,264 ft.
FOX						
Kentucky Pride	—	5	5	1	59	6,597 ft.
METRO-GOLDWYN						
Exchange of Wives	—	4	12	1	65	6,300 ft.
Midshipman, The	—	—	12	4	78	7,498 ft.
Tower of Lies, The	1	1	8	1	65	6,849 ft.
UNITED ARTISTS						
Little Annie Rooney	1	1	6	2	68	8,850 ft.

George E. Brown, Managing Director, Loew's Palace theatre, Memphis, Tenn.

Louis K. Sidney, Division Manager, Lowe's theatres, Pittsburgh, Pa.

Geo. Rotsky, Managing Director, Palace theatre, Montreal, Can.

Eddie Zorn, Managing Director, Broadway-Strand theatre, Detroit.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, Ohio.

Joseph Plunkett, Managing Director, Mark-Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, T. D. & L. theatre, Glendale, Calif.

Claire Meachime, Grand theatre, Westfield, N. Y.

Ace Berry, Managing Director, Circle theatre, Indianapolis.



A fleet of the traveling radio cars used in Los Angeles by Warner Bros. as demonstrators of the program broadcast by the company's station in the studio at Hollywood.

Hyman Exploits Errol Feature

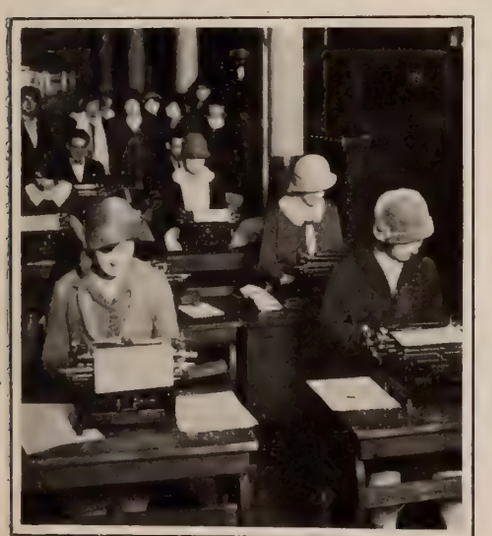
"Clothes Make The Pirate" Exploited With Drive And Presentation At Brooklyn Strand

LEON ERROL'S first starring picture, "Clothes Make the Pirate," was given a big exploitation campaign at the Brooklyn Mark Strand theatre, along with the first appearance on any stage of the International Novelty Orchestra of Victor Recording Artists. As this program had two premieres in it, that of Errol as a star and that of the orchestra before the public, Managing Director Edward L. Hyman planned in advance to "tell Brooklyn all about it" so that neither the new star or the orchestra would "go on cold."

All available accessories on "Clothes Make the Pirate" were secured from First National, including the pirate hat, window cards and posters. Every available board in Brooklyn was plastered with the one, three, six and twenty-four sheets, and additional car cards were taken not only inside the street cars but on the front and rear ends. All of this material carried billing and play dates for both the picture and the orchestra. The Brooklyn Mark Strand Bulletin was brought out (special four pages) and mailed to the complete mailing list of six thousand, and forty thousand extra ones were distributed one week before the opening date to patrons of the theatre and on the streets. Next, a reproduction was made of First National's trade paper insert, which carried on one side the headline: "Look What We Have For You," and twenty thousand of these were run off and folded so that the above line greeted the eye first. Some of the trade copy of the insert was changed to comply with the occasion. When the newspaper ads were made up an extra appropriation was allowed for larger space in the four Brooklyn dailies and some of the New York papers. Screen trailers were made up and run one week prior to the play date.

For the Victor Orchestra an equally ambitious campaign was worked. The phonograph company readily realized the opportunity for profitable results by cooperation to the fullest extent with the theatre.

The theatre supplied to Victor dealers at cut-rate quantities of tickets to pass on to their customers for cash or as premiums.



Stenographres competing in the Underwood-lightnin' speed test which gained widespread publicity for the showing of "Lightnin'" (Fox) at the Tremont Temple in Boston.

Miniature Train In Lobby Sells "Limited Mail"

As a lobby attractor for "The Limited Mail" at the Majestic, Memphis, Manager Jordan erected a miniature electric railway with signal towers and other properties, all of which were supplied without cost by a local electrical dealer. The train ran back and forth among the hills reproduced on small painted "flats" for 10 minutes at intervals of 15 minutes each, the operations being controlled by the cashier in the ticket booth. The display was mounted on a platform with a two-foot wire fence around it, and attracted great attention from grown-ups as well as children.

Stages Cabaret Night For "I'll Show You The Town"

Taking the cue for his exploitation from the big scene in the picture, "I'll Show You the Town," Milt Korach, manager of the New Broadway Theatre in Cleveland, Ohio, dressed his stage like a cabaret and held a three-day jazz carnival. He used three entertainers and trimmed his house with carnival decorations.

Souvenir hats were given to all ladies, and 5,000 balloons and 5,000 samples of Baby Ruth candy, furnished by the Baby Ruth Company, helped to create a festive air.

The marquee was decorated with banners and colored balloons.

Live Stock on Display in "Silent Pal" Lobby

For the showing of "The Silent Pal" at the Majestic, Memphis, Manager Bert Jordan conceived the idea of using animals in the lobby of the theatre during picture's run.

He borrowed a sheep from the local stock yards and placed it in a kennel on one side of the lobby. He also brought his Police dog from home and put him in a kennel on other side of lobby. The unusual display attracted a crowd constantly and was responsible for the splendid business done in spite of unusually bad weather.

The above was augmented by a standard newspaper and bill posting campaign.

Stelling's Ballyhoo Good for Rain or Sunshine

As part of his special campaign to exploit the opening of the vaudeville which is shown at the Plaza Theatre, Asheville, Manager T. L. Stelling used a street worker who carried a sign reading "Let's Go—Matinee 3 P. M. B. F. Keith Vaudeville—Plaza." The same man used the sign "Get Out of the Rain—B. F. Keith Vaudeville, Matinee, Plaza," on rainy days, at which time the "worker" donned a pancho.



YOUR IDEA

PUTTING IT OVER

THE case of exploitation as an applied science is stated by no less authorities on the subject than Edward Bonns and C. E. Carrier in "Putting It Over," published in New York by the Siebel Publishing Corp.

In this industry, the authors need no introduction, for their many accomplishments in picture exploitation are well known. Mr. Bonns as head of the Warner Bros. exploitation department and later with Goldwyn furnished many striking instances in testimony of a keen knowledge of mass psychology and a thorough grasp of a craft which addresses itself to the task of turning the spotlight of public interest on an idea, a personality, an institution, or a commodity. Mr. Carrier's most recent exploit, the conductorship of the "Trackless Train," which traveled across the country to publicize Metro-Goldwyn-Mayer pictures, follows a notable list of exceptional achievements in this field.

The enthusiasm which these men have for their profession, their abounding belief in its power to accomplish its purpose finds expression in "Putting It Over." The work sets out to "sell" exploitation and the fervor with which the task has been approached makes the pages fairly crackle with argument in its behalf. The drum is beaten for exploitation, the "goods" are displayed, the "harker" drives home his points with punch and tumult. Its virtues as a means of promoting any good cause to which it is applied are declared and affirmed in a machine-gun fire of statements, references and examples. From Caesar to Mussolini, the list of famous men who applied the science of exploitation ranges; its success in combating the forces of suspicion and intolerance is declared—"It has opened new markets, encouraged productions, increased immeasurably the world's wealth, and strengthened the brotherhood of Man," the authors state in the opening chapter.

The term is used in the sense which indicates all forms of "public appeals, publicly made"—a blanket which covers advertising, publicity, propaganda and matters of a like nature, the authors explain.

There is a chapter on motion picture exploitation that will be read with great interest by all of the film fraternity to whose notice it may come, and for the business man as well as the showman, advertiser or press agent it holds many facts of interest and many surprising conclusions.

THRILLS vs. SHOCK

IT'S our idea that guaranteeing people thrills is one thing and assuring them of nervous shock is quite another. The death-defying stunts which have been ballyhooed by circuses and theatrical performances were appealing rather because there was an implied assurance that death actually would be defied—cheated entirely, thanks to the skill of the performer—than through any urge in the public breast to witness a public death. The public wants thrills, not shocks.

All this about an ad which we came across in a newspaper for a certain picture, which, according to the critics, and the Check-up in this journal, has real merit as entertainment and as a box office attraction. The ad to which we refer carried a box with the following lines in display type, "You're Insured." There followed a statement to the effect that a certain company had issued a blanket policy insuring patrons of the theatre against loss "resulting from Hysteria" while witnessing a performance of the picture.

Just why the calamity of hysteria should be suggested as a possible outcome of witnessing a picture when there were many angles of direct and certain appeal to be played up in favor of the production, we cannot readily understand. The idea of the insurance policy is good enough, for the tie up probably meant that the company issued printed forms which in themselves made good heralds. But Hysteria!—That seems to us a lamentable business of getting attention at any price—attention unfavorable to the very thing to which the public should be attracted in a way inviting enough to create a desire on their part to attend the performance. And a performance in a theatre is attractive because it furnishes entertainment, serious or amusing or both, but never for the reason that the witness to it might be driven to nervous collapse.



Pyrotechnical display at the Ufa Palast theatre in Berlin, to exploit "Charley's Aunt" (Producers Distributing Corp.).

THE CHARLESTON CRAZE

PICTURE theatres have not been backward about capitalizing the craze of the Charleston. A wide variety of stunts based on this popular dance have been presented at leading theatres throughout the country. Most of these numbers have featured the contest idea, with local steppers giving exhibitions for championship titles and prizes. In St. Louis the Charleston contest went over with a bang, the success of one theatre being duplicated in another as the idea spread.

Though the Charleston has been well done in picture theatres, apparently it is not "all done." From Kansas City, for example, we learn that the staging of Charleston dancing continues to be the best money-making novelty among the suburban houses, despite the fact that the practice has been in vogue several months. Recently Adolph Eisner, manager of the Circle theatre, and A. Wittman, manager of the Strand, "stood them up" with just another "contest."

A "BUSTER BROWN" TIE UP

A NATIONAL tie up with the manufacturers of "Buster Brown" shoes has been arranged by Universal for the series of Century comedies based on the "Buster Brown" comic supplement character. The arrangement has been used advantageously for window displays in several cities and was excellently exploited in Baltimore.

The Bernheimer-Leader Department store in Baltimore, in order to advertise the Buster Shoes rented the Garden Theatre in that city and gave a special picture performance, Saturday morning, October 31, at 10 o'clock, for all children who had obtained tickets from the store. Two reels of Buster Brown films were shown and the dwarf, with his dog, who played Buster Brown and Tige in the original production of "Buster Brown," appeared in person. About 1,000 children attended the show.

THE ILLUSTRATED PROGRAMS

THE small ad cuts, particularly those issued by Pathe and Educational as "corner block ads," have found a new and interesting use. The Garden Theatre, the Finkelstein and Rubin house in St. Paul is one of several theatres which are reproducing these small cuts as illustrations for their programs.

A small cut, usually of the cartoon type, is set up in conjunction with the billing of the various units which are shown in the leaflet programs at these theatres. The cuts enliven the pages of the program, and the basic idea, that of telling your story with illustrations—pictures—seems admirably in tune with everything the motion picture theatre stands for.

AND OURS



Ingenious and attractive float to ballyhoo First National's "Her Sister From Paris" at the Coliseum theatre, Seattle, Wash. The giant hat box was built of compo board around a Ford chassis. The color was green trimmed with white and cutouts from stock paper were used as decorations. At either side there was a shadow box, which were illuminated at night by baby spots.

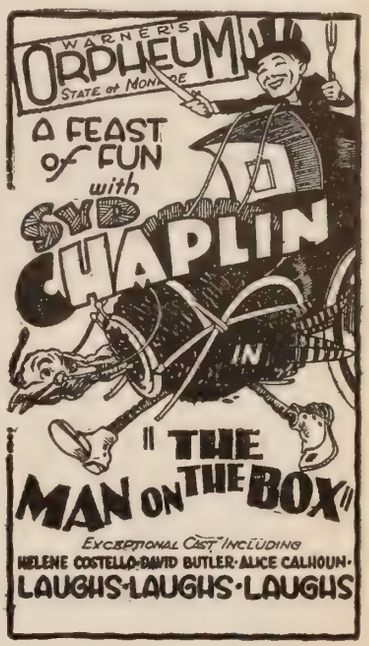
ORGAN PRESENTATIONS

HUMOROUS interpretations of popular songs rendered by organists to the accompaniment of scene slides, have been scoring with the public in leading theatres for some time, and the practice of featuring the theatre organist is generally recognized as a wise bit of showmanship. One large theatre cirucit insists that the organist in each theatre be a personality and that efforts be made to popularize him with the patrons of the house.

A novelty in organ numbers comes to notice from the Howard Theatre, Atlanta, Ga., and was devised by Melvin O. Ogden, organist there. Ogden recently offered a specialty number on the Wurlitzer called "A Happy Little Convict in a First-Class Jail." The value of the rendition was enhanced by the fact that the organist wore convict's uniform, with temporary bars between him and the audience. Outside the cell which surrounded Ogden was an usher, dressed in constable's uniform and equipped with a rifle. This little number is reported to have scored a big hit with audiences at the Howard. It offers an idea which promises to be used widely as an occasional novelty.

SEASONAL APPEAL

BY THE simple expedient of substituting a turkey gobbler for the horse used in the press book layout, the Warner's Orpheum theatre, Chicago, accomplished the seasonal appeal in their newspaper displays for "The Man On the Box." The accompanying illustration shows the ad, in general outline a faithful reproduction of the layouts designed by the home office exploitation force and gotten up in mat and cut form and included in the press book material.



Thanksgiving ad on "Man on the Box" used by Warner's Orpheum, Chicago.

The seasonal appeal, so-called, is one which the majority of advertising specialists endorse as a general tenet of good layout, and employ on a scale which proves they have the courage of their own convictions. If the Thanksgiving holiday is recognized in lobby and other displays, why not tie it up with the newspaper displays—especially when this can be accomplished with such simple arrangement as the accompanying specimen illustrates is possible.

In a good proportion of the theatre advertising for the week of November 22, this Thanksgiving spirit was manifest. Many theatres used small sketches featuring Turkeys—on the "hoof" or temptingly prone on a platter—as corner decorations of the displays. The Orpheum ad we show here, however, strikes a greater note of novelty and invention than any others that have come to the notice of this department.



Atmosphere for "Sun-Up," the Metro-Goldwyn-Mayer feature, was exploited in a colorful frontal display at the American theatre, Evansville, Ind., during the engagement there of the Edmund Goulding production, as illustrated in the photo show above. Colored lights, thrown up behind the mountain effect, imparted an enlivening glow to the scene.

Opinions on Current Short Subjects

"A Parisian Knight"
(Fox—Two Reels)
(Reviewed by George T. Pardy)

Lots of slapstick fun in this one, with irrepressible Van Bibber as hero, participating in a whirlwind of adventures, through which he bulls his way in his usual boob fashion, but managing to come out on top and win the admiration of the Paris populace. This time he is appointed detective by the police prefect, and has the honor of finding a kidnapped child thrust upon him. Earl Foxe plays the lead and works with plenty of dash and ginger, ably assisted by Florence Gilbert, as heroine, Frank Beale as Colonel Paddock, and receiving adequate support from the rest of the cast. The Apache den stuff, free-for-all fights and lightning getaways are there with the comic thrills, and taken on the whole the picture lines up with the best of the Van Bibber series.

The Cast

Van Bibber.....Earle Foxe
Sylvia.....Florence Gilbert
Colonel Paddock.....Frank Beale
Van Bibber's Chum.....Lynn Cowan
Marie.....Hazel Howell
Gaston.....Bob Klein
Apache Dancer.....Walter Wills

The Story—Van Bibber, arriving in Paris, is made a detective by the police prefect and started off on the trail of a kidnapped child. Van and his party visit a cafe, where he resents attentions of a tough gent to his fiancee. He retires during the all-around scrap which ensues, dons female attire, makes a getaway and accidentally plunges into an Apache den, where he finds the abducted infant, is appointed nurse to it by the Apaches, escapes and delivers up his quarry and receives congratulations of police, populace and fiancee.

Summary—Amusing go-as-you-please, wild action comedy. Lively pace set all the way through. Is full of laughable absurdities and should prove welcome addition to any program.

"The Magic Hour"
(Red Seal-Cranfield & Clarke—One Reel)

Another one for the Xmas season that the youngsters will enjoy. The story is based on the imaginative qualities displayed by all the little folks when they are at play with their toys. There is a lot of trick photography in this picture and the real object takes the place of the miniature in a number of instances. For example—a toy air-plane is sent spinning thru a room and the action is taken up with a real machine.—EDW. G. JOHNSTON.

"The Window Dummy"
(Pathe—Two Reels)
(Reviewed by Edw. G. Johnston)

Ralph Graves is starred in this two reel Mack Sennett comedy directed by Lloyd Bacon and the result is first class entertainment. In this one Graves plays the role of a window dummy whose constant display of high class clothes tempt him to four-flush his way into society. Thelma Parr and Marvin Lobach are also in the cast and the combination of these three can usually be depended upon to furnish good comedy.

Once again, let us mention the excellence of A. H. Giebler's titles.

The Cast

The Window Dummy.....Ralph Graves
The Girl.....Thelma Parr
A Suitor.....Marvin Lobach

The Story—Ralph, an ambitious young man is making his way in the world by working as a window dummy in a down town store. He does his stuff in a big window in the front of the store where the passers-by stop to watch him display the various types of high grade wearing apparel. With the constant sporting of these fine clothes, Ralph develops a society complex, so when a charming little girl and her father drop in the store to make a purchase, he decides to four-flush his way into their home. On this occasion Ralph is togged up in formal attire and he passes himself off as a society man, thereby managing to receive an invitation to the home for a week-end. Soon after his arrival at the house, Ralph finds that his prospective father-in-law is fond of speculation and so he bluffs an intimate knowledge of the stock market and advises the old man to buy cotton, which results in the bottom falling out of this stock. Marvin, another week-end visitor recognizes Ralph as a "window dummy" and exposes him. However, the market turns, Ralph's tip becomes good and he wins a home.

Summary—Good cast, well directed and has snappy titles. Should certainly please.

"Weak But Willing"
(Educational—Two Reels)
(Reviewed by Chester J. Smith)

IT seems too bad a comedian of the ability of Walter Hiers cannot seem to find better vehicles for his talent along comedy lines than that provided by a story and action of this type. It is nothing but the veriest of slapstick and hokum of the type that has been used so much it is hardly suitable for laugh purposes.

It must be said for Hiers he does the best possible with the material at hand, but even that is hardly productive of the desired results under the circumstances. There is the inevitable darky who is scared out of his senses, the dog's kiss being mistaken for the kiss of the maiden by the rivals, and such other hokum as has become all too familiar in these comedies.

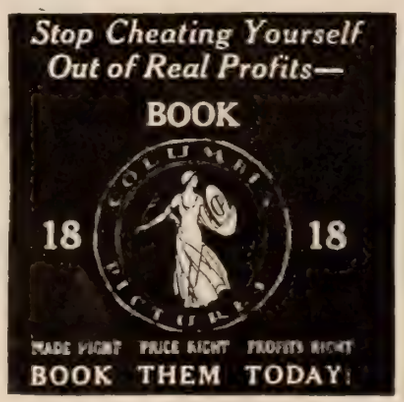
The Cast

Walter.....Walter Hiers
Nancy.....Duane Thompson
Nancy's Father.....Jack Duffy
Walter's Rival.....William Irving

A Christie comedy, by Frank Roland Conklin; directed by Archie Mayo; photographed by Gus Peterson and Alex Phillips.

The Story—Walter has a rival in love with Nancy. He can have the girl only by joining the Goats, of which the girl's father is the high exalted ruler. Walter decides to join the order that afternoon. The rival and his gang masquerade as goats and conduct the initiation, in which Walter is handled very roughly. Walter is rescued by the real Goats and after going through a second initiation is then initiated into the girl's family.

Summary—A comedy with an exceptionally good cast, but whose story is hardly up to the standard and whose humor has been too frequently used to be retained longer for laugh purposes.



"All Abroad"
(Fox—Two Reels)
(Reviewed by Edw. G. Johnston)

"All Abroad" is the second of a new series of Fox comedies and is based on "The Married Life of Helen and Warren," by Mabel Herbert Urner. The story has already achieved considerable publicity by being syndicated in a number of newspapers. All the big and little troubles of married life are brought out and the result is pleasing entertainment. Kathryn Perry and Hallam Cooley are the leads. Albert Ray directed and the picture was supervised by George Marshall.

The Cast

Helen.....Kathryn Perry
Warren.....Hallam Cooley
Gaby Renee.....Diana Miller
Elliot.....William Davidson
Maid.....Lucille Ward
Rum Runner.....Pat Harmon

The Story—While Warren is taking a pleasant morning sleep, the door bell rings and under Helen's orders, Warren reluctantly goes to see who it is. Clad in pajamas, he opens the door to receive a telegram and while signing the receipt, Helen's pet cat runs out and down the stairs. Warren follows, and to escape from an embarrassing situation which arises when he meets several inmates of the house, climbs in the dumb-waiter and Helen pulls him up. The telegram is a notice from his firm that he is to take a trip to Europe. Helen makes a scene when Warren informs her that she cannot accompany him. He goes to the office and she, in the meantime with the help of a companion, plans to sail on the same boat. A mix up of orders follow at the office with the result that another member of the firm is to sail instead of Warren. Warren reaches home to find that his wife is on the way to the steamer. He engages a rum-runner's speed boat to follow. Boarding the steamer, Helen finds the other man in Warren's stateroom. While all this is going on, Warren's rum-running pilot is being pursued by a revenue cutter. They finally reach the ship and complications are temporarily brought to a close.

Summary—Based on a story which brings out the many difficulties that pursue a newly married couple, a lot of amusing incidents are presented. Enough gags and thrills are also introduced to provide additional comedy.

"Starvation Blues"
(Pathe—Two Reels)
(Reviewed by Edw. G. Johnston)

Here is a particularly good Hal Roach two reel comedy with Clyde Cook in the leading role. There is considerable slapstick and yet it is of a different brand and any audience will find plenty of opportunities for a flock of laughs. In this one Cook and his partner are wandering musicians who are having a tough time in the matter of making a living. Richard Wallace directed.

The Cast

Clyde Cook, Syd Crossley, Mildred June, Brooks Benedict, Caesare Gravina, Frederick Covert, Fred Kelsey and Tiny Sanford.

The Story—It is Xmas eve and two wandering musicians, one with a big bass horn and the other with a small organ are out in the streets making an effort to pick up a living. They have no food, no home and the night is cold and stormy. In fact it is so cold that Clyde, the bass horn blower, has to play the instrument with a pair of big gloves on his hands. After many unsuccessful attempts to negotiate food and shelter, the pair finally land in a cabaret as entertainers. Everything looks fine but they are kicked out soon after they are taken

Summary—This one will get by anywhere. Clyde Cook is at his best and the supporting cast is excellent.

"Yes, Yes, Babette"

(Educational—Two Reels)

(Reviewed by Chester J. Smith)

BOBBY VERNON as the doughboy who goes back to Paris to find the little French Girl he has left on Armistice Day runs into many difficulties and a number of humorous situations, all of which serve to make a fairly interesting picture. It would not suffer any by eliminating some of the horseplay, but altogether it is up to the standard of these Bobby Vernon comedies.

Bobby has surrounded himself with a good cast and Earle Rodney's directorial efforts bring out all there is to the story.

The Cast

Bobby.....Bobby Vernon
His Sweetie.....Frances Lee
The Darling of Paris.....Yola D'Avril
A Near Sighted Apache.....William Irving

A Christie comedy, by Frank Roland Conklin; directed by Earle Rodney; photography by Gus Peterson and Jack Breamer.

The Story—Bobby, the doughboy has left his sweetheart behind in Paris. He returns for her and has the greatest difficulty locating her. In his hunt he runs into the tough White Rat Cafe, where the Darling of Paris becomes enamoured of him, thereby arousing the jealousy of her lover, who threatens Bobby with dire consequences. Bobby escapes, runs into his sweetheart and in the chase the villain at his heels is captured by the police as a badly wanted criminal.

Summary—This is an interesting comedy with a story better than the usual run. The cast is a good one and the picture should be appreciated.

"Capt. Suds"

(Universal-Century—Two Reels)

(Reviewed by Chester J. Smith)

THERE is little to be recommended in this comedy in which Eddie Gordon is the featured player. It is of the rough slapstick variety in which every conceivable gag is injected in order to get laughs. The story is a mere thread into which the director has cast his alleged humor to piece out the two reels. There is the usual prize fight scene which is characterizing so many of these short comedies, but it is hardly as funny as some of those that have gone before. There is the aerial stuff, too, that in this instance is a little lacking in suspense.

The Story—Eddie is liked by the girl's stepmother, but disliked by her father, who is inclined toward the rival. In an effort to get rid of Eddie, the rival organizes a game of Blind Man's Buff and with Eddie blindfolded leads him to the dizzy heights of a cliff. When Eddie realizes his position he challenges his husky rival to a ring encounter, in which Eddie wins after being outclassed, when a spectator hurls a brick, which flattens the rival, and the girl goes to Eddie.

Summary—A rough slapstick comedy, whose situations and gags are none too humorous.

"Top Hand"

(Universal-Mustang—Two Reels)

(Reviewed by Chester J. Smith)

EDMUND COBB is the featured player in this Western, which bears a marked resemblance to those of the same series that have gone before. It is the usual ranch feud among the hands, in which Cobb comes out victorious and wins the girl. One thing can be said with consistency of these Cobb pictures, they are rarely lacking in action. There is an abundance of it in this one and it has all of the usual suspense as well.

The Story—Crab Henshaw and Charley Miller dispute the "top hand" of the outfit at the Sherill ranch since the death of the father, who has willed the holdings to Gerry Sherill. Gerry reprimands "Crab" and reminds him no one is in authority until she says so. The question is settled when Bill Ott a neighboring rancher announces his intention of getting rid of Eel Skin, an untamable horse. The two men agree that the one who can ride him is the top hand. Charley is the winner, but is injured when the animal eventually runs away. "Crab" captures the horse and sells him, accusing Charley, who in the end proves his innocence and wins the girl.



Scenes from the Educational comedy release, "Cheap Skates."

Summary—This is a fast action tale with plenty of suspense, a fairly logical story as these westerns go and well acted.

"Love My Dog"

(Universal-Blue Bird—One Reel)

THIS is another of those short one-reelers in which Arthur Lake is the featured player. Arthur and Eddie are devoted to Isobel, who in turn is more devoted to her dog. Her father orders the boys to get rid of the dog and they do so by placing it in a grip in the rear seat of a strange auto.

With the loss of the dog Isobel becomes hysterical and the boys are then ordered to recover the dog. They find a black dog which they whitewash, but which is revealed as the wrong one when it is given a bath. Isobel's illness takes an acute turn for the worse and she is only cured when the doctor opens his grip and finds not only the lost dog, but a litter of puppies as well. It is a pleasing little comedy.—CHESTER J. SMITH.

"A Little Friend of All the World"

(Red Seal-Bray—One Reel)

This is the story of a benevolent youngster who sacrifices his Xmas gifts and turns them into suitable presents for a variety of woodland creatures. Attractive winter time scenes in the woods and close-ups of the big and little animals are shown. All of the creatures are on friendly terms with Little Santa Claus when he feeds them—even a "Wood pussy-cat."

The kids will like this one and in fact its a good all round subject for the holiday season. —EDW. G. JOHNSTON.

"From Rags to Britches"

(Pathe—Two Reels)

(Reviewed by Edw. G. Johnston)

This is one of Mack Sennett's latest offerings and it is quite up to the usual high standard of product that comes from the Sennett studios. Del Lord did the directing and Billy Bevan and Madeline Hurlock are the leads. The story concerns a gown shop that is left to two heirs—a man and a girl—with the proviso that they do not marry.

Along with the general excellency of Sennett product, there is another point about it that deserves a big mention—and that is A. H. Giebler's brand of titles. They are extremely good—and go a considerable way toward putting these comedies over.

The Cast

Billy Bevan, Madeline Hurlock, Kewpie Morgan, Leo Sulky and Sunshine Hart.

The Story—A gown shop is left to two heirs—a man and a girl—providing they do not marry. If they have married or do, the prosperous shop is to go to another. Billy and Madeline are the two heirs and unfortunately for Madeline, she has become married about the time that the will was made. Billy has been having a hard time making both ends meet and found it necessary to marry his landlady in order to make sure of three square meals a day. When the will is read they both become acquainted with the proviso and to avoid losing the gown shop, decide to keep both of their marriages a secret. However, their mates, both jealous, hover around the shop and do their best to ruin the scheme.

Summary—A good brisk comedy that will please the average audience.

"The Rainbow's End"

(Educational—One Reel)

THIS is perhaps the best of the Pat Sullivan Felix the Cat cartoon series to date. It is a timely effort, as in the progress of hunting the rainbows Felix encounters many of the Mother Goose characters. Some of them he helps while in the quest of his pot of gold, while others help him, it all being in the spirit of the times. There is some fair comedy mixed up with a good story.—CHESTER J. SMITH.

Central Penn. House Tries All-Short Program

Another Central Pennsylvania theatre has been trying the experiment of giving all-comedy short subject programs one-night tryouts periodically. It is the Majestic Theatre, Myerstown, Lebanon County, and the plan thus far has proved a big success.

One of these programs was given on the night of Friday, December 4. It consisted of five Pathe comedies and fables. According to a Lebanon newspaper, "these comedy nights are growing very popular at the Majestic and may be made a permanent feature."

A similar plan was begun as an experiment by the Broad Street Theatre, Harrisburg, and has been meeting with a great deal of success. The short subject programs at the Broad Street are given twice a month, and Manager Feldser is considering increasing them.

"A Good Program Must Have Novelties"

729 7th Ave. RED SEAL New York City

Edwin Miles Fadman, Pres.

Short Subjects and Serials



Scenes from the third episode of "The Green Archer," a Pathe serial starring Allene Ray.

Rothstein Lauds Laugh Month

Declares Project Will Crash to Great Success Clear Across United States

NAT G. ROTHSTEIN, director of publicity, advertising and exploitation for Film Booking Offices is loud in his acclaim of the Laugh Month idea and its possibilities of success during the month of January.

Rothstein has the following to say of the project:

"Laugh Month is going to crash its way clear across the continent and back again, up and down, east and west, north and south because the boys behind the movement have their hearts and souls in the idea.

"Already more than 1700 of the leading newspapers throughout the Nation have been communicated with and hundreds have signified their intentions to get behind Laugh Month in every way they can to make it an event that won't soon be forgotten.

"Originally the idea was sort of 'pooh-pooh-ed' as being impossible, unfeasible, not practical—too many obstacles, too much red tape, too many angles and all that rot.

"That didn't make an iota of difference among the boys who started out to put it across, they reasoning that after all things are accomplished by human beings who have faith enough in their proposition, and the boys back of the big idea had faith and will continue to have it long after the doubting Thomases have ceased croaking because of the wonderful results they will be enabled to see and hear about if they have eyes and ears.

"In the New York Morning *World* of Dec. 4th the famous columnist, Frank Sullivan, used a double column space and about 125 lines deep on the front page of the second section of the *World* to comment humorously on Laugh Month.

"Hundreds of the leading newspapers throughout the nation will follow suit. The famous King Feature Syndicate has famous nationally known cartoonists and humorists interested in Laugh Month.

"Prominent editors, educators, men in high political stations, clergymen, publicists, and many of the best known men in other walks of life have O. K.'d Laugh Month as a great idea and one conducive to better mental state and better health for the nation in not just one laugh month but a continuity of laughter during all the months, thru the medium of films or whatever other agency these constant laughs can be produced.

"Magazines devoted exclusively to humor have accepted Laugh Month wholeheartedly and will boost it to the limit.

"Publications of all characters that use humorous columns or humorous pages have already accepted this great Laugh Month idea. Already hundreds of letters have been received by the National Laugh Month committee from exhibitors praising the big time showman's idea behind Laugh Month and promising their utmost co-operation.

Leading figures in the film industry have written to the committee and have complimented the idea and the plan. Several of the most prominent theatre circuits have showered praise on it.

"We can't begin to list the names of all who have already boosted the project, proof that not alone those directly interested in its financial success but others, big timers in other walks of life have set their stamp of approval on this big national week of hilarity."

Red Seal Has Many For Laugh Month

Red Seal Pictures Corporation will contribute a number of short features to the Laugh Month program. A large quota of diverse featurettes have been prepared for the period. There will be four issues of the Animated Marcus Hair Cartoons, numbers three, four, five and six. Characters in the third are Lady Astor, David Belasco, Clara K. Young, Billie Burke and Larry Semon. In the fourth are, W. H. Taft, General Joffre, Napoleon, Morgan, Hayakawa, Lenin, La Folette and Galli Curci. The fifth will be comprised of Shakespeare, Barrymore, Bebe Daniels, John Drew, Dorothy Dalton, and Thomas Meighan, while the sixth will contain Bryan, Briand, Josephus Daniels, Lloyd George, Roosevelt, Jr., Roosevelt, Sr., Clemanceau and Cardinal Mercier.

Two of the "Ko-Ko Song Car-Tune" releases will be "Dixie," and "Sailing." Three Out of the Inkwells will be "Ko-Ko Packs Up," "Ko-Ko Steps Out," and "Ko-Ko Eats."

Also, such specials as "Fish For Two" and "Soul of the Cypress," both Gems of the Screen. Two issues of the highly entertaining Marvels of Motion: "D," and "E," two issues of Film Facts: "H" and "I"; and the "A" and "B" issues of Reelviews and Searchlights are also included for release during this month.



Scenec from Warner Bros. production "Rose of the World."

"Laugh Month" Drive in Full Swing

Committee Says Publicists, Exhibitors And Industry As A Whole Support Movement To Popularize Short Features

THE committee in charge of the "Laugh Month" drive, sponsored by the Short Features Advertising Association, is in a position to report the most encouraging success of efforts to popularize nationally the movement in favor of the comedies, novelties, news reels and other pictures of three reels or less in length.

Every effort has been made to give a general appeal to the movement. A broadside to exhibitors to be followed by a press sheet containing ideas for "putting it over" were the main items of the budget. The aid of accessory manufacturers was to be sought in the preparation of posters, banners, pennants, slides, trailers, buttons and advertising cuts and mats.

At the end of three weeks the committee reports to the industry—"progress." The movement to make January an industry affair has broadened. It has been taken up all over the country by newspapers, magazines and prominent individuals. Exhibitors, individually and "en circuit" have responded wholeheartedly.

The New York daily newspapers—in which no amount of money could buy news space—have co-operated splendidly. The main editorial writers and columnists have co-operated to the limit. A suggestion of the scope and the possibilities of the idea was all they needed and they responded. Arthur Brisbane, probably the best known editorial writer in America if not in the world, in his column, "To-day" says, "Why wait for January? Every month is laugh month in the United States." Frank Sullivan, a feature writer of note, gave his entire space to the subject in one article. "F. P. A." whose "Conning Tower" has tremendous circulation devoted his whole column to elaborating the idea in the Sunday edition.

"The Fun Shop" with syndicate circulation in over one hundred large newspapers, says, through Maxson F. Judell, its editor, "A good laugh is Nature's care for many an ill."

The newspapers in Los Angeles heard of the idea from the local exchange managers and immediately set their advertising staffs to work on two two-page spreads. The first will be devoted to the theatres, featuring Laugh Month, and the second, to appear two weeks later, to featuring the comedy stars.

By no means the least of those co-operating in the King Features Syndicate. With 180 features, including many of the best known comic strips and cartoonists in the world, and with many of the best known feature writers, this organization is in thorough accord with the plan. It is preparing to join forces with the National Laugh Month Committee and the added impetus which this will give will be seen throughout the entire country.

The idea has spread to England. Already suggestions have been made to the trade press of the "tight little isle" for a similar campaign and in due time we shall hear the Laugh Month echo come rolling back from across the Atlantic.

Theatre men everywhere are forming special committees to push the plan vigorously. In Atlantic City the group that handled "Greater Movie Season" has been rebuilt and expect to put it over with a bang. In Waterloo, Iowa, Alexander Frank, president of the Frank Amusement Company, has called a meeting of all the interested people in Waterloo, Cedar Rapids and Clinton, Iowa. In his letter to New York headquarters he says, "This innovation should prove a great stimulant for the month of January. As a matter of fact, with proper exploitation, it should show still greater results than "Greater Movie Season!"

On the matter of accessories the Sweeney Lithograph Company, who made the posters, banners and pennants, report that practically half the first printing of these accessories have been ordered. The broadsides have all been mailed to exhibitors with the opening announcement and these will be followed within a week by the press sheet.

Adding to the already long list of theatres and circuits which have previously been reported as having joined the National Laugh Month movement, reports received by the National Laugh Month Committee indicate that by the new year every large and small house in the country will be in line.

Frank W. Buehler, managing director of the Stanley Company of America, writes from Philadelphia: "We are getting back of this Laugh Month thing and will do all that we can to put it across. We are with you one hundred per cent."

The exchange managers of Dallas, Texas, are meeting and formulating plans to line up the houses in their territory.

In Kansas City the following theatres have already promised to join the movement: Main Street, Liberty, Isis, and Newman-Royal Theatres.

From Atlanta, Ga., come reports that the local district managers of Famous, Loew's, Universal (Florida) and other circuits promise complete co-operation and are laying their plans accordingly.

Universal's home office report that the following theatres have wired in that they are going to "whoop 'er up" for Laugh Month and promise complete co-operation: Capital Theatre, Dallas, Texas; Alhambra, Milwaukee, Wis.; America, Denver, Colo.; Broadway Strand, Detroit, Mich.; Cameo, Pittsburgh, Pa.; Cameo, Los An-



Third of a series of Cartoons to be published in Motion Picture News during National Laugh Month Campaign.



Scenes from "His Wooden Wedding" a Pathe comedy release.

Cite Liberal Rules of Contest

"Laugh Month" Committee Emphasize That All Exhibitors And Theatre Employees Are Eligible

THE National Laugh Month Committee, conducting the campaign to make January a four-week comedy carnival, is laying particular emphasis on the fact that all exhibitors or exhibitor employees handling exploitation work are eligible to enter the contest for the best exploitation campaign tying up with Laugh Month. Cash awards totaling $850.00 are to be given to the winners of the contest, $100.00 being awarded as the first prize for the best campaign each week in January. Awards will be made by a jury composed of the editors-in-chief of six national motion picture trade publications.

The rules for the contest are so liberal that any exhibitor from the largest to the smallest has an equal chance to win one of the weekly cash prizes, for the judges in considering the entries in the contest will take into account the size and class of theatre, population of the town and other conditions under which each exhibitor works. The smallest exhibitor, who is limited in his exploitation to a lobby display and such tie-ups and ballyhoos as he can conduct in his own neighborhood with little or no expense, will have just as good a chance at the cash prizes—if his exploitation work shows ingenuity and real showmanship—as the biggest metropolitan first-run theatre which has a large appropriation for billboards, newspaper advertising and all other forms of publicity.

The periods for which the prizes will be offered are January 1 to January 9, January 9 to January 16, January 16 to January 23, January 23 to January 31. All entries for each prize award period must be delivered to the Laugh Month Committee, 218 West 42nd St., New York City, within two weeks of the closing date for that period.

Comedies Share Pathe Honors

Hal Roach, Mack Sennett Productions Head Releases for December 20th

HAL ROACH and Mack Sennett two-reel comedies divide the honors at the top of the Pathe short subject release schedule for the week of December 20th. Alice Day appears in "Hotsy Totsy," produced by Sennett, and Charley Chase will be seen in the Roach production, "His Wooden Wedding."

Other subjects on the week's program include "Tol'able Romeo," a Roach single reeler, chapter three of the serial, "The Green Archer;" "The English Channel Swim," one of "Aesop's Film Fables;" Pathe Review No. 51 and two issues of Pathe News and "Topics of the Day."

Katherine Grant has the leading feminine role opposite Chase in "His Wooden Wedding," with Gale Henry, Fred De Silva and John Cossar in the supporting cast. Leo McCarey directed.

Eugenia Gilbert, Danny O'Shea, Barney Helleum and Kalla Pasha support Alice Day in "Hotsy Totsy," which was directed by Alf Goulding. "Tol'able Romeo," the single reeler was directed by Jess Robbins.

"In the Enemy's Stronghold" is the third chapter of the new Pathe serial "The Green Archer," adapted by Frank Leon Smith from the Edgar Wallace novel. Allene Ray and Walter Miller are the leads.

Pathe Review No. 51 presents: "The Shrine of the Faithful," the ancient capitol of Japan; "American Wild Flowers," a distinctive Pathe-color series produced by the time-lapse camera by Arthur C. Pillsbury of Yosemite National Park: and "The Bee's Daily Bread," one of the L. H. Tolhurst "Magic Eye" series of microscopic studies.

"The English Channel Swim" is the Paul Terry creation of "Aesop's Film Fables."

Cleveland Exhibitors Are Supporting Laugh Month

CLEVELAND exhibitors are showing enthusiasm over Laugh Month and helping to put it over by booking two and three times as many comedies for January as they have been using. Many Cleveland neighborhood houses have been in the habit of offering double feature bills for certain days of the week. A great number of these exhibitors have substituted extra comedies for the double feature. Some of them have booked two, and others have booked three, as special feature attractions to show on the nights that have been previously devoted to two features.

Walter Hiers Laugh Month Comedy Set

"Weak But Willing" is the Walter Hiers comedy scheduled for release by Educational on their augh Month program. The release date is January 31st.

Special Drives for Laugh Month

(*Continued from preceding page*)

geles, Calif.; Cameo, San Francisco, Calif.; Clemmer, Spokane, Wash.; Columbia, Portland, Ore.; Columbia, Seattle, Wash.; Liberty, Kansas City, Mo.; Apollo, Kansas City, Mo.; Olympia, Buffalo, N. Y.; Randolph, Chicago, Ill.; RFialto, Washington, D. C.; Rivoli, St. Louis, Mo.; Tudor, Atlanta, Ga.

In St. Louis, the managers of the companies associated with the committee's activities are formulating plans which will be announced on completion.

From Omaha come promises of a tie-up from the following theatres: Rialto, Strand, North Star, and Hamilton Theatres.

Louisville, Ky., is right in line with Keith's Rialto, Keith's Majestic, Kentucky, Louisville, Kentucky Thea. Lexington, taking up the movement.

Atlantic City, home of beauty pageants, is thoroughly organized. As we go to press, word is received that Eddie O'Keefe, managing director ofthe City Square Theatre, has been appointed general manager of the Laugh Month Committee in that city. This means that every theatre in the famous seashore resort will put on a drive to entertain visitors with flocks of laughs during Laugh Month. A complete list is not available, but it means one hundred per cent in that territory.

Laugh Month Approved by Joe Seider

JOSEPH M. SEIDER, business manager of the Motion Picture Theatre Owners of America, has added his endorsement to National Laugh Month, in the following communication to Short Features Advertising Association.

"It is superfluous for me to add my endorsement to the National Laugh Month idea.

"The Short Subject has come into its own.

"The only problem in this relation, as I see it, is the method of bringing the realization of this fact to the theatre owner. Some distributors of Short Subjects have recently added a clause to their contracts in which the exhibitor agrees to give equal space to that given to the feature, for the Short Subject.

"It is my conviction that 'National Laugh Month' for the purpose of educating the motion picture forces, to the value of the Short Feature is the better plan, and which should and will bring the desired and merited result."

Fox Starts New Imperial Comedy on Coast

Fox has started a new Imperial Comedy at the West Coast studios under the title of "A Bankrupt Honeymoon," with Lou Seiler directing. Harold Goodwin and Shirley Palmer head the cast, which also includes Frank Beal, Harry Dunkinson and Oliver Hardy.



Scenes from the Mack Sennett comedy released through Pathe titled, "Hotsy Totsy."



Highlights from "Mummy Love," an F. B. O. release.

Pathe Issues Serial Handbook

E. O. Brooks, Serial Sales Manager, Author Of Work On Value Of Chapter Plays

"THE Serial Idea" is the title of a handbook just issued by E. Oswald Brooks, serial sales manager of Pathe. The work is concerned with presenting facts of interest to the industry at large and of particular value to exhibitors, as it includes a thorough discussion of methods by which a regular attendance can be built with serial attractions.

Citing the purely human trait of wishing to know what is going to happen next week, or in the future, Mr. Brooks points to the leading fiction magazines as proof of this universal desire to become acquainted with what is going to transpire next.

"The application of the serial idea to the motion picture screen," says Brooks, "must, in order to be fully successful, follow exactly along the lines of its application in the popular weekly and monthly magazines and newspapers. In other words it must be inaugurated and maintained as a steady policy."

Discussing the serial policy and its results, as proven by records, Brooks continues:

"Each successive serial will gradually build up a regular serial clientele for that theatre. The first serial played may not please all classes but it most surely will please a large following. The next serial may appeal to a different class of patrons plus the steady customers created with the first serial. The third serial will again attract even more patrons. And so on, with snowball-like growth, until by the time the first year of serials is completed the theatre will have a steady, regular and guaranteed weekly income on the day or days it presents its serial programs."



Resume of Current News Weeklies

INTERNATIONAL NEWS NO. 100: Shanghai, China—China's 1925 Derby a real turf thriller; St. Moritz, Switzerland—(Omit Seattle) Famous sled ride lures first winter tourists; Seattle, Wash.—(Seattle only) Washington wins northwest football title; Los Angeles, Cal.—Sniff! Sniff! Kerchoo! What's wrong at the Zoo? New York City—(Omit Portland, Seattle, and Boston) Around-and-around with the 6-day bike racers; Hoquiam, Wash.—(Portland and Seattle only) Novel motor carrier speeds timber handling; Boston, Mass.—(Boston only) Ocean greyhound takes allegiance to U. S.; Santa Monica, Cal.—Parachute tester has world's riskiest job (an International News reel exclusive); London, Eng—Four Kings join in tribute to Queen Alexandra.

INTERNATIONAL NEWS NO. 101: Wash. D. C.—69th Congress opens! N. Y. City (N. Y. C., Bost.-Chi. only) "Red" Grange as paid player draws record football crowd; Rome, Italy—King of Italy sees unique high-jumping contest; Phila., Pa. (Phila. only)—"Red" Grange and his Bears defeat Frankfort; Port., Ore. (Port. and Sea. only)—Veteran swimmer defies treacherous river currents; Council Bluffs, Ia. (Omaha and D. Moines only)—Scores flee from danger when million dollar fire destroys business center; Lake Charles, La. (N. Orleans and Memphis only)—Three die fighting flames when million dollar fire ravages business center; St. Louis, Mo. (St. Louis only)—Monster Pachyderms bring joy to crippled kiddies; Interesting folks in the news of the day—N. Y. City—At the age of 81 Leopold Auer, greatest of all violin teachers, is still busy developing new talent; Los Angeles, Cal.—Jackie Coogan discovers a new film star in his tiny brother Bobby; Chicago, Ill.—Introducing the new world's billiard champion, Edouard Horemans of Belgium; N. Y. City—(N. Y. City only)—New York welcomes next Mayor home; Bangkok, Siam—Siam's royal dancers train for coronation; N. Y. City—Silver-haired beauties compete for Cat Crown; Randolph, Mass.—Litter of white police dogs, first on record, develops into family of husky youngsters although puny at birth; An International Newsreel Special—From Cuba to Maine wild storms menace the Atlantic Coast.

PATHE NEWS NO. 99: London, England—Last rites for Queen Alexandra; Winthrop, Mass.—(Except Philadelphia and Boston) Storm rages along the Atlantic seaboard; Flashes of the past, 1910-1925—Chapter VII. The seventh instalment begins in 1919 with the homecoming parade, in New York, of those "Fighting Marines." Meanwhile, another type of conflict goes on in Ireland, where civil war wages throughout 1920 between the Black and Tans and Sinn Fein. Ireland a Free State! America pays supreme tribute to her gallant dead as the Unknown Soldier is enshrined in the nation's capital. In November, 1921, five great Allied heroes are united in times of peace at the American Legion convention in Kansas City. Washington, D. C.—Col. Mitchell's charges of incompetency in Army-Navy air service groundless, aircraft board reports to Pres. Coolidge; Alexandropol, Armenia—Remember the Golden Rule! San Francisco, Cal.—(Except San Francisco) Santa arrives ahead of schedule! Damascus, Syria—Biblical city laid in ruins by French attack! Riding the ocean rolls—In the Mid-Atlantic Uncle Sam's speedy destroyers defy Neptune's wildest upheavals.

PATHE NEWS NO. 100: Washington, D. C.—69th Congress opens! Flashes of the past. Chapter VIII. The eighth instalment of this review begins in 1922 with the burning of Smyrna. Airplane versus dreadnought! The U. S. Army and Navy hold bombing tests. Sept. 1, 1923—Earthquake ravages Japan! President Harding dead! Calvin Coolidge takes office as the 30th President of the United States. Culver City, Cal. (Except Los Angeles)—Sets new world's record in 250-mile auto speed classic! London, England—Last rites for Queen Alexandra! New York City—Original Americans turn tourists! New York City—Grange and Chicago Bears score victory over N. Y. Gaints! New York City (Newark and New York only)—Mayor-elect back home again and ready for big job! Chicago, Ill. (Newark and New York only)—Joie Ray sets new record in 5-mile cross-country race.

Report Short Product Is Gaining In Prestige

ACCORDING to reports of Pathe field men to their home office, the short features are receiving better advertising support from exhibitors generally. The report, which is concerned with the eastern cities, shows that the practice of giving the shorts the advantages of thorough exploitation is becoming more general. In commenting on the survey which Pathe has made, S. Barret McCormick, director of exploitation for the company says:

"The titles of the comedies as well as the name of the star are well displayed while the special "cornerblock" illustrated newspaper ads on Pathe comedies are finding their way into print in increasing numbers. Special displays of various kinds are found on a majority of theatre fronts of key houses, novelties are distributed to the public and the theatre programs contain interesting material dealing with the shorts."

Century Comedies Signs School Girl

Stern Brothers, producers of Century Comedies for Universal release have signed Viola Carleton, a New York school girl, for comedy roles in their two-reelers. A screen test was recently made of the young girl and it was found she was a perfect type. She is said to have a remarkable flare for comedy.

"Mummy Love" Will Have Elaborate Sets

Elaborate sets will feature "Mummy Love," a two-reel Blue Ribbon comedy with Neely Edwards and Alice Ardell, which Joe Rock is producing as a Standard Cinema release through F. B. O. Marcel Perez is directing. Among the larger sets are a magnificent palace and court yard, catacombs and mummy caves and a desert scene.

Rotund Comedians Start "In the Air"

Slim Summerville has started direction of "In the Air," a Joe Rock-Standard comedy for F. B. O., featuring "Fat" Carr," "Kewpie" Ross and "Fatty" Alexander. Lois Boyd is playing opposite the trio of rotund comedians.

Jimmie Adams Comedy Title Changed

Educational Film Exchanges has changed the title on the Jimmie Adams comedy scheduled for release during Laugh Month. Made under the title of "A Busy Bum," the picture has been changed to "For Sadie's Sake." The release date is January 1st.

Roach Stars Prominent in Laugh Month

HAL ROACH comedians will figure prominently during Laugh Month as the producer is keeping five units going at top speed in new productions. Clyde Cook, Charley Chase, Glenn Tryon, "Hal Roach" and "Our Gang" comedies will be released as a part of the Laugh Month program.

Chase has just completed a comedy in which he was supported by Mildred Harris, Vivian Oakland and Syd Crossley. With director Leo McCarey, the comedian is now preparing his next vehicle. Fred Guiol is completing a Glenn Tryon comedy with a cast that includes Katherine Grant, Sue O'Neil, Charlotte Mineau, "Rube" Clifford, Helen Gilmore, Bobby Young, Tiny Sandford and Al Hallett.

Clyde Cook is completing a comedy under the direction of James W. Horne, with Eileen Percy, Stuart Holmes, Shirley Palmer and James Mack in the cast. Richard Wallace is also completing a Hal Roach comedy with Jimmy Finlayson, Gertrude Astor, Sue O'Neil.

Charlotte Mineau, Mildred June, Tyler Brooks, "Spec" O'Donnell, Ivor McFadden and Jerry Mandi. Robert McGowan is preparing a new "Our Gang" comedy.

Levine and Bischoff Will Make Dog Serial

Nat Levine has joined forces with Samuel Bischoff in the production of a serial starring Wolfheart, the police dog. The picture has already gone into production. Levine has made a number of westerns with the dog star.



A trio of episodes from "Hogan's Alley," the new Warner Bros. feature.

Pre-release Reviews of Features

Seven Sinners

(Warner Brothers—6826 Feet)

(Reviewed by George T. Pardy)

A HILARIOUS crook yarn, with just enough melo punches to snap over a thrill now and then, but for the most part reveling in farcical situations that are wildly improbable and irresistibly funny. The main idea is the crowding together of a bunch of crooks, each intent on looting a mansion left unguarded by private watchmen; hunting in couples, and single-handed, and the complications which arise when they mistake each other for legitimate servants, guests and proprietor in turn. Their troubles increase when one of them goes to bed with scarlet fever and the house is quarantined. It's all beautifully absurd, but a sure laughing stimulant and warranted to put any audience in good humor. The action is speedy throughout, Lewis Milestone, making his debut as director, shows remarkable skill.

THEME. Crook farce-melodrama. Thieves decide to loot unguarded mansion, working in separate teams, mistake each other for servants, guests, etc., and have variety of weird experiences.

PRODUCTION HIGHLIGHTS. The swift action, good acting of cast, thrills and well developed and sustained farcical atmosphere. The romance lure.

EXPLOITATION ANGLES. Boost as crook story combining melodrama with farce comedy and a sure cure for the blues. Every member of the cast is worth mentioning.

DRAWING POWER. Has general audience appeal, should make good anywhere.

SUMMARY. This one will get the laughs and hand 'em some thrills besides. A cracking good farce-melo, with crook atmosphere and funny complications.

THE CAST

Molly Brian ..... Marie Prevost
Jerry Winters ..... Clive Brook
Handsome Joe Hagney ..... John Patrick
Saunders ..... Charles Conklin
Pious Joe McDowell ..... Claude Gillingwater
Mamie McDowell ..... Mathilde Brundage

Authors, Lewis Milestone and Darryl Francis Zanuck. Director, Lewis Milestone. Photographed by David Abel.

SYNOPSIS. The rich Vickers mansion on Long Island is left unguarded, Molly Brian and Joe Hagney enter and loot the safe, Jerry Winters, posing as the proprietor, gets the money from them. A couple of more crooks come, representing themselves as guests. Yet another arrives, faints, is pronounced ill with scarlet fever and put to bed, as a result of which the house is quarantined and a watch set on it. Out of the medley of complications Molly and Jerry emerge in love with each other, go straight and get married.



Marie Prevast, featured in "Seven Sinners," a Warner Bros. production.

Seven Sinners (Warner Bros.)
PRESS NOTICE

"SEVEN SINNERS", one of the merriest crook farce melodramas ever screened, is scheduled for its premier local showing at the ———— Theatre on ————. A mixture of thrills, romance and laughter, this film records the tangled adventures of a bunch of thieves, working separately and in couples, who raid an unguarded Long Island mansion and get mixed up in all sorts of complications. An unusual picture, and one in which pretty Marie Prevost and Clive Brook won golden opinions from critics in general for their fine work in the leading roles.

John Patrick, Charles Conklin, Claude Gillingwater and Mathilde Brundage are seen in important parts.

CATCH LINES

They led crooked lives, but merry ones, with a laugh a minute! A whirlwind of mirth shut up in a strange household!

The Desert's Price

(Fox—5709 Feet)

(Reviewed by George T. Pardy)

THEY'E managed to give the old Western formula plot some lively twists and turns in this picture, with the result that there's a better story and more genuine human interest than is usually found in features of the sort. It's a dandy vehicle for Buck Jones and his numerous admirers will undoubtedly be pleased with their favorite's work. Even in localities where Buck may not be so well known, but fast-action Westerners are in demand, "The Desert's Price" should register A. 1. at the box office and create a new following for the star. Buck and his celebrated white hoss are ever in evidence, Mr. Jones rides, scraps and plays the fond lover with equal energy, Florence Gilbert and Edna Marion are effective in the main feminine roles, and Montagu Love a fine specimen of a hardy scowling villain. The thrills crackle across like machine-gun bullets, what with rough-and-tumble fisticuffs and a near-lynching incident, and a good climax is attained.

THEME. Western melodrama. Treats of two girls left alone on ranch, befriended by hero, whom they first view as foe, but learn to appreciate at his true worth.

PRODUCTION HIGHLIGHTS. Fine scenic effects. Lightning action. Buck Jones' athletic stunts, riding feats. Romantic development. Well maintained suspense. Good combat stuff.

EXPLOITATION ANGLES. Feature Buck Jones. Bill as virile Westerner with unusually interesting story. Play up riding, fighting and attempted lynching scenes.

DRAWING POWER. Knockout wherever Buck is popular, good in any section where Westerners are favored.

SUMMARY. Smart action Westerner, lots of melo thrills, love interest, particularly strong in scenic values. Buck Jones at his best.

THE CAST

Wils McCann ..... Buck Jones
Julia ..... Florence Gilbert
Peggy ..... Edna Marion
Jim Martin ..... Montague Love
Phil ..... Ernest Butterworth
Sam Martin ..... Arthur Houseman
Gitner ..... Carl Stockdale

Author, William MacLeod Raine. Director, W. S. Van Dyke.

SYNOPSIS. Wils McCann protects Julia Starke, sheep-owner, from Jim Martin and his cowboys. Martin's brother Sam attacks and injures Julia's sister Peggy. Julia shoots at Sam, thinks she has slain him, but he is later killed by her brother Phil, who admits the deed. Martin raises crowd to lynch Phil. Wils stands off lynchers. Confederate of Martin's confesses former murdered Julia's father. Wils pursues and captures Martin and wins Julia.



Buck Jones, star of "The Desert's Price," a Fox production.

The Desert's Price (Fox)
PRESS NOTICE

BUCK JONES in "The Desert's Price," a Western melodrama aglow with thrills, romantic interest and lightning action, is the big screen drawing-card at the ———— Theatre on ————. This is one of Buck's best pictures in which that dauntless rider and top-notch battler of filmland fills the role of Wils McCann, who befriends two lonely girls running a sheep-ranch against the schemes of Jim Martin and the latter's cowboys. A bully picture crammed with exciting situations.

A great cast in support, including Montague Love, Florence Gilbert, Edna Marion, Ernest Butterworth, Arthur Houseman, Carl Stockdale, and other popular screen lights.

CATCH LINES

He was secretly her best friend, but she blamed him for all the villain's misdeeds. When the clouds thickened he revealed himself as her champion and got his reward. A Buck Jones virile Western thriller!

Tonio, Son of the Sierras

(Davis Distributing Div.—5000 Feet)

(Reviewed by George T. Pardy)

SHOULD give satisfaction as a program attraction. Like all of General Charles King's stories, the plot deals with pioneer days in the West, when the Indians frequently went on the warpath, made matters interesting for the widely scattered settler families and kept U. S. troops constantly on the jump attending to the "hostiles'" pernicious activities. These yarns all have a strong family resemblance, but never lack spirited action or fail to develop a certain amount of sentimental interest, and this film holds its own with the best of its type in these important respects. The love angle is complicated by the rivalry of two young lieutenants for the same girl, another favorite device of the author, with the tale partly hinging on the question of whether Tonio, an only Indian scout, is faithful to Uncle Sam, or aiding the redskins. Ben Wilson, as the hero, and Neva Gerber, as the girl in the case, give excellent performances, Chief Yowlache makes a good impression in the Tonio role and the support is adequate.

THEME. Melodrama of pioneer West and Indian days. Visualizes attacks by redskins and rivalry between two U. S. officers for love of Post Commandant's daughter.

PRODUCTION HIGHLIGHTS. Assaults of Indians on ranch and fort. Scene where hero is wounded. Tonio's return and death. Romantic issue, murder mystery. Climax.

EXPLOITATION ANGLES. Feature Ben Wilson and Neva Gerber. Bill as stirring tale of pioneer days in West. Stress Indian battles and sentimental touches.

DRAWING POWER. Suitable program attraction for any house where action and thrill stuff holds patrons.

SUMMARY. A typical General Charles King story of bygone times in West when Indians were continually on warpath. Puts over some good melo punches and develops satisfactory love interest.

THE CAST

Lieutenant Richard Harris	Ben Wilson
Evelyn Archer	Neva Gerber
Tonio	Chief Yowlache
Colonel Archer	Jim Welch
Lieutenant Willett	Bob Walker
Mrs. Bennett	Ruth Royce
Captain Stannard	Fay Adams

Author, General Chares King. Director, Ben Wilson.

SYNOPSIS. Tonio, U. S. Indian scout at Fort Almy, disappears when Tontos go on warpath. Lieutenant Harris wounded while saving Lucille, married daughter of Post Commandant during an attack. He and Lieutenant Willett are rivals for the love of Evelyn, Lucille's sister. Willett accuses Tonio of treachery. Harris defends missing man. Willett is shot, Harris arrested, but allowed to lead his men later and defeats enemy. Tonio returns wounded. It develops that Willett was killed by a man whose sister he wronged. Harris and Evelyn are united.



Ben Wilson, star of "Tonio, son of the Sierras," a Davis Dist. Div. release.

Tonio, Son of the Sierras (Davis Dis. Div.)
PRESS NOTICE

LIFE on the Western plains in the old days when the Indians ran wild and the white man's rifle was his best friend, is depicted in "Tonio, Son of the Sierras," a colorful, melodramatic romance starring Ben Wilson and Neva Gerber. This picture comes to the screen of the ——— Theatre on ———. The hero is a young U. S. officer who loves the daughter of the commandant of the fort where he is stationed, and has a brother-officer for his bitter rival. The film is intensely exciting, the Indian battles are wonders of realism and suspense, and a happy ending is attained.

Among those playing important roles in support are Jim Welch, Ruth Royce, Fay Adams.

CATCH LINES

Pioneer days, the lonely U. S. Army forts, the tribes of hostile Indians watching their opportunity to slay the hated white men!

Sally, Irene and Mary

(Metro-Goldwyn—5564 Feet)

(Reviewed by George T. Pardy)

DESPITE the handicap of an obvious plot the finish of which any fan that is "movie-wise" can easily foretell, director Edmund Goulding has made a fairly entertaining picture out of the musical comedy by Edward Dowling, credited with a year's run on Broadway not so long ago. The feature leans more to the melodramatic side of things than the amusing, although comedy relief is not lacking, the fun mostly taking place in the Finnigan Flats, with Irish occupants thereof wrangling incessantly; and backstage views are shown which will no doubt interest the average patron, who is always attracted by peeps behind the scenes. Of the three principal characters, chorus girls engaged in gold-digging pursuits along the Great White Way and its environs, one meets death in an auto wreck, with the result that the heroine has a scare thrown into her and decides to settle down and marry humble Jimmy Dugan, her faithful swain. Sally O'Neill, Constance Bennett and Joan Crawford do very well as the fluttering moths around the candle of risky pleasures, and William Haines is O. K. as honest Jimmy.

THEME. Comedy-melodrama. Depicts lives of three chorus girls who sport gaily in the city's night life, heroine finally settling down with humble lover.

PRODUCTION HIGHLIGHTS. Tenement house scenes, backstage views, shot of stage performance and theatre audience. The grade-crossing accident. Sentimental and humorous touches.

EXPLOITATION ANGLES. Tell patrons play was big Broadway success. Bill as intimate tale of chorus girls' lives. Feature Constance Bennett, Joan Crawford, Sally O'Neill.

DRAWING POWER. Ought to do good business in the average house.

SUMMARY. Adequate entertainment. Offers a lot of attractive backstage stuff, mixes sentiment, melodrama and comedy. Chorus girl angle will please many fans.

THE CAST

Sally	Constance Bennett
Irene	Joan Crawford
Mary	Sally O'Neill
Jimmy Dugan	William Haines
Glen Nestor	Douglas Gilmore
Marcus Morton	Henry Kolker
Mrs. Dugan	Kate Price

Adapted from Musical Comedy by Edward Dowling. Director, Edmund Goulding.

SYNOPSIS. Sally, Irene and Mary graduate from New York's East Side to the stage as chorus girls. Mary's boy playmate, Jimmy Dugan, becomes a successful plumber. The three girl chums have a merry time leading the night life of Broadway and attract numerous admirers. Finally Irene, who has a millionaire lover, is killed in an automobile wreck. In the end, Mary refuses an enticing offer o marriage and goes back to her childhood sweetheart, Jimmy.



Constance Bennett, featured in "Sally, Irene and Mary," a Metro Goldwyn-Mayer release.

Sally, Irene and Mary (Metro-Goldwyn)
PRESS NOTICE

IF you enjoy a peep behind the scenes in stageland, don't miss "Sally, Irene and Mary," the lively comedy-melodrama which comes to the screen of the ——— Theatre on ———. This unusual picture depicts the lives of three chorus girls, born on New York's grimy East Side, who become Broadway butterflies and indulge in all the tinsel pleasures of the Great White Way. One, the heroine, finally wearies of the stage and its temptations, and weds her childhood sweetheart,

Sally O'Neill, Joan Crawford and Constance Bennett play the three principal feminine roles, with William Haines as the loyal lover.

CATCH LINES

The Broadway night life of three chorus girls, all the glamor and perils of the Great White Way, romance, tragedy, comedy, thrills; a picture de luxe that will grip and hold you from beginning to end.

Steppin' Out

(Columbia Picture Corp.—5221 Feet)

(Reviewed by George T. Pardy)

A BRIGHT and breezy comedy, studded with whimsical situations in which the farcical element reigns supreme, "Steppin' Out" offers exceedingly good entertainment and should score satisfactory box office results wherever it is shown. It travels along at a merry clip from first to last, despite its manifold complications, smooth continuity renders the task of following the plot an easy one and it can safely be asserted that there isn't a dull moment in the entire five reels. Dorothy Revier, heretofore best known to the fans for her work in dramatic roles, makes a pronounced hit in the vivacious comedy part of pert Daisy Moran, Ford Sterling shines as the convivially inclined John Durant, Tom Rickett's impersonation of the middle-aged husband who gets in such a tangle when he goes jazzing around with his friends deserves unlimited praise and the support is excellent. The feature is skillfully directed and well photographed, the cabaret scenes and jazz stuff being especially colorful.

THEME. Farce comedy. Treats of domestic entanglements, when innocent hubby is drawn into night-about-town complications by jovial business associate.

PRODUCTION HIGHLIGHTS. The rapid action, ingeniously woven situations, farcical developments and romantic windup.

EXPLOITATION ANGLES. Feature Dorothy Revier and Ford Sterling. Bill as amusing comedy, with jazz and cabaret atmosphere, domestic tangles and farcical hits.

DRAWING POWER. Should win wherever high-speed farce holds the patrons.

SUMMARY. Brisk comedy, well acted and directed, action fast, farce predominant, colorful cabaret episodes, prettily photographed, a good card for the average house.

THE CAST

Daisy Moran	Dorothy Revier
John Durant	Ford Sterling
Henry Brodman, Jr	Robert Agnew
Mrs. John Durant	Cissy Fitzgerald
Mrs. Henry Brodman	Ethel Wales
Henry Brodman	Tom Ricketts
Sergeant	Harry Lorraine

Author, Bernard Vorhaus. Director, Frank R. Strayer. Photographed by Dewey Wrigley.

SYNOPSIS. Henry Brodman refuses to meet the girl his son Henry wed secretly. Daisy Moran is the elder Brodman's secretary. Durant, a business acquaintance, and his wife come to town. Mrs. Brodman leaves on visit to mother. Brodman goes out with Durants, Daisy posing as his wife and wearing a pearl necklace belonging to Mrs. Brodman. Latter returns unexpectedly, misses necklace and sends out police alarm. Cafe where Brodman and guests are dining is raided by dry agents. Brodman escapes, Daisy and Durants are arrested. Daisy, accused of stealing the necklace, turns out to be young Brodman's bride. Everything is explained satisfactorily and all ends well.



Dorothy Revier, star of "Steppin Out," a Columbia production.

Steppin' Out (Columbia Pictures)

PRESS NOTICE

AN up-to-date, dizzily merry farce comedy, "Steppin' Out," starring Dorothy Revier and Ford Sterling, is the leading screen attraction offered by the ——— Theatre on ———. The story deals with the entanglement in which a middle-aged husband finds himself as a result of spending a "nightout" with a couple of acquaintances, who mistake his pretty secretary for his wife. A series of wild complications follow, including cabaret raid which lands some of the party in jail. In the end the winsome secretary turns out to be his son's wife, whom he has hitherto refused to meet or acknowledge and all ends well.

Tom Ricketts and Cissy Fitzgerald appear in important roles.

CATCH LINES

A riot of fun, jazz and merry action. This husband stepped out for a night about town, for purely business reasons, but the complications that followed were awful. Don't miss the laughing hit of the year!

Lady Windermere's Fan

(Warner Brothers—7816 Feet)

(Reviewed by George T. Pardy)

ANOTHER addition to the list of Director Ernst Lubitschs' dazzlingly artistic screen triumphs. It is no small feat to transpose an Oscar Wilde drama, chiefly remarkable for the epigrammatic brilliancy of its dialogue, into a film of tremendous heart appeal and sympathetic lure. Yet this is just what Mr. Lubitsch, with the loyal co-operation of a talented cast, has accomplished. The unmistakable Lubitsch touch is in evidence in the building up of suspense, clever poising of his principals, sharp flashes of ironical humor and the perfect ease with which impending tragedy merges smoothly and naturally into a happy ending. Screen plays dealing with the elite of society frequently fail in mass-appeal because of artificial suggestion in their surroundings. There is no such handicap here. The characters that move against the deftly woven society backgrounds are intensely human and, interpreted by a splendid cast of players, hold a magical sway over the spectator's emotion. All are excellent, with outstanding performances contributed by Irene Rich and May McAvoy.

THEME. Society drama. Lady Windermere believes her mother to be dead. Latter returns, is banned by society for past indiscretions, attends daughter's party, later sacrifices herself to save Lady Windermere's reputation, but weds happily.

PRODUCTION HIGHLIGHTS. Excellent direction. Good acting of principals and support. Brilliant society atmosphere, heart interest appeal. Clever climax.

EXPLOITATION ANGLES. Feature Irene Rich and May McAvoy. Tie up with stores on Wilde play published in book form. Bill as vivid society drama with heart appeal.

DRAWING POWER. Has general audience lure, good for any house.

SUMMARY. Director Lubitsch scores again, presenting a splendidly acted and beautifully photographed film version of Oscar Wilde's play. Has intense emotional appeal.

THE CAST

Mrs. Erlynne	Irene Rich
Lady Windermere	May McAvoy
Lord Darlington	Ronald Colman
Lord Windermere	Bert Lytell
Lord Augustus	Edward Martindel
Duchess	Helen Dunbar
Duchess	Billie Bennett

Author, Oscar Wilde. Director, Ernst Lubitsch. Photographed by Charles van Enger.

SYNOPSIS. Lady Windermere believes her mother is dead. Latter turns up as Mrs. Erlynne. Lady Windermere suspects intrigue. Her suspicions grow when Mrs. Erlynne comes uninvited to her reception. Piqued, Lady Windermere becomes involved with Lord Darlington and visits his apartment. Mrs. Erlynne begs her to return home. They hide when Lord Windermere arrives. He sees wife's fan and accuses Darlington. Mrs. Erlynne appears, claiming she borrowed the fan. The Windermeres are reconciled. Lord Augustus weds Mrs. Erlynne.



Irene Rich, featured in "Lady Windermere's Fan," a Warner Bros. production

Lady Windermere's Fan (Warner Bros.)

PRESS NOTICE

RONALD COLMAN, Irene Rich and May McAvoy are the featured players in "Lady Windermere's Fan," an adaptation of Oscar Wilde's famous society drama, which comes to the screen of the ——— Theatre on ———. This brilliant play, directed by Ernst Lubitsch, is a wonder of emotional appeal and tense heart interest. The plot hinges on the return of Lady Windermere's mother, whom her daughter believes to be dead, to London. Lady Windermere suspects her husband of fondness for the newcomer and in revenge receives the attentions of a former suitor. She is saved from ruin by her mother's self-sacrifice.

CATCH LINES

Feathery and light, colorful and flirtatious; sparkling with gorgeous gems of wit, an emotional masterpiece! The story of the most charming and sophisticated lady in London and the most dangerous to men!

The Outlaw's Daughter

(Universal—4423 Feet)

(Reviewed by George T. Pardy)

JOSIE SEDGWICK makes her debut as a Western star in this picture and amply justifies her selection as a bold rider and daring stunt performer. She easily holds her own with the best of feminine performers in these respects and gives an appealing performance into the bargain. The plot is sheer melodrama, with the romantic interest looming larger than in most films of this type. There is no sign of padding, director Jack O'Brien having wisely kept the feature within the five reel limit, and there are thrill punches and fast action enough to please all lovers of wild adventure yarns. The climax is a stunner, with hero and villain fighting savagely in an aerial bucket suspended at a dizzy altitude, and Josie sliding down on top of the combatants, saving her lover and sending his opponent toppling downward to death. Edward Hearne does good work in the hero part of Jim King, the mining camp views are well photographed, the lighting is excellent and support O. K.

THEME. Western melo. Heroine, outlaw's daughter, finds protector in Jim King, when she gets into tangle trying to avenge father's death. She turns upon bandit confederates, fights against them, saves Jim's life and agrees to wed him.

PRODUCTION HIGHLIGHTS. Star's fine horsemanship and agile stunts. Romantic lure. Gun battles. Big punch scene where heroine intervenes in scrap between hero and villain.

EXPLOITATION ANGLES. Feature Josie Sedgkick's rise to stardom. Fans already know her as widely featured player. Bill as exciting Western melo with great climax.

DRAWING POWER. Suitable wherever exciting Westerns hold the crowd.

SUMMARY. Offers Josie Sedgwick as new Western star. Is fast, thrilling melo, leading lady's sensational riding feats will make 'em sit up and take notice.

THE CAST

Flora Dale	Josie Sedgwick
Jim King	Edward Hearne
Slim Cole	Robert Walker
Steven Dale	Jack Gavin
Bookkeeper	Harry Todd
Bill	Ben Corbett
Sheriff	Bob Burns

Author, Harold Shumate. Director, Jack O'Brien. Photographed by Benny Kline.

SYNOPSIS. Flora Dale, outlaw's daughter, is wounded when bandit Cole fires at but misses Jim King, is taken care of by latter and works in his office. She tricks Cole out of stolen money and races to the King mine, where bandits and miners battle. Jim and Cole fight while suspended in an aerial bucket, Flora slides down a sheave on top of the combatants, saving Jim and toppling Cole over to his death. Jim and Flora are united.



Josie Sedgwick, star of "The Outlaw's Daughter," a Universal production.

The Outlaw's Daughter (Universal)

PRESS NOTICE

JOSIE SEDGWICK, Universal's new Western star, makes her debut as a leading light of the screen in "The Outlaw's Daughter," which comes to the ——— Theatre on ———. She is seen as a girl whom fate has thrown in with bandits, rescued by hero Jim King, turning on her former confederates, and saving Jim's life at the finish. Miss Sedgwick's daring riding feats and wonderful athletic stunts are such as to keep an audience at high tension throughout the picture, which is also appealing from the sentimental angle and beautifully photographed.

Edward Hearne gives a fine performance as the hero, supported by Robert Walker, Jack Gavin, Harry Todd, Ben Corbett and other favorite players.

CATCH LINES

On a cable across a deep chasm, the man she loved fought for his life. Should she save him or seek revenge?

The Sea Wolf

(Ralph Ince Prod.—7500 Feet)

(Reviewed by George T. Pardy)

THIS screen version of Jack London's vivid yarn of life aboard a hell-ship with a human brute for skipper will surely catch the fancy of all who delight in starkly frank melodrama served up red-hot without any aesthetic trimmings. Some movie-goers, and among these a large percentage of feminine patrons, are likely to find the picture's savage realism nerve-racking and perhaps a trifle revolting. It's strong meat, all right, but wonderfully well produced and ranks first-grade from the artistic angle. Ralphe Ince's portrayal of Wolf Larsen is a masterly bit of work, in fact Mr. Ince wears a double laurel crown, for he has also directed the feature with consummate skill. There are thrills innumerable, unlimited suspense, with romance moulded into a happy finish. Theodore Von Eltz plays the hero well, although that much-kicked-about gent is too spineless a creature to win much sympathy. Claire Adams is an attractive and appealing heroine, and the support O. K. The photography is excellent throughout.

THEME. Marine melodrama. Hero aboard seal-poaching schooner, where fate has cast him, suffers manifold hardships under sway of brutal captain, Wolf Larsen, falls in love with Maud Brewster, a waif picked up at sea. Larsen finally dies and they escape.

PRODUCTION HIGHLIGHTS. Beautiful marine scenes. Vividly realistic atmosphere. Fights aboard hell-ship. Ralph Ince's fine acting and direction.

EXPLOITATION ANGLES. Tie up with book stores on London's novel, which still has large sale. Feature Ralph Ince. Bill as luridly exciting sea melodrama.

DRAWING POWER. If your patrons want the real, undiluted red-blood stuff, this will suit them. May prove too savagely realistic for some folks.

SUMMARY. Has certain appeal for lovers of melodrama "in the raw," with its unhampered brutalities and ferocious thrills. Splendidly acted and directed.

THE CAST

Wolf Larsen	Ralph Ince
Maud Brewster	Claire Adams
Humphrey Van Weyden	Theodore Von Eltz
Johansen	Mitchell Lewis
Cook	Snitz Edwards

Author, Jack London. Director, Ralph Ince. Photographed by J. C. Taylor.

SYNOPSIS. Humphrey Van Weyden is picked up at sea by the Ghost, seal-poaching schooner. Her captain is Wolf Larsen, an intellectual monstrosity of great strength and brutal tendencies. Van Weyden is compelled to serve as cook's assistant and subjected to hideous hardships. Maud Brewster, a young girl, is brought aboard from a drifting boat, survivor of a wreck. She and Van Weyden fall in love. After a succession of terrible adventures on the hell-ship, Larsen meets his end when his vessel burns. The lovers are rescued and return home.



Ralph Inch, director of "The Sea Wolf," a Ralph Inch production.

The Sea Wolf (Ralph Ince Production)

PRESS NOTICE

JACK LONDON'S vivid tale of the ocean, "The Sea Wolf," comes to the screen of the ——— Theatre on ———. It deals with the experiences of Humphrey Van Weyden, picked up at sea by a seal poaching schooner, with a savagely brutal captain, known as Wolf Larsen. Life aboard this hell-ship is depicted in a series of vividly thrilling situations that are the acme of realism, with romance developing. One of the season's best melodramas of the sea, directed by Ralph Ince, who also plays the Larsen role

Theodore Von Eltz is seen in the hero part, with pretty Claire Adams for his sweetheart and a brilliant supporting cast.

CATCH LINES

A masterpiece of realism! Thrills, romance, sensational incidents, a startlingly vivid melodrama, with the broad ocean for background, some of the finest marine views ever filmed, you'll find 'em all in "The Sea Wolf."

What Happened to Jones

(Universal Jewel—6700 Feet)

(Reviewed by George T. Pardy)

A RIP-ROARING farce and perfect riot of laughs from start to finish, this feature is fully entitled to rank in the select brotherhood of films listed under the Jewel brand. Any exhibitor booking it can rest assured box office receipts will pile up to gratifying figures and his patrons go home convinced they have had their money's worth and something over. What makes this picture loom superior to the average farce is its high quality of maintained suspense which keeps the spectator on the keen edge of expectation, and the smooth swiftly flowing action. As fast as Jones and his fat pal get out of one scrape another threat of perilous exposure menaces them, and we know of nothing funnier in filmland than the adventure of the couple dodging disaster in turkish baths reserved for feminine custom, to say nothing of the Bishop indentity mix-up. Reginald Denny's comedy work is great, Otis Harlan and Zasu Pitts give capital performances and in fact every member of the cast deserves unlimited praise.

THEME. Farce comedy. On wedding eve hero escapes from police raid on poker game, is hunted from pillar to post, nearly loses fiancee, but gets her in the end.

PRODUCTION HIGHLIGHTS. High quality of suspense maintained as one comic thrill succeeds another. Turkish Baths episode. Wedding and unexpected climax. Fine acting of star and support.

EXPLOITATION ANGLES. Feature Reginald Denny as appearing in the most amusing picture of his career. Mention Otis Harlan, Zasu Pitts. Boost story to limit.

DRAWING POWER. Sure-fire box office attraction, good for any house.

SUMMARY. One of Reginald Denny's best pictures. A lightning action farce and certain laugh-getter. Never slackens speed or loses interest from first to last.

THE CAST

Tom Jones.....Reginald Denny
Lucille Bigbee.....Marian Nixon
Ebenezer Goodly.....Otis Harlan
Mrs. Goodly.....Emily Fitzroy
Richard.....Ben Hendricks, Jr.
Hilda.....Zasu Pitts
Marjorie Goodly.....Margaret Quimby

Adapted from Stage Play by George Broadhurst. Director, William Seiter. Photographed by Arthur Todd.

SYNOPSIS. On Jones' wedding eve he and his fat friend Bigbee escape from a poker game raid by the fire ladders, seek refuge in a Ladies' Turkish Baths establishment from which they make a getaway in female attire to Bigbee's home. There Jones dons a suit of clerical cut belonging to his pal's brother, a bishop, for whom he is mistaken by Mrs. Bigbee and divers complications ensue. Finally, called upon to marry his fiancee to another chap, he carries her off bodily and they are wed by the real bishop in a taxi.



Reginald Denny, star of Universal's "What Happened to Jones."

"What Happened to Jones" (Universal) PRESS NOTICE

"WHAT HAPPENED TO JONES," a wildly hilarious farce comedy starring Reginald Denny, will be the main attraction on the screen of the ——— Theatre on ———. Critics all over the country unite in the opinion that this is unquestionably the merriest and most laughable picture in which Mr. Denny has yet appeared. It concerns the adventures of Jones and his fat friend, on the former's wedding eve, when they escape from a poker game raid, and are hunted venomously by the police.

Otis Harlan, Marian Nixon, Emily Fitzroy, Ben Hendricks, Jr., Zasu Pitts, and other noted players appear in support.

CATCH LINES

Reginald Denny's greatest farce comedy, a laughing riot, crammed with suspense and fast action! The scene where Jones and his fat pal take refuge in the Ladies' Turkish Baths is alone worth the price of admission!

The True North

(Clifford C. Griffin Prod.—7000 Feet)

(Reviewed by George T. Pardy)

COVERING a long, hard trail through Alaska and Siberia this travel feature offers a series of the most magnificent nature views ever filmed. As a scenic novelty it stands in a class by itself, for many of the shots are such as have never been achieved by the camera before, one of the instances being the photographing of the Midnight Sun in colors, a spectacle of rare, awe-inspiring beauty. It also differs from the usual scenic offering in that it abounds in thrills, and real ones at that. For it depicts the adventures of Arthur J. Young, the archery champion and Captain Jack Robertson, as those two intrepid souls risked their lives against the fury of the elements, wild beasts and all the dangers of the Great Unknown, enduring unlimited hardships and fighting grimly to the goal of their hopes. It was an expedition into the primitive, conducted with the aid of primitive weapons only, for guns were dispensed with, Young trusting for provisions to his bow and arrow, with which he slew caribou, moose, a gigantic bear and other game.

Space does not permit of a detailed description of the nature wonders this film presents. But one cannot forbear from dwelling upon the grandeur of the scenes where the glaciers tower in stately pride, the breaking-up of the 2,000 miles of ice in the Yukon River, the curious sight of millions of salmon en-route to their spawning grounds, with a huge bear fishing successfully for them with his expert claws.

THEME. Scenic and adventure feature, dangers of Alaskan and Siberian wilds.

PRODUCTION HIGHLIGHTS. The exquisite photography. Episode where Robertson and Young enter the crater of Mount Katumai, an active volcano, dodging quicksands and poison fumes. Eskimo on edge of precipice catching flying birds with net. Scenes showing vast herds of reindeer, wild goats, sheep, the seal rookery. Filming of the Midnight Sun. Young's marvelously expert shooting with bow and arrow.

EXPLOITATION ANGLES. You can promise patrons thrills innumerable, as realistic as true. Play up educational as well as entertaining values. Get in touch with school-boards, Boy Scout organizations, etc. Stress the scenic beauty.

DRAWING POWER. Properly exploited, should go well in certain communities.

SUMMARY. A unique, interesting travel film of rare scenic charm, vibrating with real adventure thrills. No plot, but a triumph of realism and great screen achievement.

Director, Captain Robertson. Photographed by W. W. Kelly.



C. C. Griffin, producer of "The True North."

The True North (Clifford C. Griffin Production) PRESS NOTICE

A TREAT is in store for all lovers of Nature and wild adventure, when "The True North" is shown on the screen of the ——— Theatre on ———. This film depicts the experiences of two hardy explorers, Captain Robertson and Arthur Young, the archery champion, during an expedition through the wilds of Alaska and Siberia. Besides being a marvel of scenic beauty the picture is alive with vivid thrills, all the more impressive because they are the product of fact, not fiction. No guns were used, Mr. Young killing big game with his steel arrows for food supply.

A feature absolutely different from anything you have seen on the screen.

CATCH LINES

Pictorial charm and wild adventure, a true human document that is the acme of realism. Unveils wild beauties of Nature until now unknown to civilized man. Genuine thrills and scenic views of hitherto unheard-of splendor!

Smilin' At Trouble

(F. B. O.—5175 Feet)

(Reviewed by George T. Pardy)

MELODRAMA, comedy and romance are freely mingled in this latest Lefty Flynn vehicle which is alive with slapdash action all the way and registers as nifty program entertainment. Lefty is seen as a young civil engineer working on the construction of a huge dam, who discovers that tricks are being played with the quality of cement used in construction, interferes with the grafters' plans, thereby making a heap of trouble for himself, but battles and smiles his way to victory over the forces of evil. The inevitable love affair between hero and the wealthy contractor's daughter is neatly handled and works out to a happy finish. Not a picture for the highbrows, but possessing considerable human interest, clean, wholesome and likely to please a majority of fans. Lefty has one scrap with the villain in an aerial tram car that is a sensational peach, and the big thrill put over when the dam bursts will shake the spectators like an exploding shell. The acting is O. K., and photography extremely good.

THEME. Melodrama. Young civil engineer balks villains' plot to graft on dam-building by using inferior cement, beats up main conspirator, saves contractor's daughter from drowning and wins her.

PRODUCTION HIGHLIGHTS. Star's impressive athletic stunts, swift action, good photography, love interest, melodramatic punches. Mid-air fight and bursting of dam, hero's rescue of girl.

EXPLOITATION ANGLES. Tell 'em about Lefty's rattling scrap in the aerial tram car; play up the big flood scene. Boost as great thriller. Feature star.

DRAWING POWER. A likely card for the average house.

SUMMARY. Shows Lefty Flynn at his vigorous best. Has human interest and love appeal, comedy and thrills. A lively, well-directed melodrama.

THE CAST

Jerry Foster	Lefty Flynn
Alice Arnold	Helen Lynch
Lafayette Van Rensselaer	Ray Ripley
Swazey	Lee Shumway
Clancy O'Toole	Charlie McHugh
Kathleen O'Toole	Kathleen Myers
Michael Arnold	Hal Wilson

Author Not Credited. Director, Harry Garson.

SYNOPSIS. Jerry Foster, civil engineer, discovers dam he is working on is built with bad cement. He loves Alice Arnold, who is engaged to Van Rensselaer. Because Jerry befriends Kathleen O'Toole, little Irish girl, his enemies make Alice believe he is a trifler. Jerry brings the cement scandal to a show-down and beats up Swazey, the bullying foreman. The latter, in revenge lets the water out of a huge reservoir. The dam bursts, Van Rensselaer is drowned, but Jerry saves and wins Alice.



Maurice (Lefty) Flynn, star of "Smilin' at Trouble," an F. B. O. production.

Smilin' at Trouble (F. B. O.)
PRESS NOTICE

BIG, handsome Lefty Flynn, the great college athlete, is the star of "Smilin' At Trouble," a rattling melodrama which is scheduled for its first local showing at the ———— Theatre on ————. A pronounced favorite with all fans who admire nerve and physical strength, Mr. Flynn adds fresh lustre to his film laurels by the vigorous, virile performance he gives as a young civil engineer who foils grafters on a huge dam he is constructing, battles with the arch-villain in mid-air and rescues the girl he loves from drowning when the dam bursts. This big flood scene is a genuine thriller.

Alice Arnold, the heroine, is portrayed by Helen Lynch, with a brilliant supporting cast.

CATCH LINES

The dam had burst, the girl and her lover struggled in the raging flood, but his strength and courage brought them safe to land! Watch for this stupendous scene in Lefty Flynn's latest thriller!

The New Champion

(Columbia Picture Corp.—4470 Feet)

(Reviewed by George T. Pardy)

THERE seems to be quite a demand for puglistic screen heroes nowadays, else producers wouldn't be putting out so many features with leading men starred as knights of the squared circle. And here's another one, with William Fairbanks the fighting lad. The plot is plainly constructed to show off William's athletic ability and succeeds in this respect, although originality of conception and design isn't by any means its strong point. But it's fairly interesting, buzzes along at a slapping gait, has the usual girl romance, a laugh here and there, a bit of sentiment and swings into a happy climax. Exactly the sort of thing that will furnish an hour's satisfactory amusement for small-house patrons, and therefore to be listed as a good picture of its kind. Director Reeves Eason didn't make the mistake of stretching thin material out too far, by keeping inside the five reel compass there was no necessity for padding, and the film benefitted accordingly. Bill Fairbanks and Edith Roberts do well in the leads and are nicely supported.

THEME. Prizefight melodrama, with love shading. Hero substitutes for pugilist pal in match, beats champion and wins pretty girl.

PRODUCTION HIGHLIGHTS. Nippy action, development of love affair, ring fight, crucial moment where hero is nearly whipped, and bright ending.

EXPLOITATION ANGLES. Feature William Fairbanks. Advertise as brisk melo, with corking prize fight scene and appealing love romance. Go after sport trade.

DRAWING POWER. Entertaining. Good card for the smaller houses.

SUMMARY. Offers several exciting sequences, notably the big prize fight episode, moves rapidly, O. K for fans who like lively melodrama.

THE CAST

Bob Nichols	William Fairbanks
Polly Rand	Edith Roberts
Lucy Nichols	Lotus Thompson
Jack Melville	Lloyd Whitlock
Knockout Riley	Frank Hagney
Fight Promoter	Al Kaufman
Mrs. Nichols	Marion Court
Blacksmith	Bert Appling

Author, Dorothy Howell. Director, Reeves Eason. Photographed by George Meehan.

SYNOPSIS. Knockout Riley, matched with the champion, becomes pal of Bob Nichols who works for village blacksmith. Riley stays at Bob's home while training and employs him as sparring partner. Bob falls in love with Polly Rand. Riley sustains injury in an auto spill which prevents him from keeping his fighting date. Bob takes his place and fights under Riley's name. He is nearly licked by turning to look at Polly and getting knocked down for his carelessness. He recovers, however, and wins by a knockout. Bob marries Polly, while Riley weds him chum's sister.



William Fairbanks, the star of "The New Champion," a Columbia picture.

The New Champion (Columbia Pictures)
PRESS NOTICE

A ROMANCE of the prize ring, starring William Fairbanks, is set forth in "The New Champion," billed as the big screen attraction at the ———— Theatre on ————. The fans who want lots of action and excitement plus, will go wild over this picture. It tells of the pugilistic ambitions of a young blacksmith's helper, who becomes friendly with a boxer matched with the heavyweight champion, takes his pal's place when the latter is accidentally injured and wins the title. Incidentally, his victory also wins him a pretty wife.

Bill Fairbanks is at his best in the leading role, with fascinating Edith Roberts as the heroine.

CATCH LINES

Two men loved the same girl and fought for her. He posed as a famous boxer and won the championship! Beautiful Edith Roberts in her most charming role, Bill Fairbanks as the dashing victor!

Business of Love

(Astor—Six Reels)

(Reviewed by Frank Elliott)

A FAIRLY diverting comedy drama telling the story of a young go-getter who blasts the plans of an unscrupulous lawyer to get control of an old man's phonograph amplifier invention and then jumps in and makes the contraption the basis for a flourishing business, not, however, without meeting a flood of obstacles. Edward Horton is the star and does well as the youth who starts out to show an aged uncle that he really has some good in him.

The production is rather artificial in its mounting, the costumes give a hint that the picture was made some time ago and the comedy becomes rather boresome at times. A romance is dragged in. The cast is only fair.

THEME. A comedy drama setting forth the adventures of a young man in putting an old inventor on his feet and foiling the schemes of a lawyer to profit illegally from an amplifying unit for phonographs.

PRODUCTION HIGHLIGHTS. The characterization contributed by Edward Horton. The opening sequence in which the hero does a John Alden for a friend.

EXPLOITATION ANGLES. Boost the name of Edward Horton who was seen in "Ruggles of Red Gap." Tie-up with phonograph stores on window display of reproducers with photos of the star displaying the Repro-Vox in the picture.

DRAWING POWER. Suitable for program houses, the smaller community theatres and the towns.

SUMMARY. Don't promise the folks too much when you book this one. It is just another picture with nothing new or startling in its plot or setting.

THE CAST

Edward Burgess	Edward Horton
Noah Briggs	Tom Ricketts
Miss Wright	Zasu Pitts
James J. Scarborough	Dorothy Wood
Barbara Richmond	Barbara Bedford
Martin Block	James Kelly
Willis Graves	Stanley Taylor
Bobby	Newton Hall

Adapted by Ford Beebee. Directed by Jesse Robbins. Photographed by Irving Ries.

SYNOPSIS. Being a failure as an attorney, Edward Burgess is bawled out by his uncle. Ed decides to start out to make a man of himself. He meets up with Martin Block and learns that Scarborough, an unscrupulous lawyer, has forced the inventor to sign a contract giving the former the exclusive rights to the Repro-Vox, at a price cheaper than it costs to make them. Burgess decides to help Block. He installs machinery and soon is doing a profitable business. However, the two run up against labor trouble and more schemes of Scarborough to wreck the business, but the old uncle comes to the rescue at the psychological moment. All ends well. Yes, there's a love story, too.



Barbara Bedford, who appears in "Business of Love," an Astor release.

Business of Love (Astor)
PRESS NOTICE

EDWARD HORTON, one of the best known funmakers of filmland, comes to the ——— theatre, commencing ——— in "Business of Love," a comedy drama with no dull moments. Mr. Horton is supported by Zasu Pitts, Barbara Bedford, Tom Ricketts and many other well known stars. Horton is seen in the role of a youth who suddenly decides to make a man of himself and succeeds when he foils the plans of a scheming lawyer to control the business of an old man who has invented an amplifier for the radio and talking machine. He not only puts the business on a paying basis but makes the lawyer agree to his own terms on the future product. There are many laughable situations as well as a goodly quota of moments dramatic.

CATCH LINES

An appealing story of love, drama and humor, with an excellent cast. Romance, deftly blended with joyous comedy. A powerful play of romance and laughter.

That Royle Girl

(D. W. Griffith Prod.—Paramount—Ten Reels)

(Reviewed by Frank Elliott)

ONCE again D. W. Griffith comes forward with something different! This time he has selected Chicago's jazz zone as his locale and developed a film tale vibrant with action, powerful in heart appeal, tingling with suspense, touching in its love theme and decidedly gripping in its climax. While this is not especially a picture for family consumption, being more appropriate for the sophisticates, it is entertaining every inch of its colorful way. As in all Griffith works much attention has been paid to detail and it is also evident that in this case much care was exercised in selecting types. The scenes in the underworld jazz joints are the last word in realism. So is the great storm sequence.

Carol Dempster as Daisy Royle is immense. The male leads are well taken care of by Harrison Ford and James W. Kirkwood, while W. C. Fields injects no end of fun as the bootlegger parent.

THEME. A melodrama of Chicago's underworld in which girl aids in rounding up gang of gunmen, saves a man from execution, marrying the district attorney who had been prosecuting her.

PRODUCTION HIGHLIGHTS. The murder of Ketlar's wife, arrest of her husband. Third degree scenes. The trial. Running down of gangsters by girl. Cyclone scenes. The characterizations.

EXPLOITATION ANGLES. Play up Griffith and his stars. Book store tie-up on the novel. The title. Put on Charleston contest as prologue. Have local beauty act as "That Royle Girl" week in advance on shopping tours, in driving big cars appropriately labelled, in acting as judge at contest, etc.

DRAWING POWER. Should crowd them in the biggest houses in the land.

SUMMARY. Something new under the film sun. A gripping story, excellently acted and masterfully directed. Packed with big moments and a climax that is a wow.

THE CAST

Daisy Royle	Carol Dempster
Dad	W. C. Fields
Calvin Clarke	James W. Kirkwood
Fred Ketlar	Harrison Ford
George Baretta	Paul Everton
Larose	Bobby Watson
Baretta's Henchman	George Rigas
Adele Ketlar	Marie Chambers

By Edwin Balmer. Directed by D. W. Griffith. Scenario by Paul Schofield. Photographed by Harry Fischbeck.

SYNOPSIS. Separated from wife, Adele, Fred Ketlar, jazz band leader, becomes acquainted with Daisy Royle, a product of the Chicago tenement district. Adele is murdered, Fred is arrested. Daisy disguises herself and aided by a newspaper man, they succeed in overhearing a woman accuse Baretta, gangster, of the crime. But the gang almost gets Daisy in turn, the coming of a cyclone saving her, but wiping out the gangsters. Ketlar is freed. Daisy weds Calvin Clarke, district attorney.



Carol Dempster, featured in "That Royle Girl," a Paramount release.

That Royle Girl (Paramount)
PRESS NOTICE

D. W. GRIFFITH'S newest contribution to better pictures, "That Royle Girl," comes to the ——— Theatre, commencing ———. This master filmplay is a picturization of the Cosmopolitan Magazine serial and novel by Edwin Balmer. It is a decidedly modern story of Chicago's jazz zone, of a beautiful girl of the tenements who grows up amid not too favorable surroundings. She becomes acquainted with the leader of a jazz band who later is arrested and found guilty of the murder of his wife. The girl then starts in to find the real murderer.

Carol Dempster plays the heroine. A wonderful cast, including W. C. Fields, James W. Kirkwood and Harrison Ford, furnish admirable support.

CATCH LINES

A colorful love-drama of Chicago's jazz zone made real by D. W. Griffith. D. W. Griffith scores again with a vibrant tale of jazz mad life in the underworld of a great American city.

Regional News from Correspondents

Central Pennsylvania

MANY leading picture theatres throughout Pennsylvania cities were leased for Sunday, December 6, to local lodges of the Elks for the holding of their annual memorial services. Among the theatres used for this purpose were the Colonial, Lebanon, where the Elks also celebrated their Silver Jubilee; Elks theatre, Milton; Alhambra, Canonsburg, and Elks theatre, Mahanoy City.

The State theatre, Altoona, a Wilmer & Vincent picture house, has just been equipped with a new screen of the sunlight glow fibre type.

A local news film beat was scored by the State Theatre, Altoona, during the week of November 30, when is showed motion pictures, locally taken, of a serious railroad wreck. The pictures were taken immediately after the wreck and sent to the developing and printing plant and back in record time.

Al Gottesman, who for six years conducted the Strand theatre, Shenandoah, until it was acquired last summer by new interests, has decided to make his residence hereafter in New York City, on account of the requirements of his present business.

Albany

ANOTHER change came this week when Jack Krause, who has been handling the Bond exchange here for the past three or four years, announced that he would become manager of the exchange being maintained in this city by Associated Exhibitors and which is quartered in the Pathe building. Mr. Krause succeeds Abe Eskin who was named when Fred Boyd resigned. No successor has yet been named to Mr. Krause at the Bond offices. Mr. Boyd left for New York the past week and will go to Memphis, Tenn., where he will assume the management of the Pathe branch there. At Warner Brothers exchange, Walter Vadney, who resigned a couple of weeks ago to manage a theatre in Watervliet, returned and is now covering the Southern tier, while Ben Smith has been transferred to the Northern tier, replacing Vic Bendell who has now become a bond salesman.

There will be a change at the Pastime theatre in Granville the last of the month as the theatre has been acquired by William Benton of Saratoga Springs. Mr. Benton did not succeed in acquiring the lease of the Opera House in Plattsburg as was first rumored Jack Matthews, who has been running the house, has the lease, having signed it the past week, and will continue with the house for another period of years.

In getting acquainted with the trade, Austin Interrante, just named as manager for Warner Brothers in this city, took a swing the past week through Northern New York calling on the trade.

Within the next ten days all of the larger theatres in this section will be resplendent in their holiday decorations. Uly S. Hill, managing director of the Strand group of houses in Albany and Troy outlined his plans for the holiday decorations which will be even more elaborate and beautiful than ever.

C. H. Buckley, head of the Leland and Clinton Square houses in Albany and the Empire in Glens Falls, returned the past week from a trip to New York. While in the Big Town Mr. Buckley was the guest of Johnny Hines for a day or so, visiting the studios as well as spending an hour or so at the Hines home.

Harry Kirchgessner, an auditor for the Producers Distributing Corporation, was in town during the past week. F. Ray Powers, connected with the Buffalo branch of First National, was also in town during the week. Leon Medem, former manager for Pathe here, was in town for a day or so.

William Benton's new theatre in Mechanicville is doing a splendid business and according to the city fathers, is rated as an asset to the city.

E. H. Arnold has been succeeded by E. Manheim as exploitation man for Universal in the Albany and Buffalo territory.

The past week brought a number of well known exhibitors to town, including William Smalley of Cooperstown, Mr. and Mrs. A. E. Milligan of Schuylerville and others. Business was reported as having been good.

Edgar O. Brooks, serial sales manager for Pathe, was in town on Saturday and Sunday. The week also brought to town Charles Henschel, eastern district manager for Pathe.

Gardner Hall in Troy, which is one of the houses being operated these days by James Rose, is being extensively redecorated. The house has been painted throughout and new velvet draperies have been added. The King theatre in Troy, another Rose house, entertained the orphans of the city one day last week.

Following several weeks as manager of the Strand theatre in Schenectady, B. W. Harriman, who formerly owned a house in Massachusetts, has resigned. There is a report to the effect that Mr. Harriman will take over the Astor in Troy, a house that has now been closed for several months.

John J. Walker, one time owner of the Barcli theatre in Schenectady, is now engaged in selling Florida real estate for one of the large real estate concerns of his native city.

There will be a big party staged at the State theatre between Christmas and New Years for the employees of the Farash houses in that city. The party will be held in the lobby of the theatre following the second show of the evening. Dancing and refreshments will make up the program.

The orphans of Albany were the guests of the Mark Strand theatre on a morning of last week.

Edward Buskey of the State theatre was stricken with heart trouble while at work one day last week and died shortly after he was removed to his home.

Seattle

JACK SULLIVAN, manager of the Fox Film exchange and president of the Northwest Film Board of Trade of Seattle, returned this week from Marshfield, Oregon, where he attended the ceremonies coincident with the opening of the beautiful new Egyptian Theatre in that city, reported to be one of the finest moderate-size houses in the entire Pacific Northwest. The theatre was built by the Coos Bay Amusement Company, and will be managed by Robert Marsden in association with John C. Noble, vice-president and Dennis M. Hull, secretary-treasurer of this exhibitors' organization. One of the finest Wurlitzer Hope-Jones Unit organs on the Pacific Coast is a feature of the Egyptian.

A. H. McMillan, formerly associated with the Producers Distributing Corporation exchange in Portland, last week joined Manager Carl Stearn's local Warner Brothers office in a sales representation capacity. He will cover the Western Washington territory. Mr. Stearn also recently announced the appointment of J. N. Randolph as Warner representative in Eastern Washington.

Fire of undetermined origin completely destroyed the Endicott Theatre at Endicott, Washington, one night late in November. T. D. Logsdon, owner and manager of the house, is contemplating immediate rebuilding on a larger scale.

Contracts for the immediate construction of the $500,000 new Hippodrome Theatre in Portland were let last week to the Hanson-Hammond Construction Company, according to information received here, and actual work on the building of the theatre is already under way it is reported by film men of this city who have recently returned from sales trips into the Oregon territory.

According to advice from Montana last week, the Liberty Theatre in Helena will be reopened about the first of January under a new combined motion picture and vaudeville policy. Dr. Lovett, owner and manager of the house, plans an expenditure of approximately $50,000 in remodeling and redecorating prior to the opening, it is reported.

The Rialto Theatre at Red Lodge, Montana, a new 450 seat house being erected by Downard and Pride, is expected to be ready for opening in time for the December holidays, it was announced last week. The house will be managed by the owners.

Fred Mercy, representative of the Jensen-Von Herberg interests in Yakima, last week was reported to have purchased the American Theatre in Sunnyside from W. D. Farrell, operating the house at the present time. According to reports, Mr. Mercy will assume control and management of the American the first of January.

A. J. Kennedy, publicity and exploitation manager of L. O. Lukan's local Universal exchange, returned last week from Butte.

The Dryad Theatre, in Dryad, Washington, was opened the latter part of November by H. Crisman, it was announced last week. The Dryad is a small house, seating only about 350, yet it is a strictly modern theatre in every detail of construction, considering its size.



Kansas City



NO sooner did C. E. "Doc" Cook, business manager of the M. P. T. O. Kansas-Missouri, return from a 10-day trip in the territory in behalf of the organization's membership drive, than back again he went. However, he managed to "lift" Thursday out of the schedule and slip over to the home of his parents in Maryville, Mo., for a Thanksgiving dinner.

The Grand theatre, Moberly, Mo., which was totally destroyed by fire last week, will be rebuilt, according to Jack Truitt, owner. In the meantime Mr. Truitt has taken over the old Grand theatre in that city, which will be operated as the "Baby Grand," pending construction of the new house, which, according to Mr. Truitt, will be among the best houses in Central Missouri. The "Baby Grand" has been equipped with Mazda equipment and Simplex projectors and none of the steady patronage has been lost.

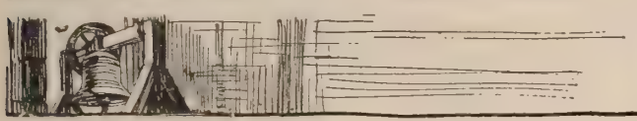
The new Baltis theatre, suburban house of Kansas City, will open its doors December 5, according to Potter Brothers, who will operate the house. The new theatre will seat 800 persons and has been equipped with Simplex projectors and Peerless reflector arc equipment.

The crystal theatre, Ottawa, Kas., has been sold by Bert Klock to Willard Frazier, well known Kansas exhibitor. E. L. Dyson, former owner of the Palace theatre, St. Joseph, Mo., disposed of his interest to accept a position as representative for the Kansas City Pathe exchange.

Between fifty and seventy-five theatres in the Kansas City territory have closed down until after the holidays, it has been estimated. Most of the closed houses are in the smaller towns and villages, while virtually no Kansas City theatres have been noticably affected.

Among the out-of-town exhibitors in the Kansas City market this week were: B. Hawkins, Main street Drexel, Mo.; Mrs. O. Winkler, Main street, Lexington, Mo.; H. Weaver and B. Lucy, Royal, Hoisington, Kas.; Hugh Gardner, Orpheum, Neosho, Mo.; William Parsons, Pershing, Joplin, Mo.; W. H. Weber, Echo, Great Bend, Kas.; M. G. Kirkman, Strand, Hays, Kas.; G. L. Rugg, Leland, Troy, Kas.; C. E. Montrey, Park, St. Joseph, Mo.; R. B. Christian, Byers, Excelsior Springs, Mo.; L. Brenninger, Cozy, Topeka, Kas.; Stanley Chambers and L. M. Miller, Miller theatres, Wichita, Kas.; Mr. and Mrs. Robinson, Royal, Svery, Kas.; L. A. Wagner, Princess, Eureka, Kas.; C. W. Goodell, Pastime, Ottawa, Kas.

Still another lively week along Kansas City's film row. Bob Gary, Universal exploiteer, spent a busy week at Ottawa, Kas., at Willard Frazier's Crystal theatre. Paul Gray, southern exploitation man for Pathe, was a Kansas City visitor. Sam Berger and Harry Wolfberg, special Metro-Goldwyn representatives, made a sales canvass of the Kansas City territory, while E. C. Rhoden, manager of the Midwest Film Distributors, Inc., made a business trip to Kirksville, Mo. Stanley Rolo, formerly connected with the old Mutual Film Company, has accepted a position as representative for the Kansas City P. D. C. branch. C. A. Schultz, P. D. C. branch manager, left on a hurried trip to Leavenworth, Kas., while Harry Taylor, Universal branch manager, was busy combing the Kansas towns, Louis Reichert, Warner Bros. branch manager, confining his efforts to Central Missouri.



Philadelphia



TOM BIBLE, who has for several years conducted an independent exchange, is now closing out the Keystone Film Exchange and has accepted a position as upstate representative for Associated Exhibitors under Al Blofsom.

George Roberts, representative of the home office of the Fox Film Corporation, is managing the Philadelphia exchange during the absence of Edgar Moss, who is at Hot Springs, Va., recuperating from a severe illness.

Miss Jessie L. Hite, treasurer of the Opera House, Easton, Pa., was recently married to Charles Kenneck, who has been musical director for a Wilmer & Vincent road show.

C. D. Buss, who has operated the Majestic Theatre in Williamsport, left recently for St. Petersburg, Fla., where he will operate three hotels during the winter and will conduct a large airdome to be known as the Strand.

Oscar Neufeld, president of the Philadelphia Film Board of Trade and of the De Luxe Film Corporation, recently received a letter from Will Hays informing him that the local board had been accorded first place in making the greatest contribution to the fire prevention campaign.

Charles M. Rappaport, who is one of the board of managers of the M. P. T. O., and who has been active in the affairs of the national organization, has been given the West Philadelphia agency for the Hupmobile. Mr. Rappaport recently sold his theater, the Ideal.

Walter Woodward, who recently went to Gettysburg to assume the management of the Majestic Theatre for John Higgins and Jay Emanuel, has returned to Philadelphia owing to the death of his mother.

Joe Leon, formerly proprietor of the Columbia Theatre, Bristol, who recently joined the Independent Film Corporation sales force, has resigned to accept a similar position with the Vital Exchange.

Dave Segal and M. Levinson, of Vital, will be in New York on December 20th, 21st and 22nd, to attend a national convention of Vital franchise holders.

Charles Biehlen, who has acted as assistant booker in the Philadelphia office of Pathe, has been transferred to Charlotte, N. C., as chief booker.

Roger Mahan, who formerly represented P. D. C. in New Jersey and Delaware, has gone to New Haven, Conn., and will handle Pathe two-reel comedies out of that office.

Mike Katz, who formerly covered the up-state territory for Tony Lucchese, of the Liberty Exchange, is now handling booking and selling in Philadelphia.

Fire Marshal Mulhern has notified exhibitors in this territory that houses having a license only for exhibiting motion pictures cannot under the law house vaudeville or make use of singers or acts of any description. In order to do this, Mr. Mulhern has pointed out that it will be necessary for exhibitors to secure a special vaudeville license.



Omaha



GEORGE DETHLEFS, owner of the Crystal theatre at Manning, Iowa, was a visitor at the Metro-Goldwyn exchange this week.

Albert Brouillette, owner of the Community theatre at Campbell, Nebr., has just purchased a new motion picture machine from the Western Theatre Supply Company.

Fred Walters, publicity man for Universal here, left Wednesday for Red Oak and Shenandoah, Iowa.

Mike Tracy, exhibitor at Storm Lake, has been in a hospital for some time. His new theatre, the Princess, which he just opened, is doing much business. He keeps in touch with his house even though in the hospital.

F. A. Van Husan, manager for the Western Theatre Supply Company, has been out in the territory for a few days.

A "Universal Club" has been formed by the employees of the Universal exchange.

Manager Watts of the Rialto theatre showed much speed in showing pictures of the Notre Dame-Nebraska football game. The contest was over at 4:30 P. M. at Lincoln, 55 miles away, and the film was shown at the Rialto at the 7:30 show.

The twelve year old son of George F. Adams, owner of theatres at Imogene and Tabork, Iowa, and formerly an exhibitor in Omaha, recently suffered an acute attack of appendicitis.

C. P. Nedley, formerly Vitagraph manager here, who left for Florida to sell estate, has reentered the film business.

H. A. Friedel, assistant manager of the Metro-Goldwyn here, is on a tour of the Nebraska territory.

Sylvester Fangman, who was married on Thanksgiving Day, passed out candy and cigars upon his return to the Producers Distributing office this week.

Phil Monsky, manager of the Liberty Film Exchange, made a flying trip to Lincoln last week.

W. J. Nieulin, owner of the Gem theatre, Ord, Nebr., was in town Tuesday.

C. W. Paragon, an exhibitor for fifteen years, has sold out his interest in the American theatre at Corning, Iowa, to Stanley and Cecil, owners of all the houses at Bedford, Iowa.

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Des Moines

THE Rialto Theatre in Des Moines, of which Frank Shipley is manager, was the first to go over the top in the local Welfare Drive, and more than being one hundred percent in the subscriptions of the theatre employees, it was one hundred fifty per cent in filling its quota. The DesMoines theatres are all stepping briskly in line on the subscriptions.

Willis Thrall who has been an exhibitor at Montezuma for several years, sold his house there to a Mr. Holt, first name not reported, who is a new comer. Mr. Thrall, it is rumored, is selling out to go to California.

The new headquarters of the Metro-Goldwyn office are at 1111-13 High street. The assigning of a street number to the new building which will be occupied by Metro-Goldwyn was considerably delayed and this is the first opportunity to announce the new exchange address to the exhibitors.

Antone Roper, who for six years has been projectionist at the Dunlap Theatre at Hawarden owned by E. T. Dunlap, has bought a theatre for himself at Leeds, Iowa, a suburb of Sioux City. The theatre seats three hundred and is the only picture house in a town of three thousand. Mr. Roper's mother, Mrs. Vera Roper, is his partner in the new enterprise. They took possession of the theatre on December 1.



Al Blofson, appointed branch manager of Associated Exhibitors' Philadelphia exchange by E. J. Smith, sales manager.

Manager R. F. Crawford of Famous Players was one of the winners for October in the list of outstanding Fire Preventionists issued by the Film Boards of Trade of the United States.

Hal Kelly has sold his Opera House at Corning, Iowa. Stabley and Cecil are the new owners. They also bought the American Theatre at Corning from C. M. Peregrine.

There is eleven feet of snow in some places, reports C. H. Garland, Pathe salesman who covers northwestern Iowa.

Doc Preston until a few months ago owner of the Empress Theatre at Rockwell City and of the Crescent Theatre at Audubon, died this week following an operation for stomach trouble. Mr. Preston's partner in the theatre business, his brother, John Preston, died several months ago. It was at this time that Doc. Preston disposed of his interests.

Millisack and Johnson have bought the Grand Theatre at Cedar Rapids from George F. Adams.

C. R. Seff has bought the Legion Theatre at Cushing. Mr. Keelar sold.

Weise and Belter have bought the Liberty theatre at Lowden from C. Ehlers.

Mike Tracy of Storm Lake was in bed at the opening of his theatre, the Princess, on Thanksgiving day, having been damaged in a collission with a train. The train is reported to have run over Tracy and his car and he is evidently fortunate to have escaped with his life. F. E. Walters of the Omaha Universal exchange took charge of the opening for Mr. Tracy. Mr. Tracy's hip received especial injury and he will be in bed for some time.

C. H. Cookingham of Mallard and Ayreshire visited the Des Moines exchanges. Mrs. Cookingham underwent an operation at a local hospital and is recovering nicely.

Two new Simplex machines were bought by A. H. Blank for his theatre at Marshalltown, the Odion.

P. R. Touney, owner of the Rialto Theatre at Fort Dodge, bought from the Exhibitors Supply Company a complete curtain, curtain control and track.

A lot of exhibitors were visitors in Movie Row this week. They were Wes Booth of Belle Plain, Mr. Eddy of Indianola, H. N. Davies of the Solon Theatre at Spencer, V. J. Hudson of Dexter, Mr. Peterson of the house at Hampton, Mr. Young of Monroe and Tony Veenschoten of Elcador who said that business is good. Bill Treloar of the Opera House at Ogden and Mr. Anderson of Boone were among the theatre men who were down for the laying of the corner stone of the new Shrine Temple.

M. J. Weisfeldt, district manager for F. B. O., looked things over at the Des Moines branch.

A complete new machine was bought by Manager West for his theatre at Perry.

The theatre at Pershing, Iowa, has just been fitted with complete new Mazda equipment.

Cleveland

HARRY W. DODGE, division manager for Famous Players, and C. H. Weeks, manager of the Famous Players Columbus exchange, were hosts to over a hundred members of the central Paramount district at a dinner-dance, which was held in Columbus last Saturday. The party took place at the Elk's Country Club. E. H. Brauer, Cleveland exchange manager and his Cleveland Paramount family, J. E. Fontaine, Pittsburgh manager and his associates, and C. E. Peppiat and his Cincinnatti aides, were all among those present. The reason for the party! Just to promote good fellowship among those who are working in the same territory.

G. A. Robb, who has been a Paramount salesman out of the Cleveland office has been transferred to the Pittsburgh Paramount office, also in a sales capacity.

G. M. Spidell, who wears the title of general purchasing agent for Famous Players, spent Tuesday and Friday of last week in Cleveland. He left Friday night for the west, making stops in all important cities on the way.

Oscar Ruby, manager of the local Pathe exchange, has a new ornament in his office. It's a silver football, and it was awarded to him because his office finished in second place in the Harold Lloyd contest.

W. C. Backmeyer, central division manager for Metro-Goldwyn has been making a tour of this territory, and says that business is good in this section of the United States. Bachmeyer says that this condition prevails in the big and small towns alike, and is the same in the big and small motion picture theatres as well.

Sam Fine has sold his Revue theatre, Detroit Ave., Cleveland, to B. Nathan.

Here's the newest list of the Film Exchange Bldg. out of town exhibitors guests: H. J. Geisleman, Opera House, Loudonville; J. I. Rubin, Strand, Newton Falls; August Ilg, Ohio, Lorain; H. L. Tracy, Temple, Willard; Neil D. Schworm, Grand, Massilon; George Zigiob, Dreamland, Lorain; C. W. Goodrich, Chardon, Chardon; and H. J. Walter, Mantua, in Hantua and Opera House, Burton.

Warren Corbus, who has been in the Cincinnati P. D. C. sales department, has been transferred to the Cleveland territory.

Henry P. Zapp, formerly in charge of Detroit city sales for Producers Distributing Corporation, has received a nice Christmas present in the shape of a boost from city sales in Detroit to manager of the Indianapolis P. D. C. exchange. He succeeds Dudley Williston, who has tendered his resignation.

Lew Thompson, district supervisor of sales for Associated Exhibitors covering the Cleveland, Cincinnati, Indianapolis, Pittsburgh and Detroit offices, has had St. Louis added to his territory.

Hunter Bennett, remembered by the old-timers as general manager for Mutual, was in Cleveland last week, on business not connected with the movies.

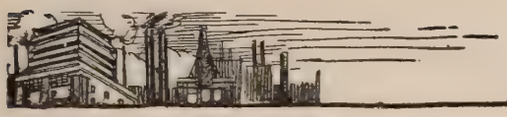
Charles Brill, prominent in the motion picture and vaudeville business in Akron, has purchased the old Grand Theatre on North Main Street, opposite the Terminal Building, and will re-open it on December 12. Brill is now subjecting the theatre to a thorough course of repairs and remodeling, which will cost in excess of $50,000. When these changes are complete, the theatre will be a strictly fireproof structure, with plenty of emergency exits in case of accident. The seating capacity of the house has been reduced to 1,200 seats, due to the removal of a third balcony. Added exits have been made for the second balcony. The Grand Theatre will be operated by the Brill Amusement Company, which also owns and operates the Empress and Miles Royal Theatres, also of Akron.

J. A. McMahon, of the McTodd Theatre, Willoughby, has an abundance of talents, one of which is a golden voice. McMahon sings frequently in his theatre. Last week he came to Cleveland and broadcasted over the Cleveland radio station W. T. A. M. Mrs. McMahon accompanied him on the piano.

B. Schwartz has sold his Glenside Theatre, Woodland avenue and East 84th street, to A. Techon.



J. S. Mednikow, Chicago branch manager for Associated Exhibitors.



St. Louis



THE St. Louis film colony was shocked on Thursday, December 3rd when it learned of the tragic death the previous night of Leo Wyrobeck, 23 years old, salesman for Universal Film Corporation, who was fatally injured when his automobile crashed into a poultry truck near Windsor, Ill. It is believed that Wyrobeck was blinded by the bright headlights of an automobile approaching from the opposite direction and did not see the truck until too late to avoid the fatal accident.

Wyrobeck who on Thanksgiving Day at Brooklyn, New York, had claimed Miss Selma Hess as his bride, was making his first business trip since his return from the honeymoon.

The couple had returned to St. Louis on November 29 and the next day Wyrobeck started on his regular trip therough the Southern Illinois territory which he covered for Universal.

Construction contracts on a new theatre at Des Plaines, Ill., have been awarded to Otto, John & Butler, 818 Lee avenue, Des Plaines. The house is owned by W. C. Brahan Magee, 549 Lee, and will be two story, 42 by 160 feet. It will cost $60,000. There will be stores and offices in the building.

The subject of music is again worrying the theatre owners of St. Louis for the musicians' union has let it be known that the players desire a uniform increase of $5 a man when the existing contract expires next June. The average musician now receives $48.50 a week with $10 extra for the leader. Under the new plan the average would be $53.50 with $10 extra.

G. E. McKean, manager for the local Fox exchange, has gone to Chicago to attend a sales conference.

The Liberty at Freemansberg, Ill., has been closed for the winter.

Tom Tobin, salesman for F. B. O., drove into a ditch near Poplar Bluff, Mo., December 4, when his machine skidded. He had to go into Poplar Bluff, four miles away, to get assistance.

Harry Koplar, vice-president of the St. Louis Amusement Company is on a business trip to Chicago.

C. E. Penrod, division manager for F. B. O. will be in St. Louis this week.

Oscar Turner, Harrisburg, Ill., exhibitor had a narrow escape from serious injuries when his automobile collided with a wagon loaded with corn. The farmer failed to display a light on the rear of his wagon. The entire side of Turner's automobile was ripped off but he was not hurt.

The theatre at Logan, Ill., has re-opened.

L. C. Thompson of Cleveland, new district manager for Associated Exhibitors, paid his first visit to St. Louis the past week. He succeeded Floyd Lewis in that position.

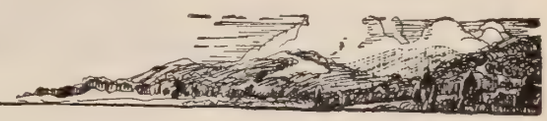
James Harris, new manager for Pathe, has assumed his duties.

The Marshall Theatre, Maplewood, Mo., opened on December 5th.

Visitors of the week included: Walter Thimmig, Duquoin, Ill.; Oscar Wesley, Gillespie, Ill.; W. L. Muhlenbeck, West Frankfort, Ill.; and J. W. Schuckert, Chester, Ill.



Cincinnati



WM. A. SHALIT, local manager for United Artists, is the proud father of an eight pound boy. The baby came last week and both mother and boy are doing fine.

The Universal Joy Club announces that it has purchased a piano which now rests comfortably in the projection room of the exchange.

Bill Danzinger, Famous Players Exploiteer and Jean Belasco in the same capacity with Fox were admitted to membership on Friday, December 4th into the Stage and Screen Scribes of America, Inc.

W. J. Curran of the Plaza Theatre, Kings Mills, Ohio, spent several days in the city conferring with film managers and also doing some Christmas shopping.

Mrs. Warnaford of the Gem Theatre, Lawrenceburg, Ind., also came in for some holiday shopping last week.

Howard Frankel, who is now in charge of quite a chain of small town and suburban theatres in the Southern Ohio district, spent several days at the exchanges last week booking pictures.

A baby girl was the early Christmas present received by Arthur Kaspar and wife last week. Kaspar is the booker for the local Standard office.

C. E. Penrod, divisional manager for F. B. O., spent several days at the local exchange recently.

George Kirby, booker for F. B. O., has also assumed the duties of office manager for the exchange, succeeding Ralph Kinsler, resigned.

Chas. Kuehle, general manager for the Levi circuit of surburban theatres in this city, made his usual round of exchanges last week, booking pictures for early showings.

C. F. Phister, of the Jewel Theatre, Troy, O., was another exhibitor who honored film row with his presence recently.

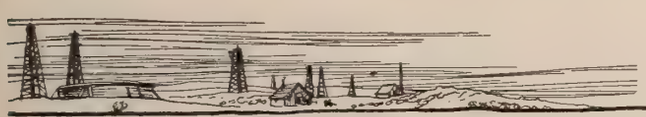
Fred Middleburg, of the Middleburg Theatre interests, has remodeled the projection room in his theatre at Logan, W. Va., and installed Simplex projectors with low intensity lamps.

The Capitol Theatre at Logan, W. Va., the newest and most modern theatre in the Coal region, will open soon. The projection equipment has been installed by Jake Gillman of the Cincinnati Theatre Equipment Co.

The Capitol Theatre, Charleston, W. Va., one of the Hyman Theatre Company's houses, has installed new equipment in its projection room.

The Leroy Theatre, a B. F. Keith house, in Portsmouth, O., will open about December 15th. The house, which is under the management of Gilbert Heisel, is the newest and most modern equipped theatre in Southern Ohio, and is to have the most modern projection room in this part of the country. The entire projection matter was arranged by the Cincinnati Theatre Equipment Co.

The Overlook Theatre, Cincinnati's newest suburban addition, will open about December 20th.



Texas



MORRIS SCHUMMERMAN, manager of the Strand Theatre, has returned from Dallas, Texas, where he attended the fall meeting of the M. P. T. O. Association which was in progress last week. More than 200 theatre owners attended this convention.

William Horwitz, Jr., owner and manager of the Texan and Iris theatres, announced a vaudeville policy in conjunction with his regular picture policy. The new contract calls for five acts of vaudeville, three acts to play the Texan and two acts to play the Iris. A new vaudeville troupe will arrive each Sunday. This is the first local interest motion picture theatre to make such a change in Houston.

The new Ritz Theatre will be opened to the public about the middle of December, according to information given out by the management last week. The opening attraction was not announced.

Paul Barraco, of the Best and Washington theatres, has returned from a seven days' visit in Dallas. While away Mr. Barraco attended the M. P. T. O. Association convention, which was in progress last week.

Mr. and Mrs. Milton S. Goss have returned from Fort Worth after a week's absence from Houston.

Work on the new million dollar moving picture theatre is rapidly going ahead. The entire half half block today represents a net work of cement machines and workmen. It is hoped the entire basement will be completed by the first of 1926.

Col. A. M. Fardwell, in charge of the Interstate Amusement Company's Texas theatres, was in Houston last week on a business trip.

The Harve-Holland (tent-stock theatre) has moved inside the city limits and are now showing nightly within seven blocks of the heart of the city. This is the first time such an attraction has played inside the city limits in several years.

Tom Kelly, former manager of the Majestic theatre, has been transferred to the Palace theatre in the same capacity. Both theatres are under the same ownership.

Chas Camp, manager of the Prince theatre, has returned from Beaumont, Texas, where he spent several days on a business deal.

Theo Polemanakos left last week for Dallas, Texas, where he will make arrangements for equipment for his new Ritz theatre which will open at an early date. This 1260 seat popular theatre will rank with anything of its kind in the entire south.

Abe Silverberg of the Crown and Folly theatre has been on the sick list for the past week.

Ralph De Bruler, Interstate Amusement district manager, has moved his Houston offices from the Palace theatre building to the Majestic theatre building where he will have larger quarters.

COSTUMES FOR HIRE PRODUCTIONS EXPLOITATIONS PRESENTATIONS BROOKS 1437 Broadway Tel. 5580 Pen.

Salt Lake City

R. D. BOOMER, who was formerly a representative out of the Pathe local exchange, has taken charge of the Associated Exhibitors office in this city.

After attending a salesmeeting last week at the Pathe exchange in this, all of the salesmen have returned to their territories.

George Lindsey, who owns the Star Theatre at Eureka, Utah, in the city this week, doing some booking.

W. H. Rankin, manager here for Warner Brothers, is in Butte, Montana, for a few days. George Jensen, who covers the Montana territory out of this office, has just left the office for his territory.

Vete Stewart is on an extended trip into Montana. Bill Hawkins, who has been selling out of this office, has returned from the Southern Utah territory.

W. K. Bloom, F. B. O. representative has left the local office for his Montana territory, where he will remain until Christmas. Joe K. Soloman is in the extreme northern part of Idaho.

L. A. Davis is leaving his managerial desk at the F. B. O. office here, for a short trip into the Nevada branch.

George Mayne, owner of the Preferred Pictures Exchange in this city, is now in the Southern Utah territory for a few days.

Samuel Henley is back at the office from the Southern Utah territory, where he has been with the Preferred Pictures product, and A. J. Weber is also at the exchange for a few days from his territory in Southern Utah.

H. Bradley Fish, Fox branch manager here, has just returned from Los Angeles.

Louis Marcus, Famous Players-Lasky district manager, is in Denver at the present time. L. P. McGinely, sales manager at the local Famous Players-Lasky exchange, is leaving this week for trip into Montana.

The Metro-Goldwyn-Mayer exchange here has a new booker in the person of Miss Dorothy Riggs.

S. D. Perkins, special representative for Metro-Goldwyn, is in the Salt Lake territory.

George Hayes, traveling representative for Educational Pictures, has left this city to return to Denver.

James R. Keitz, local manager of Greater Features, will return the latter part of this week from a trip over the Idaho territory.

A new addition to the sales force of the local Greater Features exchange, was made this week in the person of L. W. Hyde, who recently covered the Southern Utah and Nevada territory out of the local Warner Brothers' office. Hyde has been assigned the Utah and Idaho branch and leaves on his initial trip the first of next week.

Gordon Thornburg and C. C. McDermond have secured a ten years' lease on a location in the Atkin Hotel Building, at Milford, Utah, and are preparing to open a theater on the site. The building will be completely remodeled, a new lobby installed and every convenience will be constructed for the patronage. The seating capacity will be about 250.

A. N. Jensen purchased the Rex Theater, at Hyrum, Utah, this week from H. H. Jensen.

C. F. Parr, manager in this city for Producers Distributing Corporation, is back in this city after spending a week covering the high spots of the Montana territory.

Dave Schayer, Idaho salesman, out of the local Producers Distributing Corporation branch, is busy in the Boise section of that state.

Dave Frazer, Producers Distributing Corporation District Representative, is expected to be in this city the end of the coming week.

The salesmen of the local United Artists branch office are busy on their respective territories closing the remaining open spots before the Christmas holidays. Milton Cohn is covering Eastern Montana while Joe Dowd is spending his time in Idaho.

Steve Deal, owner of the Star Theater, at Springville, Utah, was another exhibitor visitor this week.

Atlanta

IN celebration of their fifth year in operation, the Howard Theatre will next week offer an Anniversary Week program which will include several special features of presentation.

The Bell Theatre of Tarrant City, Alabama, operated by King and Hayden, reopened December 1st after having been closed for repairs and a general overhauling.

Ernest E. Geyer, who has been connected with Famous Players' Southern organization for the past year in the capacity of exploiteer, returned to Atlanta Thursday from New York, bringing with him his bride.

In a wire to Hank Hearn, manager of Liberty Film Distributing Corporation's Atlanta exchange, Freddie Martin, who has been ill in the Erlinger Hospital, Chattanooga, Tenn., for nearly six months now, expressed his deep appreciation of the interest manifested by his score of friends during his confinement.

Claud Ezell, district manager for Associated Exhibitors in this territory, left Atlanta Wednesday to pay a visit to the home office in New York.

C. H. Borders, formerly with Progress Pictures, is now a member of Liberty's Atlanta sales force. Mr. Borders will leave Monday for Tennessee, his appointed territory.

W. E. Callaway, southern district manager for First National, returned to his headquarters in New Orleans, Tuesday morning, after having held a sales meeting in the Atlanta exchange over the week-end. The salesmen present were: Lincoln Carter, George C. Almon, Paul Stracham, and J. M. Young.

Walter Freudenberger, supervising director of the Ad-Vance Trailer Service Corporation in the South and West, was back in town and left again during the middle of the week for Florida, where he is going the rounds with his district manager, Dan Roberts.

Larry Weingarten, publicity and exploitation manager for Jackie Coogan productions, spent two days in Atlanta this week on business.

C. D. Haug, exploiteer for Metro-Goldwyn in this territory, spent more time than usual in Atlanta during the past week.

T. W. Varnon, of the legal department, Famous Players-Lasky Corporation, arrived in Atlanta early in the week for a short visit of a few days' time.

Phil Reisman, Eastern division sales manager for Famous Players, spent a few days in Atlanta this week, having a conference with Southern district manager Harry G. Ballance. He left for Jacksonville Thursday.

C. A. Deihl, who heretofore traveled Alabama for Metro-Goldwyn, has been transferred to the Tennessee territory for that company.

Fred Schiller, of the Metro-Goldwyn sales force traveling out of the Atlanta exchange, has taken over Mr. Deihl's Alabama territory.

Howard McCoy, division manager for Loew's, Incorporated, motored over to Birmingham this week from Atlanta.



Scenes from three "Sheiks and Shebas" comedies, released by Davis Distributing Division through Vital Exchanges.

Buffalo

IT looks like the Strand, Cataract and Bellevue theatres in Niagara Falls have beaten the American Federation of Musicians. Several months ago the members of the Falls local presented claims for increases in pay. The managers of three theatres turned down the demand and imported non-union musicians to fill the places of the men who went on strike. These non-union men have been playing ever since. Now Manager Herman Lorence has signed up three of his old union men at the old rate of pay to play in the Bellevue theatre. The men will play with the non-union musicians, which, of course, will mean automatic suspension from the union.

The report that L. E. Akins had been killed in an auto accident seems to have been "greatly exaggerated." Mr. Akins was in Buffalo the other day, still very much alive, but recovering from injuries sustained in the accident in which Mrs. Akins lost her life. Mr. Akins operates the Gem theatre in Randolph, N. Y.

The Film Board of Trade of Buffalo has selected the evening of January 4 as the date for the Movie Ball to be held in the Hotel Statler ballroom. The event will be open to the public. Tickets are on sale in the exchanges. Henry W. Kahn, manager of the Metro-Goldwyn-Mayer office, is chairman of the arrangements committee. Mr. Kahn has held a similar position for the dances of the Film Board in recent years, all of which have been huge successes.

Scores of persons filed out of the Lovejoy theatre, 1202 Lovejoy street, in an orderly manner last Saturday night when a roll of film ignited in the operator's booth. Jake Rappaport, manager of the theatre, said the patrons did not become alarmed when they were told about the fire. No one was injured. The operator succeeded in putting out the flames.

Paul J. Swift has succeeded Harry Hollander as manager of the Buffalo Warner Brothers exchange. Hub Taylor is now covering Rochester for Pathe, while Paul Shaver has been assigned to the Buffalo territory.

A contract has been signed by Albert Robbins of Syracuse and the Ithaca Conservatory of Music and Affiliated Schools whereby Mr. Robbins will take a 10-week lease of the Little theatre, beginning January 4. Mr. Robbins will present high class photoplays and professional recitals. He will open the theatre with a feature picture. Announcement is also made that Mr. Robbins has engaged Patrick Conway to direct a ten-piece union orchestra. The theatre now is being redecorated and remodeled to conform with all provisions of the state law. With Mr. Robbins in Ithaca the other day to close the deal were his brother Nathan Robbins, also of Syracuse; John C. Jones of Utica and R. C. Merrick of Utica, architect. They looked over, Mr. Robbins said, the site on which an option has been obtained for their proposed new theatre in the Cornell town. The financing of this new project will be completed within two weeks, when a permanent office of the company will be established in Ithaca. Attorney Charles P. Coffey is Mr. Robbins' local representative. Inasmuch as the Robbins chain recently was taken over by the Mark-Strand interests, the Messrs. Robbins are probably acting for the merged interests in the Ithaca deal. Nate Robbins now is a vice president of the Mark-Strand organization and at the time of the merger it was announced he would devote his activities to acquiring new houses for the Mark interests.



King Vidor, director of "The Big Parade," (Metro-Goldwyn-Mayer).

Lew Schine of the Schine Theatrical corporation was a Buffalo visitor the other day. After looking over local interests, he was taken to Lockport by Harry Dixon, F. B. O. manager where Mr. Schine conferred with the manager of the Rialto, also a link in the Schine chain.

The news is out. Eugene A. Pfeil, former manager of the old Mark-Strand and more recently of the Circle, soon is to be married.

G. K. Rudolph, publicity manager for the Fox Film company, stopped off in Buffalo to visit old friends, en route to New York from the West Coast studios.

Johnny Carr, manager of Shea's North Park theatre, Buffalo, is in receipt of hundreds of letters, praising the big improvement in the music programs, since the installation of the new Wurlitzer unit orchestra organ which set back the Shea Amusement company some 50,000 iron men. The organ is one of the finest in any theatre in the state. It is bringing a lot of new business for the house.

Ben Wallerstein, manager of the Broadway theatre, Buffalo, wishes to emphatically deny that he will give each exchange manager a handsome Christmas present. On the contrary, says Ben, he expects free film Christmas week in return for the business handed the exchanges all year.

Art Young has resigned as booker at the Buffalo Universal exchange to accept the assistant managership of the Philadelphia "U" office. Mr. Young is succeeded by O. T. Schroeppel, recently booker with Fox. Lou Beckerich has resigned as assistant booker at "U" to become booker at Renown. Jerry Spandau has been appointed Syracuse salesman, while George Moeser will cover the Buffalo city territory.

Milwaukee

THE largest crowds in the theatrical history of Fond du Lac, Wis., were attracted by the formal opening of Fischer-Paramount's new Fond du Lac Theatre last Wednesday. Many prominent faces in the film industry were to be seen between the floral tributes that packed the house. Among those who left their Milwaukee activities to be with Frank Fischer in his hour of triumph were George Smith and Frank Kane of Paramount; J. G. Frackman of Progress Pictures Company; Sam Abrams of F. B. O.; Max Stahl of Educational; "Doc" Hunnig representing Pathe; George Levine and Mat Lavin of Universal, and others. The opening of the house represents the winning of a building race with the Saxe Enterprises which will soon open their Retlaw theatre at Fond du Lac.



Eleanor Boardman, featured in "Exchange of Wives," a Metro-Goldwyn-Mayer production.

H. D. Charness, who travels the Wisconsin territory for Progress Pictures Company, claims honors as an all-weather chauffeur, having just completed his initial trip in his new Chevrolet through the northern part of the state despite raging snow storms.

Frank Kane, formerly attached to the Los Angeles office of Paramount, has come to Milwaukee to join the sales staff of the local exchange. He is a brother of Robert Kane, the director, and is widely known in film circles.

Charlie Lundgren, go-getter manager of the Milwaukee branch of the Producers' Distributing Corporation, has returned from a business trip to Chicago.

Ed Vollendorf, heretofore office manager for the Milwaukee branch of First National, has been named to temporarily fill the managerial vacancy caused by the resignation of Harold Fitzgerald, who has been appointed general manager of the Saxe Amusement Enterprises.

Arthur Gray, one of the pioneer exchange men of Wisconsin, has been appointed booker of the recently established branch of Vital Exchanges. The branch is under the general management of Walter A. Baier, who also is one of the old-timers in the business.

Beaver Dam's new theatre, the Odeon, was opened Saturday under the management of Jack Yeo, who has been operating theatres in that city with considerable success for some time.

Dan Lederman, who at one time was assistant to Carl Laemmle, and more recently was in charge of the real estate and engineering ends of the Universal theatre operating activities, visited in Milwaukee in his new capacity of western sales manager for Associated Exhibitors.

Max Stahl, branch manager at Milwaukee for Educational, registers great pride in the high standing of the branch in the national Educational sales drive now in progress. Milwaukee has been consistently running second, according to the bulletins, and the boys are developing an ambition to soar to even greater heights.

George Levine, who has recently been appointed supervising director of Universal's theatre operating activities in the Central-Northwest in addition to his duties as manager of the Milwaukee distributing branch, has journeyed to Chicago last week to confer with Carl Laemmle, president of Universal, who stopped over en route to Germany. Announcements regarding the opening of several new Universal houses in this territory are expected soon.

Ned Marin, newly appointed western sales manager for First National, paid a visit to the local exchange during the past week.

New England

FRANK HOOKAILO, manager of Gordon's Washington Street Olympia, Boston, is managing the Brockton Theatre, Strand Theatre and Rialto Theatre, all in Brockton, Mass., during the vacation of Joseph Cahill. Mr. Cahill has gone to Florida for his vacation. He has spent several vacations in that state and friends say he is also interested in some property down there.

Boston was pretty well deserted about Film Row Thursday when the exchange managers and many of their staffs were guests of the Connecticut exhibitors at a banquet at the Hotel Taft in New Haven, in celebration of the reopening of the New Haven exchanges.

The new theatre of the United Theatres Corporation of New Jersey is receiving the finishing touches and will open the middle of the month at Westerly, R. I. Ed Lewin is to manage this theatre. The same ownership and management is in charge of the Palace and Majestic Theatres in Arctic, R. I. The new theatre will have a seating capacity of 1,100 and is one of the most completely equipped motion picture houses in that section.

Harry Eskin, who for some years has been an independent exchange manager in New England, has been appointed branch manager of the New Haven exchange of Associated Exhibitors succeeding H. C. Spratley. Mr. Eskin was at one time Boston salesman for Film Booking Office.

Harry I. Goldman has been selected for manager of the Connecticut exchange for Producers Distributing Corporation, Inc.

Ernest Sharaf has joined the Boston offices of Producers and is covering Greater Boston for that company.

The Film Board of Trade in New Haven is planning for a dinner at a little later date, having apparently caught the spirit of the occasion from the recent Exhibitors' dinner.

Harry Rogovern, salesman covering Rhode Island for Independent Films, Inc., of Boston, is back on his territory again after a severe illness at a Boston Hospital.

Frank Grady has joined the Pathe staff in Boston and will handle two-reel comedies in Boston and vicinity for that company.

Mrs. Emma Corbett has joined the Pathe office at Boston as booker.

One of the largest Robert Morton organs in New England has been installed in the Capitol Theatre, Arlington, which has just been opened to the public. The theatre is owned by Albert J. Locatelli of Somerville, Mass.

The Eagle Home Building Associates are to build a theatre and business block in Attleboro. Plans are being completed and will be ready for contracts to figure before the first of the year. It is understood that three different parties have been in readiness to lease the new playhouse when it is completed next Summer.

Fred Shehay has resigned as manager of the new Capitol Theatre in Arlington, Mass.

J. E. Panora, 247 North Main street, Winsted, Conn. expects to award contracts for a motion picture theatre and business block before the first of the year. The new playhouse will be built from plans by L. J. Thompson of Corbin avenue, New Haven, Conn.

Charles W. Usen, proprietor and manager of amusement parks and theatres along the Maine seacoast which operate during the summer season, is planning to build a large Arcade at Old Orchard, Me. which will occupy the site of the present Seashore Theatre, an adjoining garage and stores. It will cover over 25,000 square feet of land. The ballroom will be a spacious one and Mr. Usen plans to show motion picture films there in connection with the dancing. It is to be completed in time for the 1926 summer season.

Detroit

THEATRES are springing up all over town, but far from danger of an oversupply. Detroit still faces an under supply of movie entertainment. The Kunsky interests recently opened their $2,000,000 State Theatre within a stone's throw of their other three downtown houses, and trade hasn't been decreased a bit. On the contrary, business has increased. Experience here seems to show, as perhaps is true elsewhere, that people are hungry for entertainment, and that when another theatre is built, it affords opportunity for additional amusement.

The stone work and interior work on the new Michigan Theatre, Balaban and Katz-Kunsky house, is rapidly nearing completion. This house will seat 5,000. It should be completed early next year. That the proprietors picked out a good location although on a little-used downtown street, is shown by the fact that millions of dollars of construction in the vicinity has been announced since the theatre was started. The latest is a huge hotel, a block away.

Educational is putting on a big sales campaign locally in anticipation of national Laugh Month, in January.

George Koppin, owner of several neighborhood theatres, apparently finds business good. He is spending several weeks in Miami.

Friends are showering congratulations on Mr. and Mrs. Alex Schreiber on the birth of their first baby, a son. Mr. Schreiber owns the Oakman Boulevard and the New Plaza Theatres.

W. S. Butterfield, proprietor of an extensive chain of Michigan theatres has headed for Florida for a short vacation together with his family.

Wm. Slocum, who formerly owned the Library theatre in Detroit has sold it to Al Ruttenberg & Lew Wisper who take possession Jan. 15th. They are also owners of the Gratiot theatre and from the looks of things are out to add more theatres to their present number which now consists of two.

The Quo Vadis theatre in Detroit has been sold to J. M. Black of Boston, Mass., who took possession Dec. 1. Mr. Black is an old timer in the show business and from all reports is doing a very nice business with the Detroit theatre.

J. Cochran, whose business is to book all pictures for the H. S. Koppen Theatrical enterprises, will have a little more work to do now since the Norwood theatre in Detroit has been added to their string.

Wm. Maclaren, who operates the Capitol theatre in Jackson, Mich., and Geo. Wilber, managing director for the Kleist circuit in Pontiac, Mich., were visitors at the Pathe Exchange last week.

F. C. Stubbs, owner of the New Home theatre in Detroit, purchased a brand new Ford four days ago.

George C. Johnston, formerly with Producers Distributing Corp. in Cleveland, Ohio, is now representing Associated Exhibitors covering the west side of Detroit.

Returning from a recent hunting trip, Jac Schrieber, owner of the Blackstone theatre in Detroit, had to prove to the boys in the film building that he told the truth about the deer he brought back with him. Last week Jac invited the bunch to a barbecue in the basement of his theatre and besides deer, beer was also served and a jolly good time was had by all.

Robert Shene, manager of the Martha Washington Theatre in Hamtramck, has taken over the Federal theatre in Detroit, a house that heretofore did very little business and with some magnetic attraction all his own has been turning crowds away. They are all wondering how he does it.



Scenes from "A Daughter of the Sioux," a Davis Distributing Division release through Vital Exchanges.

New York and New Jersey

JOSEPH STERN, of the Joseph Stern Theatrical Enterprises, has announced his eighth theatre under construction in the state of New Jersey. This latest one will be built on a recently purchased theatre site at South Orange Avenue and Halstead Street in Vailsburg section of Newark. The plans call for an expenditure of $500,000 and in addition to housing a theatre, the building will contain stores and offices. The theatre will seat 2,500 and will follow out a vaudeville and picture policy. Labor Day of 1926 has been set for the opening date.

From all accounts the Fifth Annual Dinner and Dance of the Motion Picture Salesman's Club, held at the Hotel Commodore on December 5th, was a great success. Johnnie Hines was Master of Ceremonies and a large number of guests were in attendance. Among the prominent exhibitors who were observed at the affair were Messrs. Rachmiel and Rinzler, Herman Yaffa, David Picker and Leon Rosenblatt. However, these are but a few of local exhibitors whose names were included in the program. Among these are A. H. Schwartz, Small and Straussberg, George B. Ten Eyck, Jacob Fabian, Joseph Stern, Mayer and Schneider, Harry Harris, Jack Ungerfeld, Goldreyer and Fleischman, Harlem Circuit of Theatres, Matthew Chrystmos, Rudy Saunders, William Salkin, Jolson and Grossman, Walter Reade, Suchman and Rosenthal and Rosensweig and Katz.

Ed Schnitzer, one of the well known members of the Club and a hustling salesman at the Fox Exchange, was one of the outstanding figures of the evening, spending a great deal of his time leading the orchestra. "Senator Sholtz" also of the Fox Exchange was observed in the midst of a bevy of Motion Picture Stars. A meeting of the Club will be held on Saturday, December 12th, and in view of the efficient handling of the organization during the past year, it is predicted that all the present executives will be renominated. This list includes Joseph Weinberg, Harry Furst, Gustave Solomon, Saul Trauner, Maurice Markowitz, Ben Rappaport, Lawrence Baren and Jules Jasper.

The Essbee Amusement Company, composed of A. W. Savage and Henry C. Berlin, have recently opened the New Rivoli Theatre at Hoboken, N. J. The seating capacity is 475 and the Rivoli is a strictly up-to-the-minute house, fireproof to the last word. The interior decorations are of the Coronite type, giving a tapestry effect. Latest type Simplex projection machines have been installed, Morelite lenses, Cutler-Hammer dimming devices and a Wurlitzer-Hope Jones organ. Ventilation is taken care of by a Typhoon System. The policy of the Rivoli will be straight pictures. Messrs. Savage and Berlin also operate the Palace Theatre in Hoboken.

William Salkin, owner and builder of the New Monroe Theatre at 76th Street and 1st Avenue, New York City, expects to open that house about January 15th. The Monroe is the last word in modern theatre design and the plans were prepared by Thomas W. Lamb, the famous architect. This matter was handled through the offices of Weinberger and Weissholf, 345 Madison Ave. The design is of a main floor and balcony and the seating capacity will be about 2,800. This theatre is unquestionably one of the finest neighborhood houses in the city and the reported cost is $750.000.

Edward Sacks, formerly of the Consolidated Amusement Company and other local circuits, is now manager of Schwartz's Rialto at Jamaica.

Another change of management has taken place at the Chelsea Theatre, 26th Street and 8th Avenue. Al Sterling, an old vaudeville man, is the new manager.

Bobby Binckoff has recently become associated with Joe Finger at the American Theatre, Fort Hamilton Parkway, Brooklyn.

Joseph Mann, who was at one time the manager of the Pastime Theatre, 2nd Avenue and 54th Street, has recently returned from the real estate boom towns of Florida. Joe states that he went down with the intention of making a million or so, but that he has become more or less reconciled with a nice collection of pretty sea shells from Miami Beach.

Harry Buxbaum is planning to make a visit to Miami Beach in the near future. "Bux" is undoubtedly feeling the effects of the strenuous sales drives made by the Fox organization

Milton Kronacher, Pathe salesman for a good sized section of New York City and who is always busy with a stack of contracts, has recently gotten out for his trade a nice little desk calender with a thermometer attached.

Dave Solomon has returned from a four day trip to Washington, D. C., where he went as the head of a delegation from the Syrian Society to protest the French Mandate. As a spoil of the late war, little Syria has been shuffled from bad hands to worse, according to Dave. The delegation interviewed sixty U. S. Senators in three days and also presented their case to President Coolidge.

Frank Keeney, of the Keeney Circuit has purchased a large theatre at Elmira, N. Y., according to reports and the house which is of 2500 seating capacity will be ready for opening about January 15th.

Joe Hornstein, of the Howell's Cine Equipment Company, left last Sunday for Chicago where he has gone to transact some important business. He will return the latter part of this week.

Theatre construction and the openings of new houses still continue in this zone. One of the big events of the year will be the premiere of the new Fabian Theatre in Patterson on the night of December 14th. This house is spoken of as the crowning achievement of the Fabian Circuit and the opening night will be a gala occasion for Patterson and the Fabian's. Sam Baker's Hollis-Long Island Theatre is scheduled for December 15th and the Palace at Bradley Beach, for the 26th of December. Brater and Pollack have set January 1st for the opening of the Ambassador Theatre at East Orange and Goldreyer and Fleischman's house of the same at Mount Vernon will swing open its doors on December 26th. The Plaza Theatre at Englewood and a 2000 seat house will be ready about January 1st and Walter Reade's new Asbury Park Theatre which seats 2500 is expected to be complete around the middle of February. Up in Mount Vernon, Harry Harris and George Morrow have decided to open their new 600 seat theatre on December 26th, and George Walsh's new Yonkers house is almost ready and January 1st has been set for the opening of this one.

With the exception of one or two of the above named theatres, Howell's Cine Equipment Company furnished all equipment and another big deal recently put over by Joe Hornstein was the landing of the Roxy Theatre contract. This one is indeed a feather in Joe's cap.

Minneapolis

CLYDE BOOTH, salesman for Educational Films, suffered the loss by death of his five-year-old daughter Patricia last week in Minneapolis.

Max Weisfeldt, F. B. O. district manager with headquarters in Minneapolis, has gone to Des Moines, Ia., for a short stay.

George Muller of Maple Lake, Minn., was among the exhibitors who visited in the Twin Cities this week.

Ed Buckley, Olivia, Minn., exhibitor, and his son, Don, who runs the Topic theatre at Fairfax, were in Minneapolis recently.

George Ryan of the Palace theatre at Hector, Minn., was seen on "film row" lately.

Frank Kohnen of Chippewa Falls and Herman Schwahn of Eau Claire, both of the Eau Claire Theatre company were in town last week reporting on their big opening at Eau Claire.

E. M. Sharratt has just opened the Community theatre at Seboit.

Phil Dunas, manager of the Universal office in Minneapolis, has gone south for a few weeks but only as far as southern Minnesota.

Otto Parlitz, of the Crystal theatre, Gleacoe, was in town the other day.

Ben Ross, the former Universal salesman who has become Minneapolis manager of Associated Exhibitors, is now on the new job and beginning to steam things up.

Ed Anderson was in from the Garrick theatre at Aberdeen last week.

Fred Finnegan of Universal is trying to make his vacation last all winter. He saved it up and is using it up a day at a time.

Joe Skirboll, of the Frank Lloyd Productions, now on tour of First National Exchanges, had a conference with Les Davis, Minneapolis manager, last week.

It isn't Miss Nettie Tinnesand any more. The smiling file clerk at Minneapolis First National branch was married the other day.

Utica, S. D., turned out for the reopening of the Royal theatre recently.

The second annual Minneapolis movie ball is set for Dec. 10. It is an affair of the operators and will be held at Calhoun Terrace through the courtesy of Finklestein & Ruben which offers the use of the building. C J. Hubbard, Ray R. Dailey, L. C. Junod, R. A. Peterson, H. Moore, Drew Roddy and Chauncey L. Greene are on the committee.

C. H. Bertch has sold the Grand theatre at Portal N. D., to J. E. Carter & Son.

Harvey Lindell, Metro-Goldwyn shipping clerk, Minneapolis, is passing the cigars in honor of a baby girl.

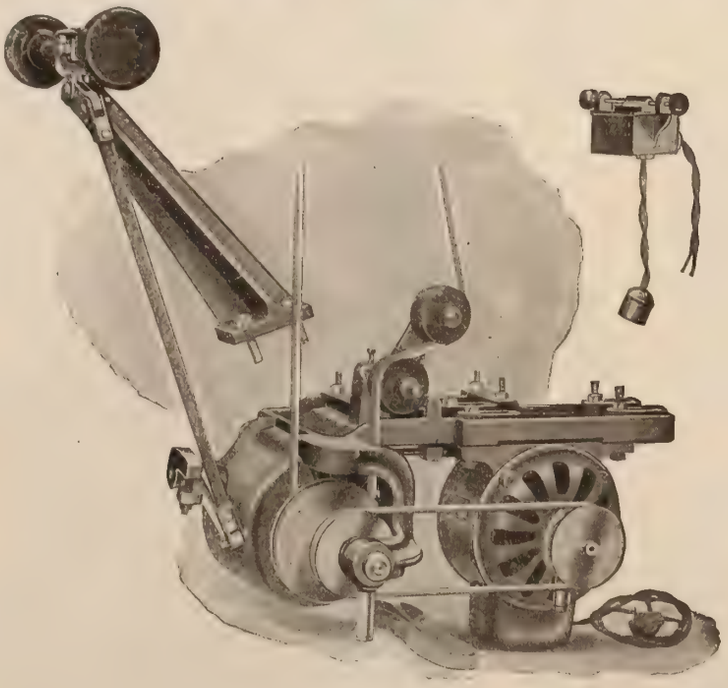
A 400 seat theatre is planned for Maynard, Minn., H. M. Swam, owner of the Pavilion announced this week.

L. E. Davis, Minneapolis First National manager, is one of four men given honorable mention by a committee of Film Boards of Trade for co-operation with regard to fire prevention.

The Minneapois Film Board of Trade re-elected all of its officers at its meeting last week. They are J. E. O'Toole (Producers) president; A. B. Leak (Paramount) vice-president; E. T. Gomersall (Fox) executive secretary.

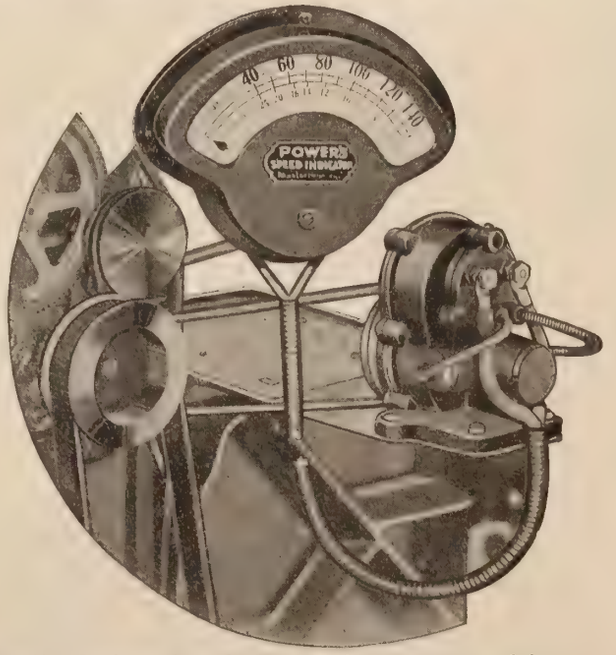
Following are members of the board of directors: A. H. Fischer (Metro-Goldwyn), Ben Friedman (Friedman), Phil Dunas (Universal). G. R. Bran-Dunas (Universal) and A. H. Fischer (Metro-Goldwyn) are named to the arbitration board. Alternaes are T. J. McEvoy (United Artists) and J. E. Rosen (F. B. O.).

POWER'S SPEED CONTROL
AND
POWER'S SPEED INDICATORS



BETTER PROJECTION PAYS · POWER'S PROJECTOR · SAYS

NICHOLAS POWER COMPANY
INCORPORATED
NINETY GOLD ST. NEW YORK, N.Y.



An assurance of absolute accuracy and dependability. Thousands in use without a complaint.

By setting lever and then simply throwing in the motor switch the projector will at once reach the exact speed for which the control is adjusted.

The speed of the mechanism will not be affected even though a change in line voltage should cause the motor speed to vary considerably.

A scientifically designed and accurately constructed instrument which shows at a glance the speed at which the projector is operating and the exact film footage passing through the machine in a given time.

It consists of a high grade magneto generator which is connected by suitable wiring with one or more exceedingly accurate indicating instruments having scales, calibrated, to show the speed of film in feet per minute and minutes per thousand feet.

Indicators placed at any number of points desired enable the manager, musical director or projectionist to closely follow the program and time schedule.

Power's Speed Indicator used in connection with Power's Governor Type Mechanical Speed Control eliminates all difficulty regarding the proper timing of the picture.

THEATRE MANAGEMENT
EQUIPMENT CONSTRUCTION OPERATION

How to Get Service That Sells 52 Times a Year Attendance

The Balaban & Katz System For Winning the Public

Reported by Thomas C. Kennedy

THAT "service" can be something more than a beautiful abstraction — called into action when an advertiser seeks to express in a word that intangible something which he thinks, as a result of natural pride or prejudice, distinguishes him and his organization above his competitor — becomes immediately evident to anyone who observes the service in Balaban & Katz theatres and then takes the trouble to ask questions as to how it is obtained.

To summarize in advance of a complete presentation of the facts let us say that service of the kind that is now in force at the Metropolitan in Boston, newest of the big theatres devoted to motion picture presentation, can be installed in every theatre, regardless of location, size or the type of patronage. In making such a statement we are aware that there is no such thing as complete standardization and that the proverbial "grain of salt" must be added to standard formulae when prescribed for a person or thing that is individualistic and possesses traits not peculiar to those for which the formula was synthetized. In a word, the system must be adapted to peculiar conditions, but that it can be adapted and thus installed there is no doubt.

In the first place the aim, the ideal, behind the service that has distinguished the Balaban & Katz theatres — and which has been installed at the Metropolitan in Boston, that being the first new enterprise of the newly combined Famous Players-Lasky-B & K theatre organizations—is "fifty-two times a year attendance" for every person who enters the theatre. The principle here is one of absolutely sound merchandising. Nationally advertised articles are not restricted to one or two merchants in a town. Pictures that gain a national reputation may be had sooner or later by most any theatre. It is up to the merchant or the theatre man, therefore, to excell his competitor in some matter apart from the merchandise itself.

The solution of this merchandising problem, is service. The picture theatre sells entertainment. If it depends wholly upon the entertainment the picture producers make it is manifestly at the mercy of the picture producers. If it sells the principle of entertainment plus the comforts and convenience and courtesy which naturally go with the thing people attending a theatre enjoy, then that theatre makes a double appeal to that person for his or her continued patronage. Pictures cannot be depended upon entirely—we have the good and the bad, the fair and the mediocre and the poor, yet the theatre must be kept going, it must pay a return on the investment by continued and continuous operation.

All of this leads us to the point of accepting the fifty-two times a year attendance as a sound business principle. You cannot depend upon your pictures — because you don't make them — but you can depend upon your service, your courtesy and consideration of a patron's comfort and good will, because that is entirely up to you.

According to the Balaban & Katz System there are three main divisions of the house service. These are Courtesy expressed through the employes who come into direct contact with the public; the Lost and Found Department—which takes advantage of the opportunity to build good will by showing the greatest consideration for the person who has lost some article while at the theatre; and the janitor service—which is responsible for keeping the house immaculately clean; and the ventilation.

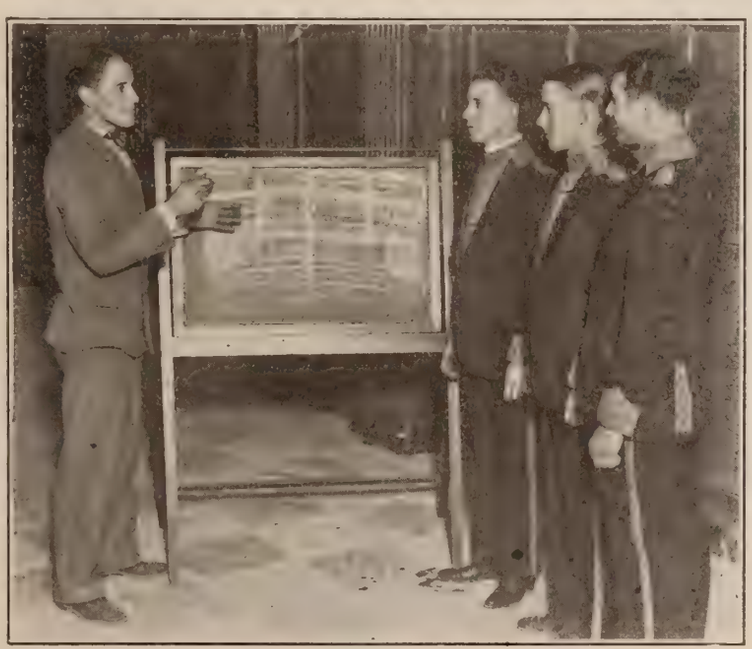
A TREMENDOUS amount of detail enters into the organization and maintainence of such a system and we daresay a complete work on the subject would occupy an entire volume, but the effort will be made to indicate the highlights as revealed in an interview which the writer had with Ralph E. Crabill, house manager of the Metropolitan and for three years or more associated with the B & K theatres in Chicago, where he served as assistant manager of the Tivoli and as manager of McVickers Theatre.

The personnel which comes into contact with the public is divided into two main divisions — the department of the front, which includes the cashiers and the doormen — and the house personnel, the directors and ushers.

Beginning with the cashiers, it is necessary that they be pleasant, responsive and speedy in making change, risking the mistake of over-changing, because it is essential that tickets be sold fast in order to keep the line at the box office down to a minimum, since many people will go along to some other house rather than wait in line to see a performance of first preference.

Doormen must be alert to answer questions regarding the program and the time of exhibition of each unit as well as act as representatives of the management to the man "on the street."

Ushers are expected to direct patrons to vacant seats, graciously and efficiently. Here there are two main considerations, the comfort of the patron and the efficient "filling" of the house. It is up to the directors



Blackboard lectures for ushers are a regular weekly feature of service maintenance at the Famous Players-Lasky-Balaban & Katz Metropolitan theatre in Boston.

Building Patronage With Service

(Continued from preceding page)

to send people to that part of the house which has the greatest number of vacant seats. Herein lies a trick which involves applied psychology. It is difficult to get people to go to the balcony, yet the directors in a B & K house must assume the responsibility for getting them there. The method is this: If there are a greater number of seats in the balcony than the orchestra, the director announces "balcony seats up the stairs, orchestra seats are to your right" (or left). The director, in other words, announces first the location to which he wishes to direct patrons. He is instructed to look directly at a certain person, usually the leader of a group, in the blocs of people which enter the foyer at rush times. It has been found that if you can get the first few of a group to start toward the balcony, the majority of the others will follow.

There are "executive ushers" as well as ushers. The executives direct the filling of the house, an important matter indeed. Effort is made to fill the house to form a pyramid—the lines of the pyramid narrowing toward the front. This is done by having ushers announce "these seats are more nearly the centre" as they show patrons to chairs further distant from the screen. The aisles are filled from the center toward the ends, each empty row being started by having patrons go in to the center of the row.

Ushers are trained in the physical make-up of the theatre by means of blackboard lectures. No usher is allowed to go on the floor before he has received at least 12 hours instruction in blackboard drills, personal deportment, etc.

The efficiency is maintained by having meetings weekly for the entire house staff. In addition to this, each relief of ushers and doormen, is instructed by the assistant manager before it leaves the locker room and again upon its return from duty, at which time the suggestions for improvement in the work just done are pointed out.



"Next aisle for seats, please." One of the Metropolitan theatre ushers demonstrating the correct pose, gesture and facial expression in directing a patron.

The janitor service is equally important. The house manager makes a thorough inspection each day of the entire theatre. Specks of dust on a marble staircase, partially cleaned rugs, improperly polished glass—all these details are noted and instructions for their correction are listed in a book of instructions which is left for the chief janitor each evening.

The importance of good janitor service cannot be exaggerated. In the first place, a thoroughly cleaned theatre is more attractive to patrons, and in the second scrupulous upkeep of the draperies, decorations, floors, walls and ceilings of a theatre means that general redecoration and refurnishing will not be necessary as frequently as if things are permitted to run down.

Ventilation is another important factor. Good air, once patrons become accustomed to it, is as important as good pictures. The comfort of a patron must be insured before you can insure satisfactory entertainment, for no matter how appealing the performance, if the air is stuffy the spectator cannot give that undivided attention to the performance which is essential to its success. The theatre must be warm in winter and cool in summer and at all times the air must be in circulation and fresh.

The lost and found department of a theatre is one of the most certain of good-will builders. The most insignificant article in point of intrinsic value may be of great sentimental value to the person who lost it. A ten-cent toy, just purchased for a youngster, has the greatest personal value to the child or the parent and the theatre manager who shows a disposition to do all in his power to return it to the loser will earn the lasting good will of that person.

In the Balaban & Katz houses there is an elaborate lost and found department. Printed cards are on hand to give to patrons reporting a loss in order that they might note down the time of the loss and a thorough description of the article, along with their home address and phone number. All reported losses are followed up with the greatest care. The moment an article is found it is reported to the loser by phone if possible. The claim cards are gone over regularly, and notes sent out saying that the search is being conducted. At the expiration of two weeks if an article reported lost is not found, there is a regular form letter sent out. This letter expresses the regret of the management that the article has not been located and states that if it is found in the future it will be immediately reported and returned to the loser.

These are the three fundamentals of first-rate house service. The elements represent the cardinal principles of good service. Their organization and maintenance has been reduced to a technic in the B & K theatres. This technic, with regard to the training and direction of ushers, doormen and cashiers, will be explained in greater detail in a future article in this department.

A New Face

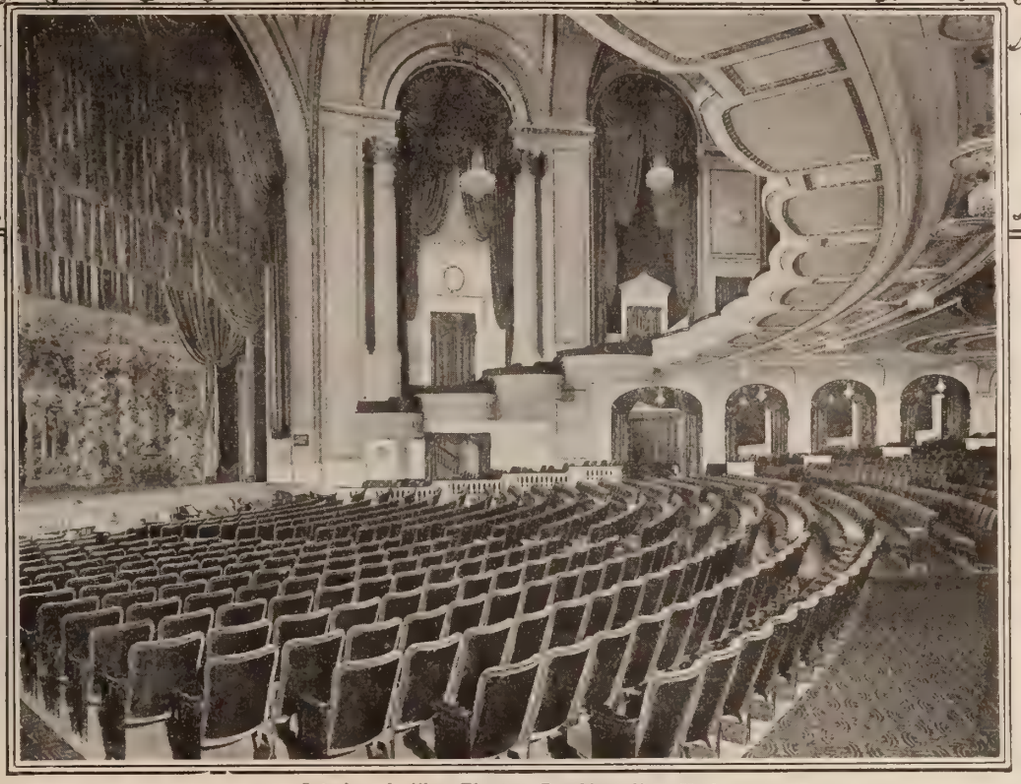
LAST week we introduced this new department. Its function is the approach of problems that are today constantly confronting the up-to-date exhibitor from a totally different angle than has ever been done. The very name of this department, Theatre Management, Equipment, Construction and Operation immediately suggests its potentially unlimited scope of usefulness and general reader interest. We have tackled a big job in living up to the fulfillment of that head, but we intend to do it—with your cooperation.

Very logically the management and operation of a house is closely tied in with its up-to-dateness of equipment and construction. They all go hand in hand in modern showmanship. This was concretely demonstrated in articles presented in this department last week on the new Metropolitan Theatre that has just opened in Boston.

The manager who endeavors to remain proficient in all the angles of showmanship that are necessary to make the strongest appeal to critical audiences of to-day needs to be wide awake. He must review and digest every new idea that he learns about and a great many more were he able to lay hands on them. Right here is where this department will prove its greatest service. We intend to pry into remote corners of this business in our effort to bring to light that which is original and effective. Methods that are proving their worth as standards with large operating companies will also be presented. And by "presented" we are not speaking of abstract generalities but detailed analysis that can be used as workable skeletons.

These pages are for you to command. Management, Operation, Construction and Equipment—you yourself must have many valuable thoughts about them. We welcome your contributions and criticisms which will all go toward making this department the source of authentic information and practical initiative.

P. M. Abbott.



Interior of Albee Theatre, Brooklyn, New York

Power to Serve

The American Seating Company's power to serve in a thoroughly efficient and satisfactory manner the Country's theatre seating needs is laid on the four-square foundation of:

Extensive manufacturing resources, the largest in its line in the world.

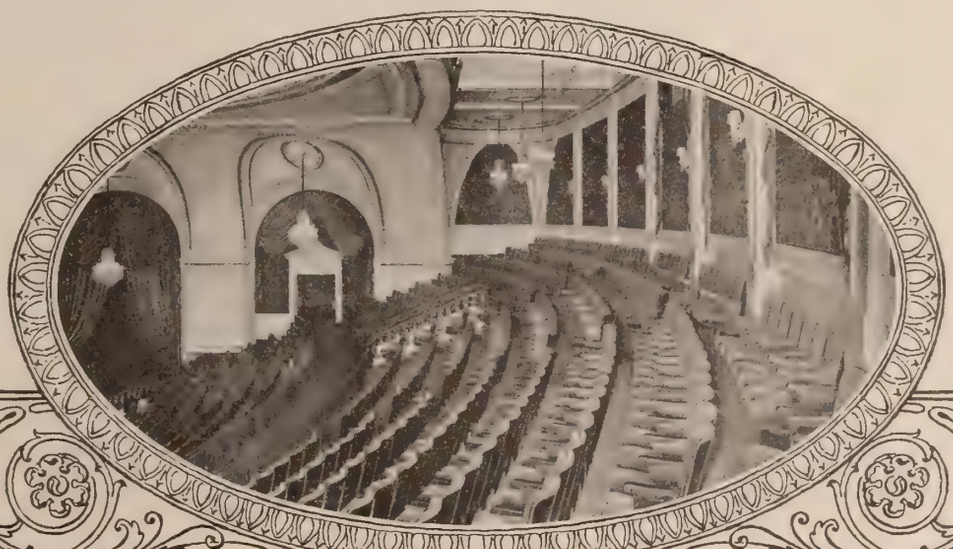
Many years of experience in serving the country's largest and most exacting buyers.

A high achievement of efficiency in producing a quality product in mass quantity.

An organization thoroughly imbued with the Will to Serve.

American Seating Company

NEW YORK	CHICAGO	BOSTON	PHILADELPHIA
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Catering to Fifth Avenue's Taste in Photoplay Entertainment

THE Plaza theatre, located at Madison Avenue and 59th St., New York City, claims a place among the most interesting picture houses in the world. Its location brings it into the sphere of neighborhood activities of the "elite" of New York and at the same time within reach of the "four million" which O. Henry discovered in a city noted for its "four hundred."

The Plaza is a neighborhood theatre just a short distance from the Broadway cinema palaces. It does a neighborhood business and draws its patrons from the ranks of the most discriminating people in Manhattan. Proportionately, a greater number of its patrons drive up to its doors in private motors, than any other picture theatre in New York and probably you will see more people in evening dress at a performance there than you will see—proportionately to its capacity of course—at any other photoplay theatre in the country.

Judged by such standards, the Plaza is the finest neighborhood theatre in the country—only these standards don't go far enough to give the theatre such classification without qualification. However, it must be admitted, that the theatre manager who can make a "go" of the Plaza, stands a good chance of being rated a king among neighborhood theatre managers.

The owner and operator of the Plaza is Leo Brecher. To begin with, an interview with Mr. Brecher cannot be productive of alleged standardized rules for the successful operation of a neighborhood house—for Brecher is not one to believe that a rule of thumb can be evolved for theatre management. In addition to the Plaza he operates the Olympia at Broadway and 107th St., the Boston Road, in the Bronx, and the Verona, at 2nd Ave. and 108th St.—in the heart of "Little Italy."

The policy of the Plaza is "pictures only." There are no "presentations," no specialty acts; no attempts at creating an atmosphere for a picture, for says Brecher "if a director is not successful in creating the right atmosphere for his story, we cannot do anything for him."

"Our patrons want to see pictures. In many instances they come here because they know the emphasis is on pictures and to get away from the elaborate bills which combine presentations with the photoplays.

"So far as making up a program is concerned, we try to give the patrons of the Plaza the best pictures obtainable. Booking arrangements interfere with the unrestricted application of this principle; however, we do the best we can, and a rigid adherence to the policy that the best obtainable pictures will be shown, has built up a confidence in the Plaza which expresses itself in the week-in and week-out attendance of a large number of people who live in the neighborhood.

"The booking problem—so far as chosing the pictures is concerned that is—has no great difficulties. Not every photoplay that succeeds at the Plaza will succeed at the Verona, for example. However, there are two general types of pictures which "go over" everywhere. These are the comedies and the melodramas—the plays which deal with clear-cut issues. Society plays concerned the finer adjustments of social relations have, comparatively, a limited appeal.



Interior view of the Plaza theatre, Madison avenue and 59th street, New York—known as "smart New York's Favorite Movie."

"I can say that the people who sit in the balcony of the Plaza (where the admission is 25 cents as against 65 cents in the first balcony and orchestra) appreciate the programs we stage as much as the others. Moreover, a thing which proves that there is not limited appeal to the performances is the fact that on Saturday and Sunday nights we have many people from the East Side, who come ready to pay the full 65 cents admission price.

"I cannot frame a formula for the arrangement of a program and conduct of a theatre which will succeed in every neighborhood. I know what is successful in the neighborhoods where I operate houses. In all of them there is the insistence upon courtesy toward the public, and the tenet is as rigidly observed in the Bronx as it is here at the Plaza.

"You must give the people the kind of entertainment they want, and beyond an estimate which can be formed by any trained theatre manager immediately upon studying his situation, the best way to find out what kind of a show to give your patrons is to make a few mistakes—you will soon find out your mistakes, if you are as closely in touch with your public as you should be.

"Here at the Plaza we tried presentations, elaborate musical renditions, stage numbers—and we were promptly informed that the majority of our patrons felt they would rather go to the Metropolitan Opera House if they wanted Opera; to the night clubs if they wanted to hear a jazz orchestra; to the musical comedy if they wanted dancing or singing acts. So we concentrated on pictures.

"We advertise in the newspapers, naturally, but great attention is given to the mail advertising. We issue a weekly bulletin, giving the program for the week and containing an editorial and brief notes of interest concerning pictures and the activities of the theatre.

"When the quality of the picture permits, we give our personal endorsement to the feature attraction and never fail to call to the attention of our patrons the merit of a picture when that merit is manifest, always using this angle to draw attention to the fact that the Plaza management is ever on the alert to obtain the best pictures possible.

"Frequently we are forced to play a picture which has been played to death all around us. If an outstanding production of this sort comes along, we play it, feeling that we must keep faith with our patrons by showing them the pictures which are of outstanding merit, even if it means a decrease in the business we will do for the engagement—a decrease due to the fact that the presentation has been seen by a certain proportion of the regular patrons of the Plaza."

Simons Montana House Now Shows Vaudeville and Films

The Simons Amusement Company of Montana have established a combination picture and vaudeville policy at their Liberty theatre in Missoula. Ackerman and Harris vaudeville is being used. The theatre maintains a two-changes-weekly policy.

Claude Phillips Appointed to Manage Tamaqua Theatre

Claude Phillips, of Wilkes-Barre, formerly with the Champin stock company, has accepted the position of manager of the Victoria theatre, Tamaqua, to succeed Harry Williams, of Shamokin, who resigned.

Westinghouse makes every Film a "Feature"

THE theatre owner's sincere efforts to obtain the best productions for his patrons, often are unappreciated because of poor power for his projection machines.

With the installation of Westinghouse Motor Generator equipment you are protected against the usual generator troubles. A complete line of these sets is available—always one that will meet your particular needs. Each set comes complete with all accessories—no shopping around for starter, switches, control panel, and rheostats. A representative specialist is available in practically every city to aid you in solving particular problems. The service of a national organization accompanies each installation.

Theatre goers are quick to appreciate your efforts to make each film a feature by installing dependable generator equipment, and they show their appreciation by regular attendance.

Get in touch with a Westinghouse representative today. He is your friend and will help you get "BETTER PROJECTION."



Does the De Luxe Program Require Shorter Features?

Eric T. Clarke, General Manager of the Eastman Theatre, Says "Yes," and Tells the Reason Why

A two hour program or a two and one-half hour one—which is the ideal length? Mr. Clarke favors the two hour show and says he believes it is here to stay.

The ideal two-hour program according to the experience of the management of the Eastman Theatre in Rochester, N. Y., contains the following numbers, with the time allowed for each unit, as given by Mr. Clarke:

Overture—eight minutes; news reel—ten minutes; prologue or presentation number—ten minutes; comedy or novelty—ten minutes feature—one hour and twenty minutes.

And, he adds, every feature that runs over the hour and twenty minutes period "hurts its own chances of success by its length."

ONE thing that the program de luxe of the motion picture theatre means is shorter feature films, according to Eric T. Clarke, general manager of the Eastman theatre, Rochester, which in the past three years has attracted more than 6,000,000 persons.

Mr. Clarke declares that the past year has seen an improvement in the curtailment of unnecessary long films, but that this improvement can and will be carried further.

"They have been too long," says Mr. Clarke. "This season has brought us more features of right length, but there are still a lot of productions in eight reels that could well have been made in seven. And again suppose they had been made in seven.

"It is this way. The two hour show may not be the ideal length in theory; possibly a two and one-half hour show would be more satisfying. I doubt this. It is, however, a debatable question. The point against the longer program is the practical consideration of how to accommodate audiences. A two-hour-plus program would be likely to keep audiences waiting; it would mean cause of dissatisfaction to patrons and loss to the exhibitor.

"I believe the two-hour program has come to stay. Now we need variety in our programs. The greater the variety, the more satisfying the bill. In this respect the experience of the motion picture theatre parallels that of vaudeville.

"Every bill should contain an overture. We have found this an ideal number, if about eight minutes long. Every second more than nine minutes takes away from whatever success with the crowd you may have been achieving up to that point. Take note that this makes the selection of overtures something to engage attention, to get variety, appeal and proper length.

"Every bill should contain a weekly film news number. I consider the weekly, if good, next in importance to the feature. We have tried all sorts of lengths and have made up our minds to certain things. First, if less than six minutes in length the weekly leaves the audience dissatisfied. The average subject runs somewhere between one and one and one-half minutes. Five subjects are too little.

"Second, you can show news up to fourteen or fifteen minutes without tiring your audiences. Feature lengths, however, are such that we do not show news above ten minutes usually. We take all four news services and make for ourselves a composite Eastman Theatre Current Events.

"Every bill should have an act. This can vary all the way from a tableau shown for half a minute or so, which we have to arrange when we get a long feature, to a big act of 25 minutes. We rarely exceed ten minutes of an act, since, if we have time, we find it better to program two acts instead of one.

"Every bill should have comedy or novelty film of some kind. It diversifies the show and it is practical too, for if placed after the feature and before the overture, it permits the seating of crowds before the overture starts.

"Now to sum up, we have this time table: Overture, eight minutes; weekly, ten minutes; act, ten minutes; comedy or novelty, ten minutes.

"If we take these as our minimum, a feature film that runs longer than an hour and twenty minutes will hurt its own chances of success by its length.

"What can be done in the art of concise presentation has never been demonstrated to better purpose than in 'He Who Gets Slapped,' where a story of intricacy, full of details, was excellently presented in a 70 minute film. This was a great credit to Metro-Goldwyn and to Victor Seastrom, the director. Had this been a longer picture, I do not think it could have such a remarkable success as it did.

"Producers are realizing that the program de luxe has been taken into public favor; that such a program of necessity confines the length to which its feature may run. And we are getting shorter films, and better films as a result. But it is only just now that we are seeing how completely a picture can tell an intricate story without inclusion in it of a single unnecessary detail, line or picture episode. Before long we shall tell stories in pictures as de Maupassant told them in words; perhaps this may mean some day a masterpiece.



Eric Clarke, managing director of the Eastman theatre, Rochester, N. Y.

Howard Waugh Resigns As Manager Of Alhambra

Howard Waugh, manager of the Alhambra Theatre, Milwaukee, since it was taken over by Universal last August, has resigned. He is succeeded at the Alhambra by Harry E. Long.

It is reported Waugh will join the Saxe circuit in an important capacity. Under his regime the Alhambra became the storm center of downtown theatre competition in Milwaukee, a great revival of popular patronage having been restored to the theatre in the past four months. The Alhambra was the first large theatre in Milwaukee to inaugurate a picture policy—which was instituted there fifteen years ago.

Kuebler Transferred To Majestic In Harrisburg

Announcement is made that Samuel A. Kuebler manager of the Colonial Theatre, Harrisburg, will be transferred to a similar post at the Majestic in February when the latter house, now devoted to vaudeville and pictures, will become a legitimate theatre. Clyde Gibble, present manager of the Majestic, and his staff will be transferred to the new State Theatre, which will be completed at that time and will be a vaudeville and picture house with seating capacity of 2,500. The State is being rebuilt on the site of the old Orpheum, formerly a legitimate theatre.

Will Circuit Presentations To Fond Du Lac Theatre

The stage presentations from the Capitol Theatre, Chicago, which are now being presented at the Alhambra Theatre, Milwaukee, will be taken in unit form to the new Fond du Lac Theatre at Fond du Lac, Wis., where they will establish a new standard in picture house operation for the city.

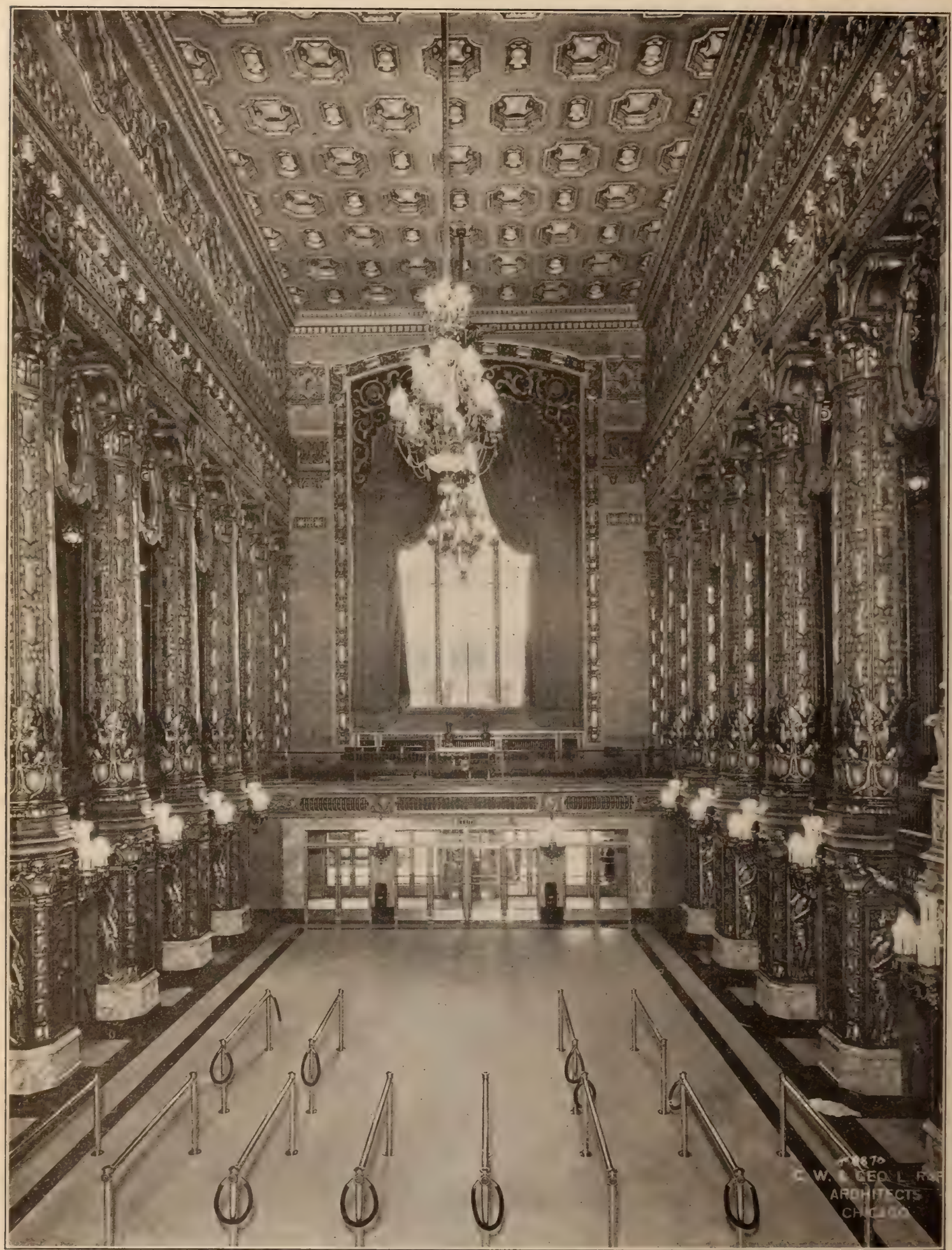
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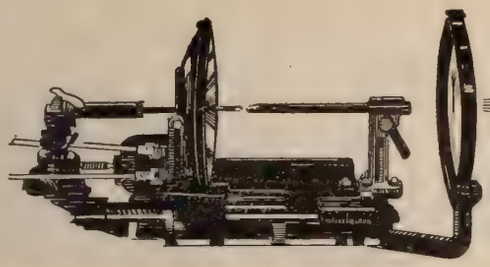
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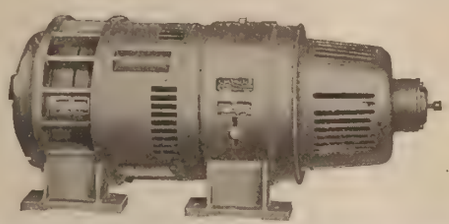


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Inquiries and Comments

Standardized Screen Brightness Part IV

STANDARDIZATION seems to be the order of the day. This is particularly true in connection with the manufacture of commodities where the annual loss resulting from the duplication and competitive effort entailed by a needless variety of articles, all intended to meet the same needs, runs up into figures so large that they no longer possess any significance to the average human being.

A gentleman by the name of Herbert E. Hoover, is authority for the statement, made not so long ago, that about *forty percent* of all the productive effort in the United States is wasted due to needless duplication involved in producing endless varieties of articles when a few would answer the purpose in a far better fashion.

It was further brought out that the money so wasted every year would pay for all the automobiles, houses and clothing purchased each year with a few sightseeing trips to Europe, the North Pole, Mars and the Moon thrown in on the side. And to think that we are losing all this each year just because the piano manufacturers insist on making 119 different sizes of piano stools when 12 are all that are needed; brick manufacturers are producing over a hundred different sizes and forms of bricks when eight would do just as well, etc.

But cheer up—we may yet live to participate in the free distribution of homes, automobiles, radios, coal and the other luxuries of life since Mr. Hoover, whose pet hobby is curtailing just such wastes as these, is actively engaged in convincing manufacturers of the necessity of standardizing their products and has already induced a number of them to do so.

And now we learn that the incandescent lamp manufacturers of their own volition are about to bring out a new standard line of five lamps which will replace no less than 45 types heretofore in common use. These lamps will be of 15, 25, 40, 60 and 100 watts size and all will be frosted inside the bulb. There will no longer be any excuse for the frightful lighting conditions observed in some theatres.

Elimination of Waste

It may seem like a far cry from the standardization of manufactured products to the standardization of screen brightness in theatres yet the two subjects have for a common goal the elimination of waste.

Such standardization in theatres may not have the far reaching effects as promised for it in other lines and may not even result in the free distribution of a single theatre ticket, yet proportionate benefits will inevitably result from its adoption.

Like in the manufacturing business, so in the picture industry, beneficial results will be obtained by all parties concerned. The producer will avoid much film waste in addition to acquiring prestige for making good pictures; the exhibitor will save appreciable sums on power and other operating items besides encouraging patronage by presenting better pictures and more favorable viewing conditions; and the theatre going public will realize the fullest enjoyment under comfortable conditions without risking the loss of an eye or two.

Surely such results are worth striving for.

Difference in Eyes

The interests of the producer and exhibitor have been sketched in preceding articles and it is now intended to devote a little space to the silent party in this triangular affair—the public.

This factor called "seeing" is a peculiar thing. It appears that the eyes of no two persons are the same and therein lies one of the difficult kinks in the proposed standardization of screen brightness.

The interior of a motion picture theatre, while a show is in progress, affords a most excellent opportunity for studying the visual characteristics of various persons as they proceed down the aisles to select seats.

Incidentally, the student of psychology would also find much food for thought were he to observe closely the process unconsciously followed by most patrons in selecting their places.

Couples, by far, are the most interesting since they provide the material for the mental clash which usually occurs. The variety is large and runs to old couples, young couples, middle-aged couples, and the very young things, married couples and single couples, those who are engaged and those who are not—the close observer can usually place them all.

And the easiest thing of all is the determination of which member of the couple possesses the dominating force.

To give a few hasty examples: A middle-aged couple, husband and wife, enter the aisle and proceed toward the screen, friend wife in the lead, each scrutinizing the seats as they pass. The husband hesitates before two vacant seats about three quarters the way from the screen while his spouse continues on down the aisle finally stopping about half-way to the screen. There follow a few moments of silent combat, each staring at the other after which Mr. husband sheepishly folds his tent and meekly places himself next to his wife who is comfortably settled for the evening's entertainment.

He, on the other hand, after gazing at the screen a few moments brings out his glasses, adjusts them, removes and wipes them, replaces them, pulls down his collar and stretches his neck, coughs, squirms, addresses his wife and, receiving a glare in return, settles down to an evening of fidgity silence.

A nice young couple follow, obviously too considerate of each other to be married. They proceed down the aisle together hesitating at possibly half a dozen places to make a decision, each trying not to force his or her preference upon the other. They finally occupy seats which neither of them would have chosen had each been alone. Happily for them, however, the show is but of secondary importance.

A young married couple enter. How do we know they are married? Easy. While not actually neglecting each other they are sufficiently detached to betray themselves. By this time the house is becoming filled and the husband spotting two vacant seats well toward the rear makes a move to occupy them. His partner objects and there follows a whispered one-sided argument during which it develops that he can see with equal ease from any part of the theatre whereas she must be near the screen. So, leading the way, she proceeds down the aisle and unerringly chooses those seats which require the greatest number of people to stand up to permit her to pass.

Only a Few

These cover only a very few of the number of such cases which have actually been observed. There are many varieties of them—almost as many as there are couples—but they all point to the same thing—that as far as movies are concerned every person's eyes are different and what may be correct in one case will be wrong in another.

We are often led to wonder with what hidden grace seats are accepted in a crowded house when no choice as to location is possible. The mad scramble by some to exchange seats during the brief interval between shows may throw some light on this.

Sit Apart

The stage manager of a large chain of theatres operating in the east one day confided to the writer that he had observed the same conflicting tendencies in couples entering his theatres and had become so interested in it that he had taken to advising couples among his acquaintances to sit apart rather than together in a motion picture theatre so that both members could then see the picture under conditions favorable to each. He claims that no less than twelve couples have followed his advice, and have now become enthusiastic supporters of the idea.

When we see such things as these occurring in the large houses we sometimes wonder if theatre builders are not overstepping themselves just a little in their efforts to build "the biggest yet."

If carried any further we may yet live to participate in the free distribution of binoculars to those of us compelled to occupy rear seats in the "super-house" of the future.

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Rowland and Clark to Erect 5000 Seat Theatre in Downtown Pittsburgh

WORK will be started May 1st, on one of the finest theatres and office building structures in the world, when Rowland and Clark, operators of an extensive chain of high grade theatres in Western Pennsylvania, will break ground for their new downtown theatre.

These progressive theatre owners have just acquired by purchase the entire block at Liberty Avenue, Seventh Street and Penn Avenue, a portion of which at Seventh and Penn will be used for a nine-story office building and theatre. The property takes in the Y. M. C. A. holdings 60 x 240 feet at Seventh and Penn, the Ross estate 30 x 120 feet, the Kaufman estate 50 x 120 ft., the Buhl property 40 x 120 ft., all on Liberty Avenue; the Penn Building 80 x 120 ft., and the Buhl property 40 x 120 ft.. on Penn Avenue. The site was acquired at a reported cost of $3,000,000.

The site is considered the most logical in the city for the purpose being within a block of practically every car line entering the downtown section, and being but a short distance from Fifth avenue.

The plans call for a theatre auditorium to seat appro imately 5,000 people. with entrance at the corner of Liberty and Seventh street. Work on the Penn avenue portion of the structure will be rushed to completion, so as to open the theatre next fall. Work on the Liberty avenue end of the building which will be devoted entirely to office space will not be started before May 1, 1929. The entire Liberty avenue frontage as well as both the Seventh street and Penn avenue frontage, will be occupied by stores with offices on the eight upper floors. The Penn avenue and Seventh street shops will be shallow depth and all offices will have outside exposure. The foyer to the theatre will be finished in genuine Italian marble with mural paintings interpaneled, all of which will be indirectly lighted with twenty different colors of lights. The auditorium itself, as designed by Victor A. Rigaumont, prominent local architect, will be the last word in theatre design. The balcony approach from the beautiful foyer will be by a grand staircase, the design of which is an improvement worked up from the most prominent similar stair-cases built throughout the entire country within the last four years. The proscenium arch when completed will equal the famous arch in Sid Grauman's Egyptian theatre in Hollywood. Over the arch will be an especially designed sounding board, never before used in this country. Abroad it has been used with decided success on a smaller scale, providing perfect acoustics.

The stage is reported the largest one between New York and Chicago and will be capable of housing the largest stage attractions that have ever been known to leave either of those cities. It will be equipped with a large tank for the accommodation of aquatic acts. The entire orchestra pit, which accommodates a sixty piece orchestra, and the two twin consoles of the $100,000 organ will be on an elevator, so that during the overtures and organlogues the entire orchestra will be raised six feet above the floor line. The organ will be one of the largest and most complete in the country. The construction of it combines enough wire and cables to fully equip a town of 10,000 people, with electric lights and telephone service. The organ lofts above the orchestra boxes will be worked out into miniatures of the stage and proscenium arch itself. The ceiling will be a marvelous dome effect, indirectly lighted by 10,000 bulbs. Special lighting effects have been designed in the proscenium arch to throw a direct light on the stage, providing a wonderful lighting effect upon the performers, heretofore unobtained. One of the most efficient cooling systems ever devised will be installed to provide a cool, delightful atmosphere, positively without drafts, even on the hottest summer day.

A plaster model of the interior of the theatre is being constructed at the present time for the study of the architect and engineers to provide against even minor faults in the construction. This model will be placed on display at an early date.



Shea's Buffalo Theatre to Have Special Organ

The Rudolph Wurlitzer company has started the preliminary work of installing the new organ in Shea's new Buffalo theatre. The organ is a four manual instrument of special specifications to represent a complete symphony orchestra. Two stops which display wonderful tone color are the Tuba Mirabils, and the 16 foot English horn, which are used for solo effects. Over 400 miles of electrical wiring, conecting with 54,000 silver contacts, brings the instantaneous control of every pipe and special effect in this mammoth instrument to the finger tips of the organist. The instrument contains over 3,600 electrical magnets. Tons of metal went into the manufacture of the metal pipes, and over 15,000 feet of the best grades of lumber was required. The smallest pipe is one-half inch long and of the diameter of a straw. The largest pipe is 32 feet in length and 30 inches square. It weighs half a ton.

Easton, Pa. Theatre To Open February 1st

Acording to present plans, Wilmer & Vincent's Colonial Theatre, Easton, Pa., which has been in course of construction for some time, will have a formal opening February 1st. The supervision of construction is in the hands of Edward P. Ruddin, assistant to Frederick Osterstock, general representative for Wilmer & Vincent in the Easton-Allentown territory.

Newspaper Opinions on New Pictures

"Big Parade" — M-G-M., Astor, N. Y.

World: "Those who lived through the war but did not see it and those who knew the war but despaired of ever telling what they have known can turn to Laurence Stallings' moving picture, 'The Big Parade.' Here is the war told by a soldier who became an artist. Here is the whole of it—saying good-by and marching away, and shoveling manure and eating and brawling and making love, and being afraid and going on, the whole Calvary of the young men. We have heard before that their story could be told. But here at last it has been told."

Evening World: "'The Big Parade' is the sort of entertainment that grows on the spectator when he has time to think instead of to feel. John Gilbert and Renee Adoree divide first honors in the acting, and Gilbert's work, in particular, shines because it presents such a contrast to his part of the Prince in 'The Merry Widow,' which is showing just across the street. Few imagined that Renee could do such excellent work as appears in her Melisande. But Tom O'Brien, as Bull, and to even greater degree, Karl Dane, as Slim, give performances in supporting roles that would win honors in any company."

Post: "Adjectives, even those of the superlative variety, manage to convey very little meaning when applied to 'The Big Parade.' It is a real picture of the war, John Gilbert, a young man whose starring contract is still fairly new, is now playing on Broadway in two of the best pictures seen hereabout in a long, long time. In 'The Merry Widow,' at the Embassy, he appears as the gay and dashing Prince Danilo. At the Astor he is Jim Apperson, an American doughboy in France. Mr. Gilbert, apparently, has no intention of falling into that trap set for all popular screen stars—a type part."

Telegraph: "By all odds the best war picture. Remarkable in its humanness, honest and gripping appeal, it will rank with all the big pictures and exceed the success of many."

Telegram: "John Gilbert as the Amerian doughboy, and Renee Adoree as the French mamselle, win oft-repeated tributes of applause, cheers, laughter and tears, while the big scenes of the Argonne fighting and the lost battalion thrill even the most indifferent. The Astor theatre is the mecca of film fans at the present moment, judging by the hundreds who are turned away at every performance."

"Clash of the Wolves"—Warner, Warners, New York

Journal: "This dog is a great actor. He registers all the emotions in a perfectly delightful manner, jumps over cliffs and races through gorgeous western scenery. Charles Farrel is a good-looking youngster and June Marlowe makes an attractive heroine."

Morning Telegraph: "As usual Rin-Tin-Tin shows how acting on the screen should be done. When he expresses pathos he could make a sob sister overwork, and in this picture he has plenty of opportunity for his weeping willow look. There are many exciting moments and much fast action. Noel Smith in directing it has made the suspense gripping and furnished some delightful touches of humor."

Evening Graphic: "It doesn't matter much what the story is all about, Rinty may be counted upon to do his dog-gone best. Possessing a marvelous intelligence and a seemingly endless bag of tricks, this clever canine is bound to amaze and thrill you."

Sun: "When the camera catches Rin-Tin-Tin in action the result is what is called dynamic screen art. June Marlowe is an attractive heroine, and the photoplay is, all in all, worth seeing."

Evening Post: "That talented actor, Rin-Tin-Tin, is hard at work this week. His pictures are always entertaining as long as the dog actor himself is allowed to hold the center of the stage. He is worth seeing."

Daily Mirror: "What a dog! Rin-Tin-Tin, emotional canine extraordinaire, races about madly and performs miraculous feats."

Herald-Tribune: "Rin-Tin-Tin is superhuman."

American: "Rin-Tin-Tin never fails to live up to the name he has made for himself as a dog actor. He always does something worth looking at."

World: "Rin-Tin-Tin, a magnificent beast, whose every motion is poetry, brings to his role a beauty and an intelligence that cannot be matched."

Times: "Rin-Tin-Tin is an unusually efficient dog. He is very interesting in this picture."

Evening World: "Rin-Tin-Tin is a highly accomplished dog actor. In the current film his talent shines particularly."

"Keeper of Bees"—F. B. O., Capitol, Dallas

News: "The picture version of 'The Keeper of the Bees' is a thoroughly sincere piece of work in which the author's little granddaughter, Gene Stratton, contributes a surprisingly fine performance. . . . sequences refreshing because they have been produced in an unconventional fashion by a director with every detail of the novel at his fingertips and his entire being saturated with the sentimentality with which the author's name has been synonymous. Alyce Mills makes a perfect Gene Stratton-Porter heroine."

"Beautiful City"—First National, Strand, New York

Morning World: "A buttery drama of love among the push-carts is this opus with Richard Barthelmess and Dorothy Gish. With an original opening showing the skyline of New York, which turns out to be 'The Beautiful City,' the piece develops in fine photography the romance of Tony, a sloe-eyed flower-vendor, whom Mr. Barthelmess plays somewhat in the manner of the gentleman in 'The Passing of the Third Floor Back.'"

Morning Telegraph: "Not only the New Yorkers who love their town, but all the rest of the world as well, will be interested in 'The Beautiful City,' at the Strand this week. The director, Kenneth Webb, has done his best work in the tender and touching love scenes between Dick and Dorothy."

Herald-Tribune: "Mr. Barthelmess is fine. He always is, and such peerless players as Dorothy Gish and William Powell have been chosen to interpret the heroine and the villain."

Evening World: "Richard Barthelmess, supported by Dorothy Gish, gives a pleasing performance in 'The Beautiful City,' with New York in the title role."

Evening Graphic: "'The Beautiful City' starring Richard Barthelmess and featuring Dorothy Gish is a short but tense and gripping bit of life of New York's East Side, and tells of one Tony Gillardi and his struggle with a vicious Fate in the person of Nick di Silva (William Powell). As Tony, Barthelmess gives one of the best characterizations of his long career of successes."

"Drusilla With a Million"—F. B. O. St. Louis, St. Louis

Globe-Democrat: "Excellent entertainment. As Drusilla, Mary Carr has one of the triumphs of her career. Priscilla Bonner is a sweet and loving Sally May, and Kenneth Harlan is a satisfactory Collin. Claire du Brey admirably portrays the scheming Daphne."

Post Dispatch: "The photoplay feature 'Drusilla With a Million' is one no movie fan should miss. It grips the interest from first flash to fadeout and is replete with emotional situations."

"The Only Thing" — M-G-M., Capitol, N. Y.

Herald-Tribune: "If anyone would like to get away from the unpleasant realities of life let him betake himself to the Capitol Theatre. He will then spend an hour happily furthering the beautiful princess' courtship, overthrowing the ugly king and leading the revolution. 'The Only Thing' presents a Conrad Nagel new to every one. Elinor Glyn knows how to extract quality when necessary to the betterment of her screen plays. The picture is so charming because it is filled with subtle comedy."

Sun: "In the case of 'The Only Thing' as is in the case of most of the Glyn photoplays, the charm of skillful camera work, of sumptious, gorgeous settings and of pleasing actors raises the affair above the average motion picture. Mme. Glyn does—when all is said and done—know how to keep an audience awake."

American: "The Capitol this week has a gay, impossible picture of romance and royalty. 'The Only Thing' is one of those tales that never has happened; that never could happen, but that every one has a secret longing to see happen. 'The Only Thing' is thoroughly amusing."

Journal: "Eleanor Boardman is regally beautiful in her blonde wig, and the settings of the picture are very well done. Connelly and his two children are amusing."

World: "Miss Boardman and Mr. Nagel are both extremely decorative, and they managed to forget about their excessive good looks and act like human beings in a nebulous cream world. And this, combined with the skillful direction and glamorous photography, made for a thoroughly enjoyable afternoon."

Times: "Miss Boardman is fair and graceful, and Mr. Nagel is immaculate and prepossessing as the Duke. Arthur Edmund Carew has lost none of his talent in depicting villainy. Ned Sparks contributes an amusing performance in the role of the Duke's valet."

Telegraph: "Romance in high life holds sway at the Capitol this week. It is brought to us by means of 'The Only Thing,' written and produced under the supervision of the adept romancer. Elinor Glyn, whose knowledge of the high places where romance flowers—and sometimes flames—has given the screen much it only tried to know before. 'The Only Thing' is entertaining from start to finish."

"The Eagle" — United Artists, Loew's State, L. A.

Record: "Rudolph Valentino loves, fights, disguises and dances in 'The Eagle,' and he acts—acts divinely. Director and scenarist have invented many new ingredients for screen entertainment and have mixed them deftly into a rare and spicy film pudding."

News: "Clarence Brown does a Svengali with Rudolph Valentino, Vilma Banky, Louise Dresser and Albert Conti in 'The Eagle,' now doing a bootleger business at Loew's State. This picture certainly rings the bell and gives Rudolph a come-back as a pulse-bounder, and has placed the nation's leading heart palpitator back on the pedestal where 'The Four Horsemen' put him."

Examiner: "'The Eagle' shows Rudolph Valentino just as the way his public likes him. He is handsome, a bit languorous and always confident that he'll get the girl. He's a real matinee idol."

Herald: "The perfect lover of the screen sets countless hearts aquiver with admiration in 'The Eagle' and Rudolph Valentino evokes thrills and sighs from packed audiences, as he out-sheiks 'The Sheik.'"

Express: "Rudolph Valentino in 'The Eagle' is a thorough man's man, with a well-defined chivalry and code of personal honor."

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming, will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Amazing Quest, The	Henry Edwards	Cranfield & Clarke	5500 feet	
American Pluck	George Walsh	Chadwick	5000 feet	July 11
Apache Love	Geo. Larkin	B'way Dist. Co	5000 feet	
As No Man Has Loved	Special Cast	Fox	7929 feet	Feb. 28
Battler, The	Kenneth McDonald	Bud Barsky (S. R.)	5000 feet	
Below The Line	Rin-Tin-Tin (dog)	Warner Brothers	6001 feet	Oct. 31
Big Pal	Wm. Russell	Ginsberg Dist	4543 feet	Oct. 24
Black Cyclone	Rex (horse)	Pathe	5058 feet	May 30
California Straight Ahead	Reginald Denny	Universal	7238 feet	Sept. 12
Coast of Folly	Gloria Swanson	Paramount	6840 feet	Sept. 12
Coming of Amos	Rod La Rocque	Prod. Dist. Corp	5677 feet	Sept. 19
Cyclone Cavalier	Reed Howes	Rayart (S. R.)	4928 feet	Sept. 26
Dark Angel, The	R. Colman-V. Banky	First National	7311 feet	Sept. 26
Don Q, Son of Zorro	Douglas Fairbanks	United Artists	10264 feet	June 27
Free to Love	C. Bow-D. Keith	B. P. Schulberg (S.R.)		
Freshman, The	Harold Lloyd	Pathe		July 25
Havoc	Special Cast	Fox	9200 feet	Aug. 29
High and Handsome	"Lefty" Flynn	F. B. O.	5669 feet	
His Majesty Bunker Bean	M. Moore-Devore	Warner	7149 feet	Sept. 26
His Master's Voice	Thunder (dog)	Gotham Prod. (S. R.)	5827 feet	Nov. 14
If Marriage Fails	J. Logan-C. Brook	F. B. O.	5669 feet	May 23
Kentucky Pride	Special Cast	Fox	6652 feet	Sept. 19
Knockout Kid, The	Jack Perrin	Rayart Pict. Corp. (S. R.)	4901 feet	
Let's Go Gallagher	Tom Tyler	Film Book Offices	7000 feet	Oct. 3
Live Wire, The	Johnny Hines	First National	6850 feet	Sept. 12
Lost World, The	Special Cast	First National	9700 feet	Feb. 21
Man of Nerve	Bob Custer	F. B. O.	4452 feet	Nov. 28
Man Who Found Himself	Thomas Meighan	Paramount	7168 feet	Sept. 5
Mystic, The	Pringle-Earle	M-G-M	6239 feet	Sept. 12
Never the Twain Shall Meet	Stewart-Lytell	Metro-Goldwyn	8143 feet	Aug. 8
New Champion, The	Wm. Fairbanks	Columbia Pict. (S.R.)	4547 feet	
Not So Long Ago	Betty Bronson	Paramount	6849 feet	Aug. 8
Once In a Lifetime	Richard Holt	Gerson Pict. (S. R.)	5000 feet	Dec. 5
Outlaw's Daughter, The	Josie Sedgwick	Universal	4375 feet	
Parisian Nights	E. Hammerstein - L. Tellegen	F. B. O.	6278 feet	June 20
Phantom of the Opera	Lon Chaney	Universal	8464 feet	Sept. 19
Plastic Age, The	Special Cast	B. P. Schulberg (S. R.)	6848 feet	Oct. 10
Pretty Ladies	Zazu Pitts	Metro-Goldwyn	5828 feet	July 25
Primrose Path, The	Bow-MacDonald	Arrow	5475 feet	Oct. 31
Ridin' the Wind	Fred Thomson	Film Book Offices	5014 feet	Oct. 24
Scandal Street	Kennedy-Welch	Arrow	6923 feet	
Sealed Lips	Revier-Landis	Columbia Pict.(S.R.)	5770 feet	Nov. 7
Seven Days	Lillian Rich	Prod. Dist. Corp	6974 feet	Sept. 12
Shore Leave	Barthelmess-Mackaill	First National	6856 feet	Aug. 29
Siege	Virginia Valli	Universal	6424 feet	June 20
Son of His Father, A	Special Cast	Paramount	6925 feet	Sept. 19
Souls for Sables	Windsor-O'Brien	Tiffany (S. R.)	7000 feet	Sept. 12
S. O. S. Perils of the Sea		Columbia Pict. (S.R.)		
Speed Madness	Frank Merrill	Hercules Film	4579 feet	
Spook Ranch	Hoot Gibson	Universal	5247 feet	May 2
Steppin' Out	Sterling-Revier	Columbia	5267 feet	
Sun Up	Special Cast	Metro-Goldwyn	5819 feet	Aug. 29
Teaser, The	Laura La Plante	Universal	6967 feet	May 30
Three Weeks in Paris	M. Moore-D. Devore	Warner Brothers	5900 feet	
Three Wise Crooks	Evelyn Brent	Film Book. Offices	6074 feet	Oct. 24
Timber Wolf, The	Buck Jones	Fox	4809 feet	Sept. 26
Trouble With Wives, The	Vidor-T. Moore	Paramount	6489 feet	Aug. 15
Wall Street Whiz, The	Richard Talmadge	Film Book. Offices	5452 feet	Nov. 7
What Fools Men	Stone-Mason	First National	7349 feet	Oct. 10
Wheel, The	Special Cast	Fox	7325 feet	Aug. 2
White Outlaw, The	Jack Hoxie	Universal	4830 feet	June 27
Wild Horse Mesa	Special Cast	Paramount	7221 feet	Aug. 22
Wild, Wild Susan	Bebe Daniels	Paramount	5774 feet	Aug. 15
With This Ring	Mills-Tellegen	B. P. Schulberg	5383 feet	Oct. 3

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
Beautiful City	R. Barthelmess	First National	7 reels	Nov. 14
Bobbed Hair	Prevost-Harlan	Warner Brothers	7781 feet	Oct. 31
Borrowed Finery	Louise Lorraine	Tiffany (S. R.)	6500 feet	Dec. 5
Bustin' Through	Jack Hoxie	Universal	4506 feet	Oct. 24
Cactus Trails	Jack Perrin	Madoc Sales	4800 feet	
Circus Cyclone, The	Art Acord	Universal	4609 feet	Aug. 22
Classified	Corinne Griffith	First National	6927 feet	Oct. 17
Clothes Make the Pirate	Errol-D. Gish	First National	7000 feet	Nov. 14
Compromise	Irene Rich	Warner Bros	6586 feet	Nov. 7
Dollar Down	Ruth Roland	Truart (S. R.)	5860 feet	Aug. 29
Everlasting Whisper, The	Tom Mix	Fox	5611 feet	Oct. 24
Exchange of Wives, An	Special Cast	Metro-Goldwyn	6300 feet	Oct. 17
Fate of a Flirt, The		Columbia (S. R.)		
Fighting Heart, The	Geo. O'Brien	Fox	7032 feet	Oct. 3
Golden Princess, The	Bronson-Hamilton	Paramount	6395 feet	Sept. 19
Great Sensation, The	W. Fairbanks-P. Garon	Columbia (S. R.)	4470 feet	Sept. 26
Heads Up	"Lefty" Flynn	F. B. O.	5482 feet	Nov. 14
Hell's Highroad	Leatrice Joy	Prod. Dist. Corp	6084 feet	Sept. 5
Heartless Husbands	Gloria Grey	Madoc Sales	5000 feet	
His Father's Pride	Richard Holt	Gerson Pict. (S. R.)		
Iron Horse, The	O'Brien-Bellamy	Fox Film Corp.	10424 feet	Sept. 12
Keeper of the Bees, The	Robert Frazer	F. B. O.	6712 feet	Oct. 17
Lew Tyler's Wives		F. P. Schulberg (S. R.)		
Lights of Old Broadway	Marion Davies	Metro-Goldwyn	6437 feet	Nov. 14
Little Annie Rooney	Mary Pickford	United Artists	8850 feet	Oct. 31
Lorraine of the Lions	Kerry-Miller	Universal	6753 feet	Aug. 15
Lovers in Quarantine	Daniels-Ford	Paramount	6570 feet	Oct. 24
Man on the Box, The	Sydney Chaplin	Warner Bros	7481 feet	Oct. 10
Midnight Special		Truart (S. R.)		
Midshipman, The	Ramon Novarro	Metro-Goldwyn	7498 feet	Oct. 24
Mock Marriages	Hawley-Lincoln	Broadway Dist	5600 feet	
New Brooms	Hamilton-Love	Paramount	5443 feet	Oct. 24
No Man's Law	Bob Custer	F. B. O.	4042 feet	Nov. 21
Other Woman's Story	Calhoun-Frazer	B. P. Schulberg	6080 feet	Nov. 7
Pace That Thrills, The	Ben Lyon	First National		Oct. 29
Peacock Feathers	Logan-Landis	Universal	6802 feet	Aug. 29
Pony Express, The	Betty Compson	Paramount	9801 feet	Sept. 26
Pride of the Force, The	Tom Santschi	Rayart	5139 feet	Nov. 21
Prairie Pirate, The	Harry Carey	Prod. Dist. Corp	4603 feet	Sept. 21
Red Hot Tires	Monte Blue	Warner Bros	6600 feet	Oct. 31
Regular Fellow, A	Raymond Griffith	Paramount	5027 feet	Oct. 17
Seven Keys to Baldpate	Douglas MacLean	Paramount	6648 feet	Nov. 7
Silver Fingers	Geo. Larkin	B'way Dist. Co.	5000 feet	
Some Pun'kins	Chas. Ray	Chadwick	6500 feet	Sept. 19
Storm Breaker, The	House Peters	Universal	6093 feet	Sept. 26
Substitute Wife, The	Jane Novak	Arrow	5994 feet	Nov. 7
Thunder Mountain	Special Cast	Fox	7537 feet	Oct. 10
Tower of Lies	Chaney-Shearer	Metro-Goldwyn	6849 feet	Oct. 10
Wandering Fires	Constance Bennett	Arrow		Oct. 17
Wandering Footsteps	Special Cast	Ginsberg Dist. Corp.	5060 feet	Nov. 21
Why Women Love	Blanche Sweet	First National	6750 feet	Oct. 31
Without Mercy	Vera Reynolds	Prod. Dist. Corp	6550 feet	Oct. 24
Wild Oats Lane	Dana-Agnew	Prod. Dist. Corp.		
Winding Stair, The	Special Cast	Fox	6107 feet	Oct. 17

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
After Marriage	Margaret Livingston	Madoc Sales	5500 feet	Nov. 14
All Around the Frying Pan	Fred Thomson	F. B. O.	5519 feet	Nov. 28
Ancient Highway, The	Jack Holt	Paramount	6034 feet	Nov. 21
Best Bad Man, The	Tom Mix	Fox	4983 feet	
Best People, The	Special Cast	Paramount	5700 feet	Nov. 7
Bright Lights	Ray-Starke	Metro-Goldwyn	6260 feet	Nov. 28
Call of Courage, The	Art Acord	Universal	4661 feet	Sept. 19
Calgary Stampede, The	Hoot Gibson	Universal	5924 feet	Oct. 10
Camille of the Barbary Coast	Busch-O. Moore	Assoc. Exhib	5600 feet	Aug. 1
Clash of the Wolves	Rin-Tin-Tin (dog)	Warner Bros	6478 feet	Nov. 28
Cobra	Valentino	Paramount	7 reels	Nov. 21
Daring Days	Josie Sedgwick	Universal	5 reels	24
Don't	S. O'Neill-B. Roach	Metro-Goldwyn		
Durand of the Bad Lands	Buck Jones	Fox	5844 feet	Oct.
Eagle, The	Rudolph Valentino	United Artists	7 reels	Nov. 21
East Lynne	Special Cast	Fox	8553 feet	Oct. 10
Fifty-Fifty	L.Barrymore-H.Hampton	Assoc. Exhib	5564 feet	June 27
Fight to a Finish, A		Columbia (S. R.)	4514 feet	Dec. 5
Flower of Night	Pola Negri	Paramount	6374 feet	Oct. 31
Fool, The	Edmund Lowe	Fox	9488 feet	April 25
Go West	Buster Keaton	Metro-Goldwyn	6256 feet	Nov. 7
His Buddy's Wife	Glenn Hunter	Assoc. Exhib	5600 feet	July 25
Home Maker, The	Alice Joyce	Universal	7755 feet	Aug. 8
Keep Smiling	Monty Banks	Assoc. Exhib	5400 feet	Aug. 1
King on Main St., The	Adolphe Menjou	Paramount	6229 feet	Nov. 7
Last Edition, The	Ralph Lewis	Film Book. Offices	6400 feet	Oct. 17
Lazybones	Special Cast	Fox Film	7236 feet	Oct. 31
Manhattan Madness	Dempsey-Taylor	Assoc. Exhib	5500 feet	July 25
Merry Widow	Mae Murray	Metro-Goldwyn	10027 feet	Sept. 12
Midnight Limited	Glass-Hawley	Rayart		
New Commandment	Sweet-Lyon	First National	7 reels	Nov. 14
Old Clothes	Jackie Coogan	Metro-Goldwyn	5915 feet	Nov. 14
People vs. Nancy Preston	Bowers-De La Motte	Prod. Dist. Corp.	6300 feet	Nov. 7
Perfect Clown, The	Larry Semon	Chadwick		
Phantom Express, The	Special Cast	Ginsberg Dist		
Ridin' Streak, The	Bob Custer	Film Book. Offices	4540 feet	
Road to Yesterday, The	Joseph Schildkraut	Prod. Dist. Corp.	9980 feet	Nov. 14
Romance Road	Raymond McKee	Truart	5000 feet	Aug. 8
Rose of the World	Special Cast	Warner Bros	7506 feet	Nov. 21
Stella Dallas	Bennett-Colman	United Artists	10157 feet	Nov. 28
Satan in Sables	Lowell Sherman	Warner Bros	7264 feet	Oct. 24
Scarlet Saint, The	Astor-Hughes	First National	6880 feet	Nov. 21
Seven Sinners	Marie Prevost	Warner Bros	6286 feet	
Simon the Jester	Rich-O'Brien	Prod. Dist. Corp.	5070 feet	Oct. 24
Sporting Life	Special Cast	Universal	6763 feet	Sept. 26
Stage Struck	Gloria Swanson	Paramount	7 reels	Nov. 28
Tessie	McAvoy-Agnew	Arrow	6221 feet	Oct. 24
Thank U	Special Cast	Fox	6839 feet	Sept. 19
Time the Comedian	Cody-Busch	Metro-Goldwyn	4757 feet	
Transcontinental Limited	Special Cast	Chadwick (S. R.)		
Unchastened Woman, The	Theda Bara	Chadwick	6800 feet	
Under the Rouge	Tom Moore	Assoc. Exhib.	6500 feet	July 25
Unguarded Hour, The	Sills-Kenyon	First National	6613 feet	Dec. 5
Wedding Song, The	Leatrice Joy	Prod. Dist. Corp.		Nov. 28
We Moderns	Colleen Moore	First National	6609 feet	Dec. 5
Where Was I?	Reginald Denny	Universal	6630 feet	Aug. 29
Wild Girl		Truart (S. R.)	5800 feet	
Winner, The	Charles Ray	Chadwick (S. R.)		
Wyoming Wild Cat, The	Tom Tyler	F. B. O.	5156 feet	Nov. 28

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Ancient Mariner, The	Special Cast	Fox		
Blue Blood	George Walsh	Chadwick		
Broadway Lady	Evelyn Brent	F. B. O.	5500 feet	
Circle, The	Eleanor Boardman	Metro-Goldwyn	5511 feet	Oct. 31
Counsel for the Defense	Peters-Compson	Asso. Exhib.	7 reels	Nov. 21
Cowboy Musketeer, The	Tom Tyler	Film Book. Offices		

Feature	Star	Distributed by	Length	Reviewed
Flood, The	Special Cast	Truart (S. R.)		
Girl from Montmartre	La Marr-Stone	First National		
Golden Strain, The	Special Cast	Fox		
Goose Woman, The	Special Cast	Universal	7500 feet	Aug. 22
Handsome Brute, The		Columbia Pict. (S. R.)		
His People	Rudolph Schildkraut	Universal	8983 feet	Nov. 14
His Secretary	Norma Shearer	M-G-M		
Hogan's Alley	Harlan-Miller	Warner Bros	7202 feet	Dec. 5
Infatuation	Special Cast	First National		
Irish Luck	Thomas Meighan	Paramount	7008 feet	Nov. 28
Joanna	Mackaill-Mulhall	First National		
Kiss for Cinderella, A	Betty Bronson	Paramount		
Lady Windermere's Fan	Special Cast	Warner Brothers		
Lodge in the Wilderness, The		Tiffany (S. R.)	6500 feet	
Lover's Island	Hampton-Kirkwood	Assoc. Exhib		
Lord Jim	Percy Marmont	Paramount	6702 feet	Nov. 21
Madam Behave	Eltinge-Pennington	Prod. Dist. Corp.	5417 feet	Nov. 14
Mannequin	Special Cast	Paramount		
Masked Bride, The	Mae Murray	Metro-Goldwyn	5699 feet	
Man Four Square	Buck Jones	Fox		
Man From Red Gulch	Harry Carey	Prod. Dist. Corp		
Midnight Flyer, The	Landis-Devore	F. B. O.		
Morals for Men	Tearle-Mills	Tiffany (S. R.)	6500 feet	Dec. 5
North Star, The	Strongheart (dog)	Assoc. Exhib		
Pals		Truart (S. R.)	5800 feet	
Pinch Hitter, The	Glenn Hunter	Asso. Exhibitors		
Pleasure Buyers, The	Irene Rich	Warner Brothers		
Prince of Pep	Richard Talmadge	F. B. O.	4911 feet	
Prince of Broadway	George Walsh	Chadwick		
Sally, Irene and Mary	Special Cast	Metro-Goldwyn		
Silver Treasure, The	Special Cast	Fox		
Smilin' at Trouble	"Lefty" Flynn	F. B. O.	5175 feet	
Splendid Road, The	Anna Q. Nilsen	First National		
Three Faces East	Goudal-Ames	Prod. Dist. Corp.		
Triple Action	Pete Morrison	Universal	4800 feet	Nov. 14
Tumbleweeds	Wm. S. Hart	United Artists	7 reels	Nov. 28
Two Fisted Jones	Jack Hoxie	Universal	5 reels	Dec. 5
That Royle Girl	Dempster-Fields	Paramount		
Wages for Wives	Special Cast	Fox	6352 feet	Dec. 5
When the Door Opened	Special Cast	Fox	6515 feet	Nov. 28
Woman of the World, A	Pola Negri	Paramount		

JANUARY

Feature	Star	Distributed by	Length	Reviewed
American Venus, The	Special Cast	Paramount		
Arizona Sweepstakes, The	Hoot Gibson	Universal	5418 feet	Nov. 21
Braveheart	Rod LaRocque	Prod. Dist. Corp		
Conquered	Gloria Swanson	Paramount		
Count of Luxembourg	George Walsh	Chadwick		
Danger Girl, The	Priscilla Dean	Prod Dist. Corp.		
Daybreak		Fox		
Demon, The	Jack Hoxie	Universal		
Dixie Merchant, The	Special Cast	Fox		
Enchanted Hill, The	Special Cast	Paramount		
Fifth Avenue	De La Motte	Prod. Dist. Corp		
Fighting Edge, The	Harlan-Miller	Warner Brothers		
First Year, The	Special Cast	Fox		
Flaming Waters	Special Cast	F. B. O.		
Golden Cocoon	Chadwick-Gordon	Warner Bros		
Golden Butterfly, The	Special Cast	Fox		
Hands Up	Raymond Griffith	Paramount		
Hearts and Fists	Bowers-de la Motte	Assoc. Exhib		
His Jazz Bride	Prevost-Moore	Warner		
Husband Hunters		Tiffany	6500 feet	
I Do	Harold Lloyd	Assoc. Exhib		
Johnstown Flood, The	Special Cast	Fox		
Kitten and the King	"Lefty" Flynn	Film Book. Offices		
Ladies of Leisure	Elaine Hammerstein	Columbia (S. R.)		
Lady from Hell	Blanche Sweet	Assoc. Exhib		
Little Giant, The	Glen Hunter	Universal		
Mannequin	Special Cast	Paramount		
Man Rustlin'	Bob Custer	Film Book. Offices		
Marrying Money		Truart (S. R.)	5800 feet	
Rocking Moon	Bowers-Tashman	Prod. Dist. Corp.		
Sea Beast, The	John Barrymore	Warner Bros.		
Splendid Crime	Daniels-Hamilton	Paramount		
Shadow of the Law	Bow-Lewis	Assoc. Exhib		
Sky High Corral	Art Acord	Universal		
Stella Maris	Mary Philbin	Universal		
Steel Preferred	William Boyd	Prod. Dist. Corp.		
Sweet Adeline	Charles Ray	Chadwick		
Under Western Skies	Norman Kerry	Universal		
Western Pluck	Art Acord	Universal		
What Happened to Jones	Reginald Denny	Universal		
When His Love Grew Cold		F. B. O.		
Where the Worst Begins	Ruth Roland	Truart (S. R.)	5800 feet	
White Mice	Jacqueline Logan	Associated Exhib		
Woman of the World, A	Pola Negri	Paramount		
Womanhandled	Richard Dix	Paramount		

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Agony Column, The	Monte Blue	Warner Bros		
Beautiful Cheat, The	Laura La Plante	Universal		
Bells, The	Lionel Barrymore	Chadwick Pictures		
Beyond the Rockies	Bob Custer	Film Book. Offices		
Broadway Boob, The		Assoc. Exhib.		
Cave Man, The	Prevost-Moore	Warner Bros		
Desperate Game, The	Art Acord	Universal		
First Year, The	Special Cast	Fox		
Lure of the Wild	Special Cast	Columbia (S. R.)		
Little Irish Girl, The	Special Cast	Warner Bros.		
Man Upstairs, The	Monte Blue	Warner Bros		
Million Dollar Handicap, The	Vera Reynolds	Prod. Dist. Corp.		
Miracle of Life, The	Busch-Marmont	Assoc. Exhib		
Morganson's Finish	Special Cast	Tiffany (S. R.)	6500 feet	
Made for Love	Leatrice Joy	Prod. Dist. Corp.		
Night Cry, The	Rin-Tin-Tin	Warner Bros		
Night Watch, The	Special Cast	Truart (S. R.)		
Palace of Pleasure	Special Cast	Fox		
Poor Girl's Romance, A	Special Cast	Film Book. Offices		
Separate Rooms	Special Cast	Fox		
Ship of Souls	B. Lytell-L. Rich	Assoc. Exhib	6300 feet	
Siberia	Special Cast	Fox		
Silent Witness, The	Louise Lorraine	Truart (S. R.)	5800 feet	
Sky High Corral	Art Acord	Universal		
Tony Runs Wild	Tom Mix	Fox		
Two Can Play	Bow-MacDonald	Assoc. Exhib		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Blue Blazes	Pete Morrison	Universal		
Broken Hearts of Hollywood	Harlan-Miller	Warner Brothers		
Champion Lover, The		Prod. Dist. Corp.		
Chip of the Flying U	Hoot Gibson	Universal		
Cohens and the Kellys, The	Special Cast	Universal		
Dangers of a Great City	Special Cast	Fox		
Forbidden Waters	Priscilla Dean	Prod. Dist. Corp.		
Happiness	Special Cast	Film Book. Offices		
How to Train a Wife	Valli-O'Brien	Assoc. Exhib.		
Love Toy, The	Lowell Sherman	Warner Bros.		
Oh, What a Nurse	Syd Chaplin	Warner Brothers		
Manhood	Special Cast	Fox		
Marriage	Special Cast	Fox		
My Old Dutch	Special Cast	Universal		
Play Safe	Monty Banks	Assoc. Exhib.		
Red Dice	Rod La Rocque	Prod. Dist. Corp.		
Six Shooting Romance	Jack Hoxie	Universal		
Why Girls Go Back Home	Marie Prevost	Warner Brothers		

APRIL

Feature	Star	Distributed by	Length	Reviewed
Ace of Hearts	Special Cast	Fox		
Border Sheriff, The	Jack Hoxie	Universal		
Combat, The	House Peters	Universal		
Isle of Retribution, The	Special Cast	Film Book. Offices		
Other Women's Husbands	Blue-Prevost	Warner Bros.		
Road to Glory, The		Fox		
Rustlers Ranch	Art Acord	Universal		
Sap The	M. Moore–D. Devore	Warner Bros		
Skinners Dress Suit	Reginald Denny	Universal		
Silken Shackles	Irene Rich	Warner Bros.		
Streets of Sin		Fox		

Comedy Releases

Feature	Star	Distributed by	Length	Reviewed
Absentminded	Neely Edwards	Universal	1 reel	
Account of Monte Cristo		Bischoff, Inc.	2 reels	
Air Cooled	"Aesop Fable"	Pathe	1 reel	
Alice Plays Cupid		Winkler (S. R.)	2 reels	
Alice the Jail Bird		Winkler (S. R.)	2 reels	
All Abroad	"Helen & Warren"	Fox	2 reels	
All for a Girl	Buddy Messinger	B'way Dist. Co	2 reels	
All Tied Up	"Fat Men"	Film Book. Offices	2 reels	
All Wool	Mohan-Engle	Pathe	1 reel	Oct. 31
Amazing Mazie	Alberta Vaughn	F. B. O.	2 reels	Oct. 24
Are Parents Pickles?	Parrott-Ralston	Pathe	1 reel	
At Home	"Our Gang"	Pathe	2 reels	
Baby Be Good	"Juvenile"	Educational	2 reels	Oct. 24
Back to Nature	Charles Puffy	Universal	1 reel	
Bad Man, The	"Dinky Doodle"	F. B. O.	1 reel	
Barnyard Follies	"Aesop Fable"	Pathe	1 reel	Sept. 5
Be Careful	Jimmie Adams	Educational	2 reels	Aug. 22
Better Movies	"Our Gang"	Pathe	2 reels	Nov. 7
Beware of Your Relatives	Neely Edwards	Universal	1 reel	
Big Kick, The	Mohan-Engle	Pathe	1 reel	Oct. 10
Bonehead Age, The	"Aesop Fable"	Pathe	1 reel	
Brainstorm, The	Smith-Bennett	Fox	2 reels	
Breaking Into the Movies	Buddy Messinger	B'way Dist. Co.	2 reels	
Buster Be Good	Trimble-Turner	Universal	2 reels	
Buster's Bust Up	Trimble-Turner	Universal	2 reels	
Buster's Nightmare	Trimble-Turner	Universal	2 reels	
By the Sea	Chas. Puffy	Universal	1 reel	Oct. 10
Camel's Hump		Film Book. Offices	1 reel	
Captain Suds	Eddie Gordon	Universal	2 reels	
Caretaker's Daughter, The	Charley Chase	Pathe	2 reels	Oct. 10
Cat's Whiskers, The	Neely Edwards	Universal	1 reel	
Cheap Skates		Educational	2 reels	
Chester's Donkey Party	Joe Murphy	Universal	2 reels	
Cleaning Up	Johnny Arthur	Educational	2 reels	Nov. 14
Closer Than a Brother	"Aesop Fable"	Pathe	1 reel	
Cloudy Romance	Special Cast	Fox	2 reels	Oct. 10
Constant Simp, The	Alberta Vaughn	B. B. O.	2 reels	
Control Yourself	Smith-Bennett	Fox	2 reels	Nov. 28
Cuckoo Love	Glenn Tryon	Pathe	2 reels	Oct. 17
Cupid a La Carte		Fox		
Cupid's Victory	Wanda Wiley	Universal	2 reels	
Cured Hams	Jack Richardson	Bischoff, Inc	2 reels	Oct. 31
Dangerous Curves Behind	Mack Sennett	Pathe	2 reels	Nov. 7
Day's Outing, A	"Aesop Fable"	Pathe	1 reel	
Day's Pleasure, A	Charles Chaplin	Pathe	2 reels	
Dinky Doodle at the Circus		Film Book. Offices	1 reel	
Dinky Doodle in the Hunt		Film Book. Offices	1 reel	
Dog Daze	Bowes-Marlowe	Educational	1 reel	
Dog's Life, A	Charles Chaplin	Pathe	3 reels	
East Side, West Side	Fox		2 reels	
Ebony Clean Up		L. B. Cornwell (S. R.)	1 reel	
Educating Buster	Trimble-Turner	Universal	2 reels	Aug. 29
Eighteen Carat	Edna Marian	Universal	2 reels	
Elsie in New York		Fox	2 reels	
English Channel Swim, The	"Aesop Fable"	Pathe	1 reel	
Failure	Special Cast	Fox	2 reels	Nov. 21
Faint Heart	Charles Puffy	Universal	1 reel	Nov. 28
Fair But Foolish	Jimmie Adams	Educational	2 reels	Nov. 21
Fair Warning	Al St. John	Educational	2 reels	Sept. 26
Felix the Cat Busts Into Business	"Cartoon"	Educational	1 reel	
Felix the Cat in Eats Are Wets	"Cartoon"	Educational	1 reel	Nov. 21
Felix the Cat in The Cold Rush	"Cartoon"	Educational	1 reel	
Felix the Cat on the Farm	"Cartoon"	Educational	1 reel	
Felix the Cat Kept on Walking		Educational	1 reel	
Felix the Cat on the Job	"Cartoon"	Educational	1 reel	
Felix the Cat Tries the Trades	"Cartoon"	Educational	1 reel	
Felix the Cat Trips Thru Toyland	"Cartoon"	Educational	1 reel	

Feature	Star	Distributed by	Length	Reviewed
Fighting Dude, The	Lupino Lane	Educational	2 reels	
Fighting Tailor, A		Fox		
Fire Away	Al St. John	Educational	2 reels	Nov. 7
Flaming Affair, A	Special Cast	Fox		
Flyin' Fool				
Framed	Lloyd Hamilton	Educational	2 reels	Nov. 28
Free Ride, A	Arthur Lake	Universal	1 reel	
From Rags to Britches		Pathe	2 reels	
Going Good	Wanda Wiley	Universal	2 reels	
Good Morning Madam	Ralph Graves	Pathe	2 reels	Oct. 17
Goofy Gob, A	Billy Dooley	Educational	2 reels	Oct. 31
Goosey Gus	Special Cast	B'way Dist. Corp.	2 reels	
Great Open Spaces, The	"Aesop Fable"	Pathe	1 reel	
Green-Eyed Monster, The	Arthur Lake	Universal	1 reel	
Half Fare	Arthur Lake	Universal	1 reel	
Happy Go Lucky	Neeley Edwards	Universal	1 reel	
Haunted House, The	"Aesop Fable"	Pathe	1 reel	
Heart Breaker, The	Special Cast	Fox	2 reels	Oct. 24
Hero Wins, The	"Aesop Fable"	Pathe	1 reel	
His Wooden Wedding	Charlie Chase	Pathe	2 reels	
Hollywouldn't	Johnny Sinclair	Bischoff, Inc.	2 reels	Sept. 12
Hold Everybody	Perry-Cooley	Fox		
Hold Tight	Alice Ardell	F. B. O.		
Honeymoon Hotel, The	Neely Edwards	Universal	1 reel	
Honeymoon Squabble, The	Edna Marian	Universal	2 reels	
Honor System, The	"Aesop Fables"	Pathe	1 reel	Nov. 21
Horse Laugh	Chas. Puffy	Universal	1 reel	
Hot Doggie	Walter Hiers	Educational	2 reels	Nov. 14
Hot Feet	Cliff Bowes	Educational	1 reel	Nov. 14
Hotsy Totsy	Alice Day	Pathe	2 reels	
How the Bear Got His Short Tail		Film Book. Offices	1 reel	
How the Elephant Got His Trunk		F. B. O.	1 reel	
Humming Birds, The	Buddy Messinger	B'way Dist. Corp.	2 reels	
Hungry Hounds	"Aesop Fable"	Pathe	1 reel	
Hurry, Doctor!	Ralph Graves	Pathe	2 reels	
In Deep	Cliff Bowes	Educational	1 reel	Oct. 10
Isn't Love Cuckoo?		Pathe	2 reels	
Jiminy Crickets	Neely Edwards	Universal	1 reel	
Just Spooks	"Dinky Doodle"	F. B. O.	1 reel	
Kick Me Again	Charles Puffy	Universal	1 reel	
Klynick, The	"Hey Fellas"	Davis Dist.	2 reels	Sept. 5
Ko-Ko Nuts	"Cartoon"	Red Seal	1 reel	Sept. 5
Ko-Ko Packs 'Em In	"Cartoon"	Red Seal	1 reel	Nov. 14
Laughing Ladies	Special Cast	Pathe	2 reels	
Lame Brains	Alice Ardell	F. B. O.	2 reels	
Lion and the Monkey, The	"Aesop Fables"	Pathe	1 reel	Oct. 10
Little Red Riding Hood	Baby Peggy	Universal	2 reels	
Love and Kisses	Alice Day	Pathe	2 reels	Oct. 3
Love and Lions	Special Cast	Fox	2 reels	
Love My Dog	Arthur Lake	Universal	1 reel	
Maid in Morocco	Lupino Lane	Educational	2 reels	Oct. 17
Maizie Won't Tell	Alberta Vaughn	F. B. O.	2 reels	
Merchant of Weenies	Charles Delaney	Bischoff, Inc.	2 reels	Sept. 12
Min's Home on the Cliff	Joe Murphy	Universal	2 reels	
Misfit Sailor, A	Billy Dooley	Educational	2 reels	Oct. 3
Monkey Business	"Krazy Kat"	Winkler (S.R.)	1 reel	
Moonlight and Noses	Clyde Cook	Pathe	2 reels	Oct. 3
More Mice Than Brains	"Aesop Fable"	Pathe	1 reel	
Movies, The	Lloyd Hamilton	Educational	2 reels	Oct. 3
Muddled Up	Charles Puffy	Universal	1 reel	
My Swedie	Neal Burns	Educational	2 reels	
No Father to Guide Him	Charles Chase	Pathe	2 reels	Sept. 5
Nursery Troubles	Edna Marian	Universal	2 reels	Oct. 24
Nuts and Squirrels	"Aesop Fable"	Pathe	1 reel	
Off His Beat	Walter Hiers	Educational	2 reels	Sept. 12
Officer No. 13	Eddie Gordon	Universal	1 reel	
Officer of the Day		Fox		
Oh Buster	Arthur Trimble	Universal	2 reels	Nov. 7
On Edge	Lige Conley	Educational	2 reels	
One Wild Night	Neely Edwards	Universal	1 reel	
One Wild Ride	"Our Gang"	Pathe	2 reels	
On the Links	"Fat Men"	F. B. O.	2 reels	
Oo-La-La	Bobby Vernon	Educational	2 reels	
Or What Have You	Alberta Vaughn	F. B. O.	2 reels	
Over There-Abouts	Mack Sennett	Pathe	2 reels	
Papa, Be Good!	Glenn Tryon	Pathe	2 reels	
Parisian Knight, A	Earle Foxe	Fox	2 reels	
Peacemakers, The	"Helen & Warren"	Fox	2 reels	Nov. 7
Peggy in a Pinch	"Sheiks and Shebas"	Davis Dist.	2 reels	
Peggy's Heroes	"Sheiks and Shebas"	Davis Dist.	2 reels	Oct. 10
Peggy's Pests	"Sheiks and Shebas"	Davis Dist.	2 reels	
Peggy's Putters	"Sheiks and Shebas"	Davis Dist.	2 reels	
Pie Eyed Pie	"Krazy Kat"	Winkler (S.R.)	1 reel	
Pike's Pique	Alberta Vaughn	Film Book. Offices		
Piping Hot	Al Alt	Universal	2 reels	Oct. 10
Pleasure Bent	Charles Puffy	Universal	1 reel	
Pleasure Bound	Lige Conley	Educational	2 reels	Aug. 22
Punch in the Nose, A	Special Cast	Pathe	2 reels	Oct. 31
Rainbow's End, The	"Felix the Cat"	Educational	1 reel	
Raisin' Trouble		Arrow	2 reels	
Rainy Knight, A		Pathe	2 reels	
Roomers Afloat	Jack Cooper	Bischoff (S.R.)	2 reels	Oct. 31
Salty Sap, A	Billy Dooley	Educational		
Salute	Alice Ardell	Film Book. Offices	2 reels	
Saving a Safe	Jimmy Aubrey	F. B. O.	2 reels	
Scandal Hunters	Al Alt	Universal	2 reels	
Scrambled Eggs	Special Cast	Educational	1 reel	Oct. 17
Sea Scamps	Big Boy	Educational	2 reels	
Shoes	Special Cast	Fox	2 reels	Aug. 29
Should Sailors Marry	Clyde Cook	Pathe	2 reels	Nov. 14
Sky Jumper, The	Earle Foxe	Fox	2 reels	
Slippery Feet	Bobby Vernon	Educational	2 reels	Oct. 31
Slow Down	Cliff Bowes	Educational	1 reel	Nov. 28
Smash Up, The	"The Gumps"	Universal	2 reels	
Soapsuds Lady, The	Alice Day	Pathe	2 reels	Nov. 28
Solid Ivory	Mohan-Engle	Pathe	1 reel	Oct. 17
So Long Bill	Billy West	Arrow	2 reels	
Somewhere in Somewhere	Special Cast	Pathe	2 reels	Sept. 26
So's Your Old Man	Alberta Vaughn	Film Book. Offices	2 reels	
Speedy Marriage, The	Wanda Wiley	Universal	2 reels	Nov. 14
Spooky Spooks		Bischoff (S. R.)	2 reels	Sept. 12
Spot Light	Lige Conley	Educational	2 reels	Oct. 24
Stranded	Edna Marian	Universal	2 reels	Sept. 5
Strong For Love	Special Cast	Fox	2 reels	
Sweet and Pretty	Bowes-Marlowe	Educational	1 reel	
Sweet Marie	Special Cast	Fox	2 reels	Aug. 29
Sweet Pickle, A	Alice Day	Pathe	2 reels	Oct. 24
Tailoring	"Fat Men"	F. B. O.	2 reels	
Take Your Time	Ralph Graves	Pathe	2 reels	Nov. 21
Taxi War, A	Eddie Gordon	Universal	2 reels	Oct. 31
Tea for Love		B'way Dist. Corp.	2 reels	
There He Goes	Harry Langdon	Pathe	3 reels	
Three Wise Goofs	"Fat Men"	F. B. O.	2 reels	
Too Much Mother-in-Law	Constance Darling	Universal	2 reels	Sept. 12
Tourist, The	Johnny Arthur	Educational	2 reels	Aug. 15
Transients in Arcadia	Special Cast	Fox	2 reels	Oct. 36
Ugly Duckling, The	"Aesop Fable"	Pathe	1 reel	Sept. 21
Uncle Tom's Gal	Edna Marian	Universal	2 reels	Oct. 3
Understudy, The	Arthur Lake	Universal	1 reel	
Uneasy Three, The	Charles Chase	Pathe	2 reels	Nov. 21
Unfriendly Enemies	Jas. Finlayson	Pathe	1 reel	
Wandering Papas	Clyde Cook	Pathe	2 reels	
Watch Out	Bobby Vernon	Educational	2 reels	Aug. 29
Westward Ho	Chas. Puffy	Universal	1 reel	Oct. 3
What's Up	Cliff Bowes	Educational	1 reel	
Whistling Lions	Parrott-Ralston	Pathe	1 reel	
Who's Which	Cliff Bowes	Educational	1 reel	Oct. 10
Wildcats of Paris	"Aesop Fable"	Pathe	1 reel	Nov 21
Winning Pair, A	Wanda Wiley	Universal	2 reels	Oct. 24
Working for the Rest	Johnny Sinclair	Bischoff (S. R.)	2 reels	Oct. 31
Wrestler, The	Earle Foxe	Fox	2 reels	Aug. 29
Your Own Back Yard	"Our Gang"	Pathe	2 reels	Oct. 3

Short Subjects

Feature	Distributed by	Length	Reviewed
Ace of Spades (Serial)	Universal	2 reels	Oct. 24
Amunsden Polar Flight, The	Pathe	3 reels	Nov. 21
Animated Hair Cartoons (Series)	Red Seal Pict.	1 reel	
Barrier Busters (Sportlight)	Pathe	1 reel	Sept. 5
Boundary Line, The (Mustang Series)	Universal	2 reels	Oct. 31
Breakin' Loose (Mustang Series)	Universal	2 reels	
Call of Hazard, The (Fred Humes)	Universal	2 reels	
Clever Feet (Sportlight)	Pathe	1 reel	
Crook Buster, The (Mustang)	Universal	2 reels	
Cuba Steps Out (Variety)	Fox	1 reel	
Fight Within, The (George Larkin	Universal	2 reels	
Film Facts (Series)	Red Seal Pict.	1 reel	
Flame Fighter, The (Serial) Herbert Rowlinson	Rayart		
Flirting With Death	Red Seal Pict.	2 reels	Sept. 26
Gold Trap, The (Mustang Series)	Universal	2 reels	Oct. 10
Green Archer, The (Serial)	Pathe		
Hearts of the West (Edmund Cobb	Universal	2 reels	
In a China Shop (Variety)	Fox	1 reel	
I Remember	Short Films Syn.	2 reels	Sept. 26
Iron Trail Around (Variety)	Fox	1 reel	
Just Cowboys (Mustang Series)	Universal	2 reels	Oct. 10
Knicknacks of Knowledge (Hodge Podge)	Educational	1 reel	Nov. 14
Ko-Ko on the Run (Out-of-Inkwell)	Red Seal Pict.	1 reel	Oct. 3
Life's Greatest Thrills	Universal	2 reels	Sept. 26
Magical Movies (Hodge Podge)	Educational	1 reel	
Marvels of Motion (Series)	Red Seal Pict.	1 reel	Sept. 5
Montana of the Range (Josie Sedgwick	Universal	2 reels	
My Bonnie (Ko-Ko Series)	Red Seal Pict.	1 reel	Oct. 3
My Own Carolina (Variety)	Fox	1 reel	Aug. 29
Outings For All (Sportlight)	Pathe	1 reel	
Perils of the Wild (Serial)	Universal		
Raid, The (Mustang Series)	Universal	2 reels	Oct. 10
Range Law (Mustang Series)	Universal	2 reels	Nov. 28
Rider of the Pass (Mustang Series)	Universal	2 reels	
River Nile, The (Variety)	Fox	1 reel	Nov. 28
Road From Latigo, The (Mustang Series)	Universal	2 reels	Oct. 17
Runaway Taxi, A (Stereoscopik)	Pathe	1 reel	Oct. 3
Rustlers of Boulder Canyon, The (Mustang Series)	Universal	2 reels	Nov. 21
Rustlin' Kid, The (Mustang Series)	Universal	2 reels	
Scarlet Streak, The (Jack Daugherty	Universal		
Shakespeare (Gems of the Screen)	Red Seal	1 reel	
Shooting at Time (Sportlight)	Pathe	1 reel	
Shootin' Wild (Mustang Series)	Universal	1 reel	Oct. 24
Silvery Art	Red Seal	2 reels	Sept. 26
Sky Tribe, The (Variety)	Fox	1 reel	
Starting an Argument (Sportlight)	Pathe	1 reel	
Story Teller, The (Hodge Podge)	Educational	1 reel	Oct. 3
Taking Chances (Mustang Series)	Universal	2 reels	
Then and Now (Sportlight)	Pathe	1 reel	
Toiling for Rest (Variety)	Fox	1 reel	
Too Many Bucks (Mustang Series)	Universal	2 reels	Nov. 21
Top Hand (Edmund Cobb)	Universal	2 reels	
Tricked (Mustang Series)	Universal	2 reels	Sept. 12
Walloping Wonders (Sportlight)	Pathe	1 reel	
What Price Touchdown. (Sportlight)	Pathe	1 reel	
Whirlpool, The (Variety)	Fox	1 reel	
White Paper (Variety)	Fox	1 reel	
With Pencil, Brush and Chisel (Variety)	Fox	1 reel	
Wild Beasts of Borneo	Educational	2 reels	Sept. 12
Wild West (Serial)	Pathe	10 episodes	Sept. 12

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Ace of Spades, The	Desmond-McAllister	Universal		
Age of Indiscretion		Truart (S. R.)	5800 feet	
Aloma of the South Seas	Gilda Gray	Paramount		
Altars of Desire	Special Cast	M-G-M		
Apache Princess	Wilson-Gerber	Davis Dist. Div.		
Aristocrat, The	Special Cast	B. P. Schulberg (S. R.)		
Atlantis		First National		
Auction Block, The	Boardman-Ray	M-G-M		
Barrier, The	Kerry-Barrymore	Metro-Goldwyn		
Barriers of Fire	Monte Blue	Warner Bros.		
Bashful Buccaneer, The	Reed Howes	Rayart (S. R.)	5000 feet	Nov. 14
Bat, The	Special Cast	United Artists		
Beauty	Special Cast	M-G-M		
Behind The Front	W. Berry-Hatton	Paramount		
Behind the Screen	Special Cast	M-G-M		
Bellamy the Magnificent	Special Cast	M-G-M		
Beloved Pawn, The	Reed Howes	Rayart (S. R.)		
Ben Hur	Special Cast	Metro-Goldwyn		
Beverly of Graustark	Marion Davies	M-G-M		
Big Parade, The	John Gilbert	Metro-Goldwyn	12550 feet	Nov. 28
Black Pirate, The	Douglas Fairbanks	United Artists		

Feature	Star	Distributed by	Length	Reviewed
Bluebeard's Seven Wifes	Lyon-Wilson-Sweet	First National		
Border Intrigue	Franklyn Farnum	Inde. Pict. (S. R.)	5 reels	June 6
Border Women	Special Cast	Phil Goldstone (S.R.)	5000 feet	
Borrowed Plumes	Special Cast	Arrow		
Bride of the Storm	Costello-Harron	Warner Bros.		
Broken Homes	Lake-Glass	Astor Dist.		
Brooding Eyes		Ginsberg Dis. Corp. (S. R.)		
Brown of Harvard		Metro-Goldwyn		
Charity Ball, The		Metro-Goldwyn		
Checkered Flag, The	Elaine Hammerstein	Ginsberg Dist. Corp. (S. R.)		
Cigarette Maker's Romance, The	Special Cast	M-G-M		
Cleaner Flame, The		Arrow		
College Widow, The	Syd Chaplin	Warner Brothers		
Coney Island	Special Cast	M-G-M		
Crashing Through	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Cyclone Bob	Bob Reeves	Anchor Film Dist.		
Cyrano de Bergerac	Special Cast	Atlas Dist. (S. R.)	9500 feet	July 18
Dance Madness	Windsor-Nagel	Metro-Goldwyn		
Dark Horse, The	Harry Carey	Prod. Dist. Corp.		
Daughter of the Sioux, A	Wilson-Gerber	Davis Dist. (S. R.)	5 reels	Oct. 3
Dead Command, The	Special Cast	M-G-M		
Demon Rider, The	Ken Maynard	Davis Dist.	5000 feet	Aug. 22
Desert Gold	Holt-Dove	Paramount		
Desert Healer	Stone-Bedford	First National		
Desperate Moment	Hawley-Von Eltz	Ginsberg Dist. Corp.		
Detour		Prod. Dist. Corp.		
Devil Horse, The	Rex (horse)	Pathe		
Dice Woman, The	Priscilla Dean	Prod. Dist. Corp.		
Do Clothes Make the Woman	Mrs. Valentino	F. B. O.		
Don Juan	John Barrymore	Warner		
Dumb Head		Tiffany (S. R.)	6500 feet	
East of the Setting Sun	Constance Talmadge	First National		
Eden's Fruit		B. P. Schulberg (S.R.)		
Ermine and Rhinestone		H. F. Jans (S. R.)		
Exquisite Sinner, The	Nagel-Adoree	Metro-Goldwyn		
False Pride		Astor Dist.		
Far Cry, The	Sweet-Mulhall	First National		
Fast Life in New York	Special Cast	M-G-M		
Fast Pace, The	Special Cast	Arrow		
Fighter's Paradise, The	Rex Baker	Phil Goldstone	5000 feet	
Fighting Courage	Ken Maynard	Davis Dist. Div. (S.R.)	5 reels	July 11
Fighting Heart, The	Frank Merrill	Bud Barsky Prod. (S. R.)	5000 feet	
Fighting Smile, The	Bill Cody	Inde.Pict. Corp.(S.R.)	4630 feet	
Flames	Special Cast	M-G-M		
Flying Thru	Al Wilson	Davis Dist. Div.		Nov. 7
Flying Fool, The	Dick Jones	Sunset Prod. (S. R.)		
Footloose Widow, The	Irene Rich	Warner Bros.		
Forest of Destiny, The		Gotham Prod. (S. R.)		
Forever After	Corinne Griffith	First National		
For Heaven's Sake	Harold Lloyd	Paramount		
Fort Frayne	Ben Wilson	Davis Dist.	5000 feet	Aug. 29
Four Stragglers, The	Special Cast	M-G-M		
Friends	Special Cast	Vitagraph		
Frisco Sal	Special Cast	M-G-M		
Frivolity		B. P. Schulberg (S.R.)		
Galloping Dude, The	Franklyn Farnum	Inde.Pict.Corp.(S.R.)	4700 feet	
Gambling Chaplain, The	Special Cast	M-G-M		
Garden of Eden, The	Special Cast	M-G-M		
Gentle Cyclone, The	Buck Jones	Fox		
Gilded Highway, The	Dorothy Devore	Warner Bros.		
Glorifying the American Girl		Paramount		
Gold Hunters, The	David Butler	Davis Dist. Div.	6500 feet	Nov. 7
Golden Journey, The	Sojin	Paramount		
Goose Man, The	Special Cast	M-G-M		
Great Love, The	Dana-Agnew	M-G-M		
Grey Vulture, The	Ken Maynard	Davis Dist. Div.		
Gulliver's Travels		Universal		
Hairpin Duchess, The	Special Cast	M-G-M		
Haunted Range, The	Ken Maynard	Davis Dist. Div.		Sept. 26
Hearts and Spangles		Gotham Prod. (S. R.)		
Hell Bent for Heaven	Monte Blue	Warner Bros.		
Heir's Apparent	Special Cast	First National		
Hero of the Big Snows, A	Rin Tin Tin (dog)	Warner Brothers		
His Woman	Special Cast	Whitman Bennett	7 reels	
Honeymoon Express, The	M. Moore-D. Devore	Warner Brothers		
Horses and Women		B. P. Schulberg		
Human Mill, The	Special Cast	M-G-M		
I Can Do It	Special Cast	M-G-M		
I'll Tell the World	Olmsted-Arthur	M-G-M		
Inevitable Millionaires, The	M. Moore-Devore	Warner Bros.		
Irene	Colleen Moore	First National		
Justice of the Far North		C. B. C. (S. R.)	5500 feet	
Just Suppose	Richard Barthelmess	First National		
Kiki	Norma Talmadge	First National		
King of the Turf	Special Cast	F. B. O.		
La Boheme	Gish-Gilbert	Metro-Goldwyn		
Lady of Leisure	Special Cast	M-G-M		
Lawful Cheater, The	Bow-McKee	B. P. Schulberg	4946 feet	
Law or Loyalty	Lawson Harris	Davis Dist. Div.	4800 feet	Nov. 14
Lena Rivers	Special Cast	Arrow	6 reels	
Les Miserables		Universal		
Life of a Woman		Truart (S. R.)	6500 feet	
Light Eternal	Norma Shearer	M-G-M		
Lightning		Tiffany (S. R.)	6500 feet	
Lightning Jack	Jack Perrin	Ambassador Pict. (S.R.)	5000 feet	
Lightning Passes, The	Al Ferguson	Fleming Prod. (S.R.)		
Lights of Mojare, The	Ken Maynard	Davis Dist. Div.		
Little Bit of Broadway	Ray-Starke	Metro-Goldwyn		
Lodge in the Wilderness		Tiffany (S. R.)	6500 feet	
Long Odds	Marilyn Mills	Davis Dist. Div.		
Loyalties	Special Cast	Fox		
Lover's Oath, A	Ramon Navarro	Astor (S. R.)	5800 feet	Oct. 17
Lunatic at Large, The	Leon Errol	First National		
Lying Wives	Special Cast	Ivan Abramson (S. R.)	7 reels	May 2
Man and the Moment		Metro-Goldwyn		
Man With a Thousand Faces	Special Cast	M-G-M		
Mare Nostrum	Special Cast	Metro-Goldwyn		
Married Cheats		Fox		
Memories	Ramon Novarro	M-G-M		
Memory Lane	Boardman-Nagel	First National		
Men of Steel	Milton Sills	First National		
Message to Garcia, A	Special Cast	M-G-M		
Midnight Flames		Columbia Pict. (S. R.)		
Miss Brewster's Millions	Bebe Daniels	Paramount		
Million Dollar Doll		Assoc. Exhib.		
Mismates	Doris Kenyon	First National		
Miss 318	Special Cast	M-G-M		
Mlle Modiste	Corinne Griffith	First National		
Mocking Bird, The	Lon Chaney	M-G-M		
Modern Musketeer, A	Gene Corrado	Bud Barsky (S.R.)	5000 feet	
Money Talks	Special Cast	M-G-M		
Monte Carlo	Special Cast	M-G-M		
Mr. Battling Butler	Buster Keaton	M-G-M		
My Own Pal	Tom Mix	Fox		
My Lady of Whims	Clara Bow	Arrow		
Nervous Wreck, The		Prod. Dist. Corp.		
Nine and 3-5 Seconds	Charles W. Paddock	A. G. Sten, Inc.	5600 feet	Nov. 21
Oh, Horace	Billy West	Rayart		
Only Thing, The	Special Cast	Metro-Goldwyn	5824 feet	Dec. 5
Ordeal, The	Special Cast	M-G-M		
Palace of Pleasure		Fox		
Paris	Special Cast	Metro-Goldwyn		
Partners Again	Sidney-Carr	United Artists		
Passionate Quest, The	Marie Prevost	Warner Bros.		
Passionate Youth	Special Cast	Truart (S. R.)	6 reels	July 11
Part Time Wife, The		Gotham Prod. (S. R.)		
Peggy of the Secret Service	Peggy O'Day	Davis Dist. Div.	5 reels	
Phantom Express		Ginsberg		
Phantom of the Forest	Thunder (dog)	Gotham Prod.		
Plumes	Special Cast	M-G-M		
Prince of Pilsen	Anita Stewart	Prod. Dist. Corp.		
Pursued	Dorothy Drew	Dependable (S. R.)	5000 feet	Nov. 14
Quality Street		Metro-Goldwyn		
Quicker 'n Lightning	Buffalo Bill, Jr.	Weiss Bros. (S. R.)	5 reels	June 18
Quo Vadis	Emil Jannings	First National		Feb. 28
Racing Blood		Gotham Prod. (S. R.)		
Rainbow Riley	Johnny Hines	First National		
Reason Why, The	Pringle-Love	M-G-M		
Reckless Lady	Belle Bennett	First National		
Red Clay	William Desmond	Universal		
Red Kimono, The	Mrs. Wallace Reid	Davis Dist. Div.		
Return of a Soldier	Special Cast	Metro-Goldwyn		
Road That Led Home, The		Vitagraph		
Romance of an Actress		Chadwick		
Ropin' Venus, The	Josie Sedgwick	Universal		
Rust	Special Cast	M-G-M		
Rustling for Cupid		Fox		
Sailors' Wives		First National		
Salvage		Truart (S. R.)	5800 feet	
Savage, The	Ben Lyon	First National		
Scandal Street	Welsh-Kennedy	Arrow	6750 feet	Nov. 14
Scarlet Letter, The	Special Cast	M-G-M		
Scraps	Mary Pickford	United Artists		
Sea Horses	Special Cast	Paramount		
Second Chance, The	Nilsson-Frazer	First National		
Self Defense	Special Cast	Arrow Film Corp.		
Seventh Heaven	Special Cast	Fox		
Seward's Folly	Special Cast	M-G-M		
Shadow of the Wall		Gotham Prod. (S. R.)		
Shadow of the Mosque	Odette Taylor	Cranfield & Clarke (S. R.)	6200 feet	
Shave and Shave Alike	Jane Novak	Arrow		
Shebo	Colleen Moore	First National		
Shenandoah		B. P. Schulberg (S. R.)		
Shootin' Square	Jack Perrin	Ambassador Pict. (S.R.)	5000 feet	
Siegfried		Ufa		Sept. 12
Silence	H. B. Warner	Prod. Dist. Corp.		
Sign of the Claw		Gotham Prod. (S. R.)		
Sky Rocket, The	Peggy Hopkins Joyce	Assoc. Exhib.		
Smith of Cornell	George Walsh	Chadwick		
Social Highwayman, The	Harlan-Miller	Warner Brothers		
Somebody's Mother	Special Cast	Rayart		
Song and Dance Man, The	Tom Moore	Paramount		
Span of Life	Betty Blythe	Banner Prod. (S. R.)		
Speed Limit, The		Gotham Prod. (S. R.)		
Starlight Ranch	Wilson-Gerber	Davis Dist. Div.		
Still Alarm, The	Chadwick-Russell	Universal		
Stop, Look and Listen	Larry Semon	Pathe		
Strange Bedfellows		Metro-Goldwyn		
Sunshine of Paradise Alley	Special Cast	Chadwick Pict.		
Tale of a Vanishing People		Tiffany (S. R.)	6500 feet	
Tearing Loose	Wally Wales	Weiss Bros. (S. R.)	4900 feet	June 18
Temptress, The	Special Cast	M-G-M		
Ten to Midnight		Prod. Dist. Corp.		
Texan's Oath, The	Ken Maynard	Davis Dist. Div.		
Thoroughbred	George O'Brien	Fox		
Thoroughbred, The	Special Cast	Truart	5481 feet	Sept. 19
Three Bad Men	Special Cast	Fox		
Three Pals	Marilyn Mills	Davis Dist. Div		
Toilers of the Sea	Special Cast	M-G-M		
Tongo	Special Cast	M-G-M		
Tonio, Son of the Sierras	Wilson-Gerber	Davis Dist. Div.		
Too Much Money	Nilsson-Stone	First National		
Torrent, The	Cortez-Garbo	M-G-M		
Tough Guy, The	Fred Thomson	F. B. O.		
Trailing Shadows	Edmond Lowe	Fox Film		
Travelin' Fast	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Travis Coup, The		Tiffany (S. R.)	6500 feet	
Tricks	Marilyn Mills	Davis Dist. Div.	5 reels	Sept. 15
Trip to Chinatown, A	Special Cast	Fox		
Unknown Lover, The	Elsie Ferguson	Vitagraph	6895 feet	Nov. 28
Unwritten Law, The	Elaine Hammerstein	Columbia Pict. (S.R.)	5355 feet	Nov. 14
Up and At' Em	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Vanishing American, The	Dix-Wilson	Paramount	10063 feet	Nov. 7
Vengeance of Durand, The	Irene Rich	Warner Brothers		
Viennese Medley	Special Cast	First National		
Volcano, The	Bebe Daniels	Paramount		
Volga Boatman, The		Prod. Dist. Corp.		
Wanderer, The	William Collier, Jr.	Paramount	8173 feet	Sept. 12
Warrior Gap	Wilson-Gerber	Davis Dist.	4900 feet	Aug. 22
Way of an Eagle, The	Special Cast	M-G-M		
What Will People Say		Metro-Goldwyn		
When Husbands Flirt	Dorothy Revier	Columbia	5500 feet	Dec. 5
When We Were Twenty-One	Special Cast	M-G-M		
Whispering Canyon		Ginsberg Dist. Corp. (S. R.)		
White Chief, The	Monte Blue	Warner Brothers		
White Fury	Marilyn Mills	Davis Dist. Div.		
White Heat	Special Cast	M-G-M		
Wide Open	Dick Jones	Sunset Prod. (S. R.)		
Wife, The	Special Cast	M-G-M		
Winning of Barbara Worth		Principal Pict. (S. R.)		
With Kit Carson Over the Great Divide	Special Cast	Sunset Prod. (S. R.)		
Wives for Rent	Valli-O'Malley	Universal		
Wolf Hunters, The	Special Cast	Davis Dist. Div.		
Women		Banner Prod. (S. R.)		
Women and Wives		Metro-Goldwyn		
World's Illusion, The		Metro-Goldwyn		
Worst Man of the Troop	Wilson-Gerber	Davis Dist. Div.		
Worst Woman, The	Special Cast	B. P. Schulberg (S. R.)		
Wrong Coat, The		Tiffany (S. R.)	6500 feet	
Yankee Senor, The	Tom Mix	Fox		
Yoke, The	Special Cast	Warner Brothers		
You Too	Special Cast	M-G-M		

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Barbara La Marr and Lewis Stone in "The Girl From Montmartre"

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Motion Picture News



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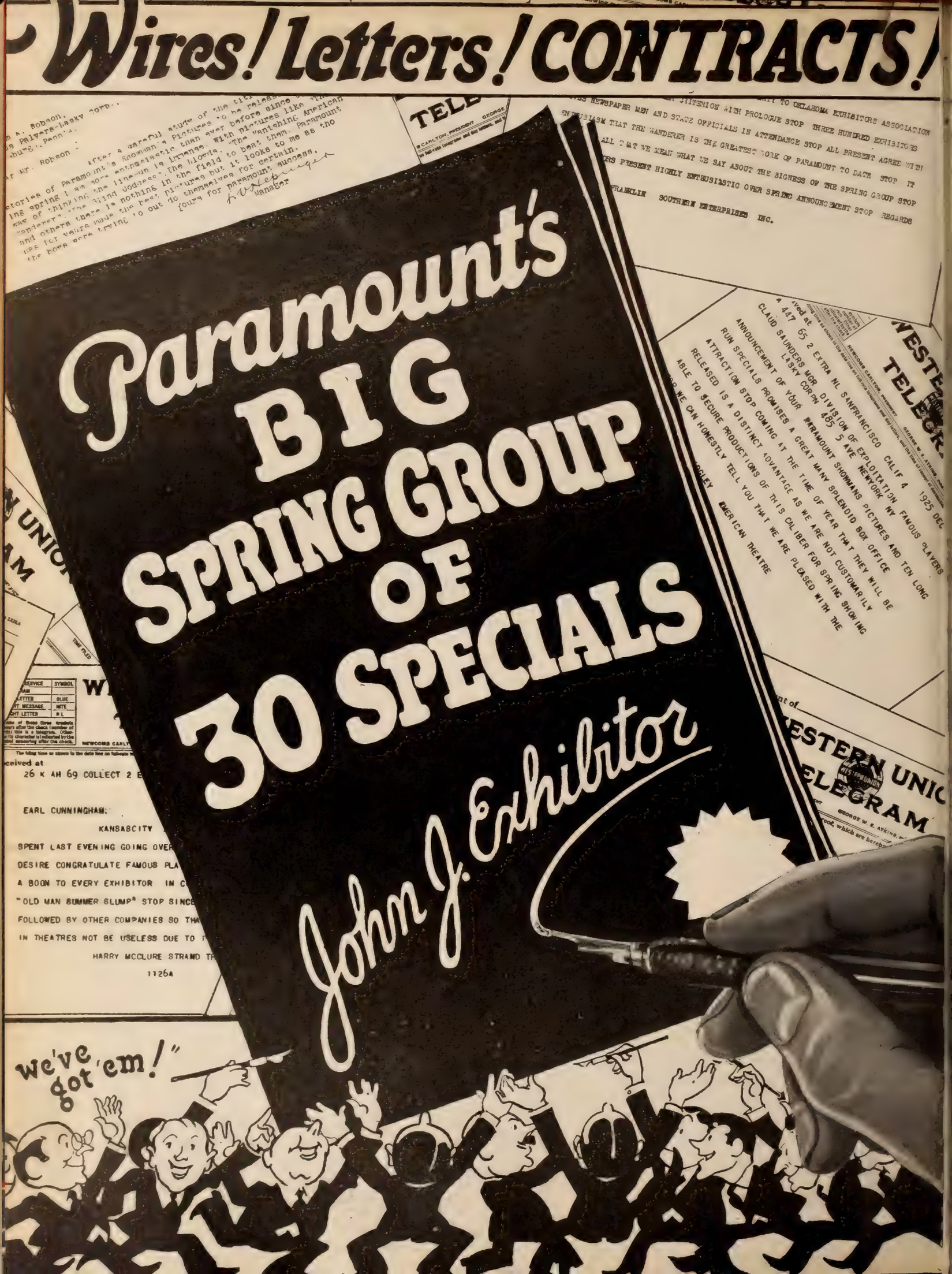
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AM LOOKING FORWARD WITH MUCH PLEASURE AND ENTHUSIASM TO T
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CHAS W PICQUET

632P

Mr. Wm. H. Robson,
Exploitation Rep.,
Famous Players Lasky Corp.,
Pittsburgh, Pa.

My dear Bill:

I have your letter of Nov. 30th, and in reply would advise that I am very much enthused with the Spring and Summer line up of "Paramount's Showman's Pictures". The group looks far superior to me than the Spring and Summer group of last year, particularly pictures like Harold Lloyd's "For Heaven's Sake", "The Wanderer" "The Vanishing American" and numerous others. It gives a fellow pep to work with bigger pictures for the Spring and Summer, as after all the public is out picture shopping during these months as they do during the Fall and Winter months.

With very best wishes. I am,

Sincerely yours,

W. S. Walker

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GEORGE WEEKS
EN MGR OF DISTRIBUTION FAMOUS PLAYERS LASKY CORP
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FTER CLOSING CONTRACT FOR YOUR NEW SPRING BLOCK OF PICTURES WITHIN FIVE MINUTES
FTER ARRIVAL OF REPRESENTATIVES I AM MORE THAN PLEASED TO BRING TO YOUR ATTENTION
ENTHUSIASM OF THE WONDERFUL LINEUP PARAMOUNT ARE FORTUNATE TO PRESENT TO THE
HIBITORS FOR THE SPRING AND SUMMER WHICH ARE VERY ESSENTIAL TODAY IN THIS
INESS AS THEY ARE NO DOUBT ASSURED BOX OFFICE SUCCESSES AND CAN NOT REFRAIN
ING YOU MY CONGRATULATIONS REGARDS

D A MIABELLA MGR VIRGINIAN AND RIALTO THEATRES.

DAISY THORN JOHNSON, PRESIDENT

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Clearfield, Liberty and Globe Theatres
CLEARFIELD, PA.

W. E. WHITEMAN, JR. SEC. TREAS.

GEO. R. HARTMAN, MANAGER

December 2, 1926.

Mr. William H. Robson,
Famous Players-Lasky Corp.,
1018 Forbes Street,
Pittsburgh, Pa.

Dear Sir:

I have had the pleasure in going over the Titles, Casts, Stories, etc. of Paramount pictures for release during the coming Spring and Summer, with the line-up including the Harold Lloyds and the big productions like the "Wanderer", "Vanishing American" and "Blind Goddess".

I am sure I will be in position to satisfy the most critical patron and I am sure that I am more than enthusiastic over this line-up.

Yours truly,

Geo. R. Hartman

Manager.

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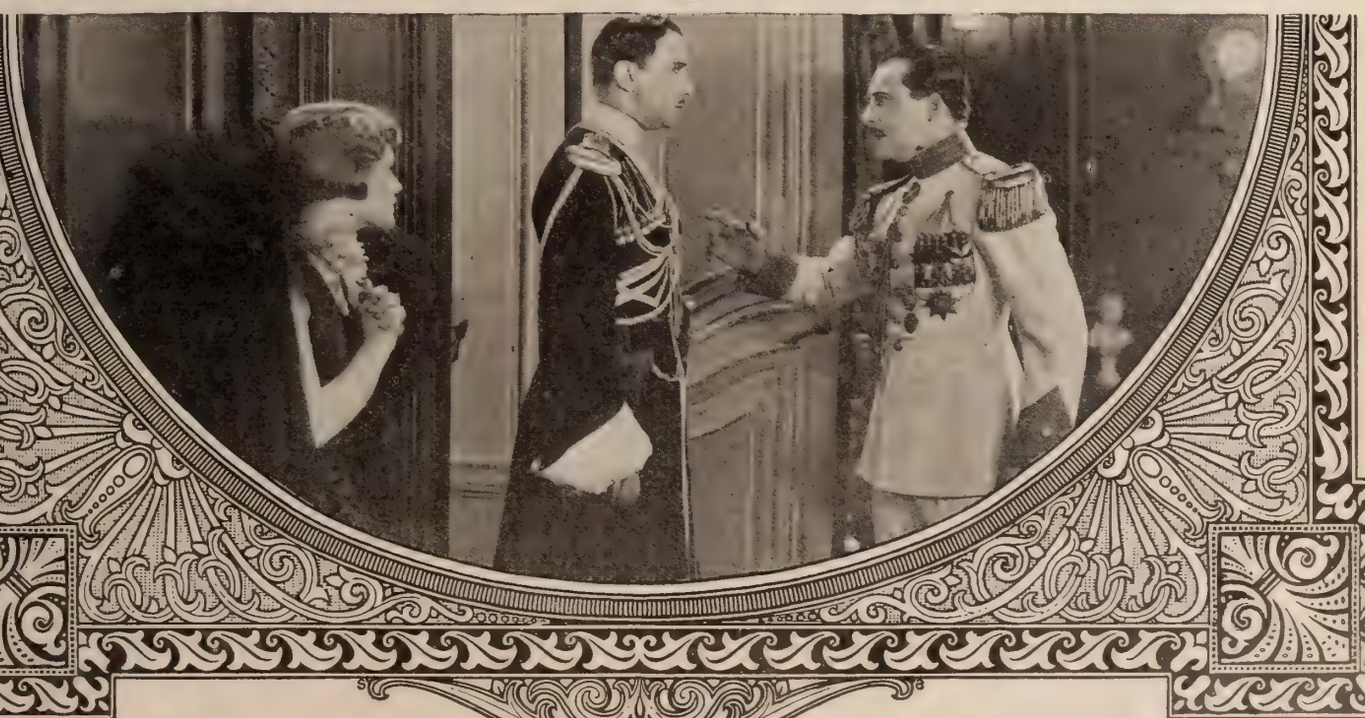
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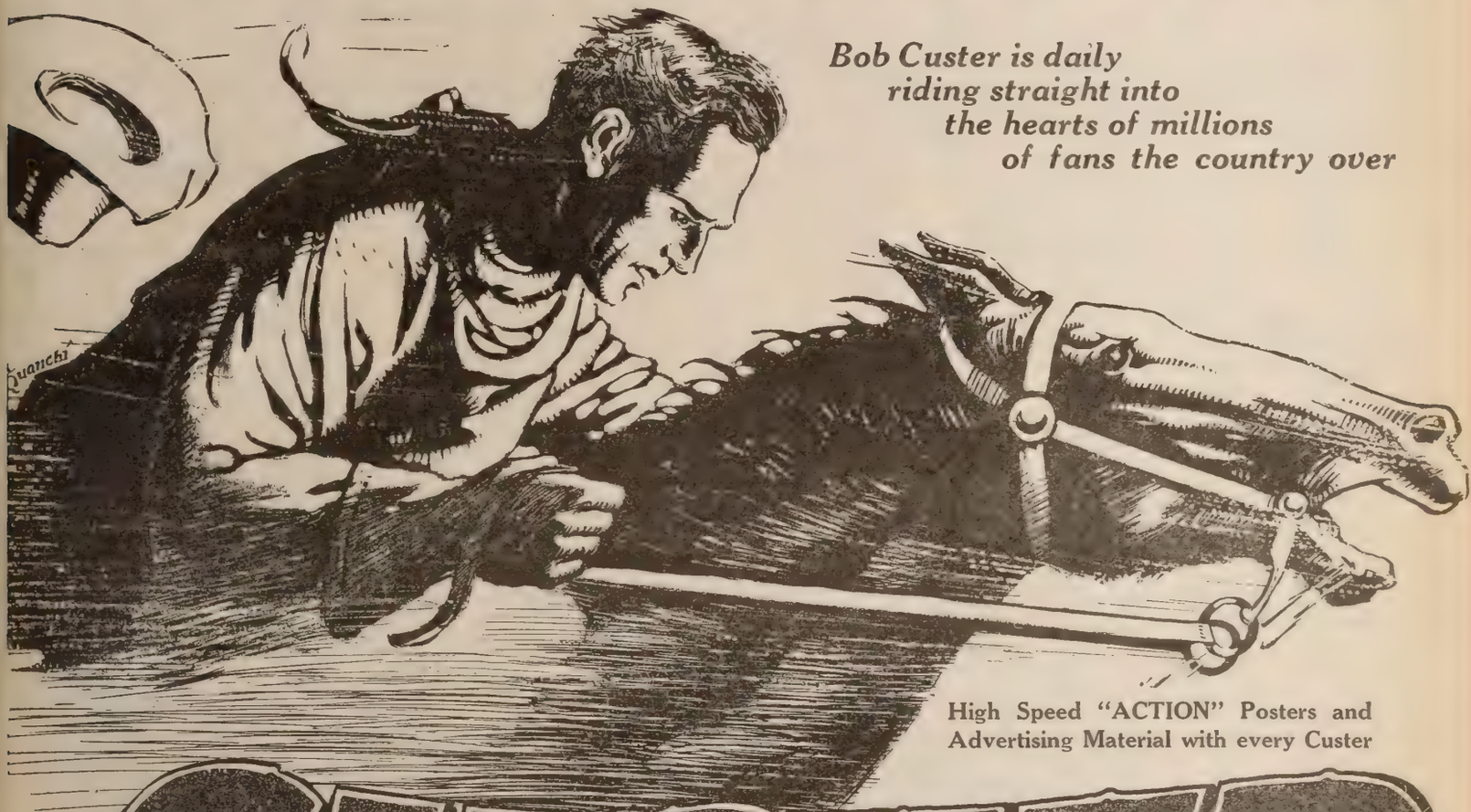
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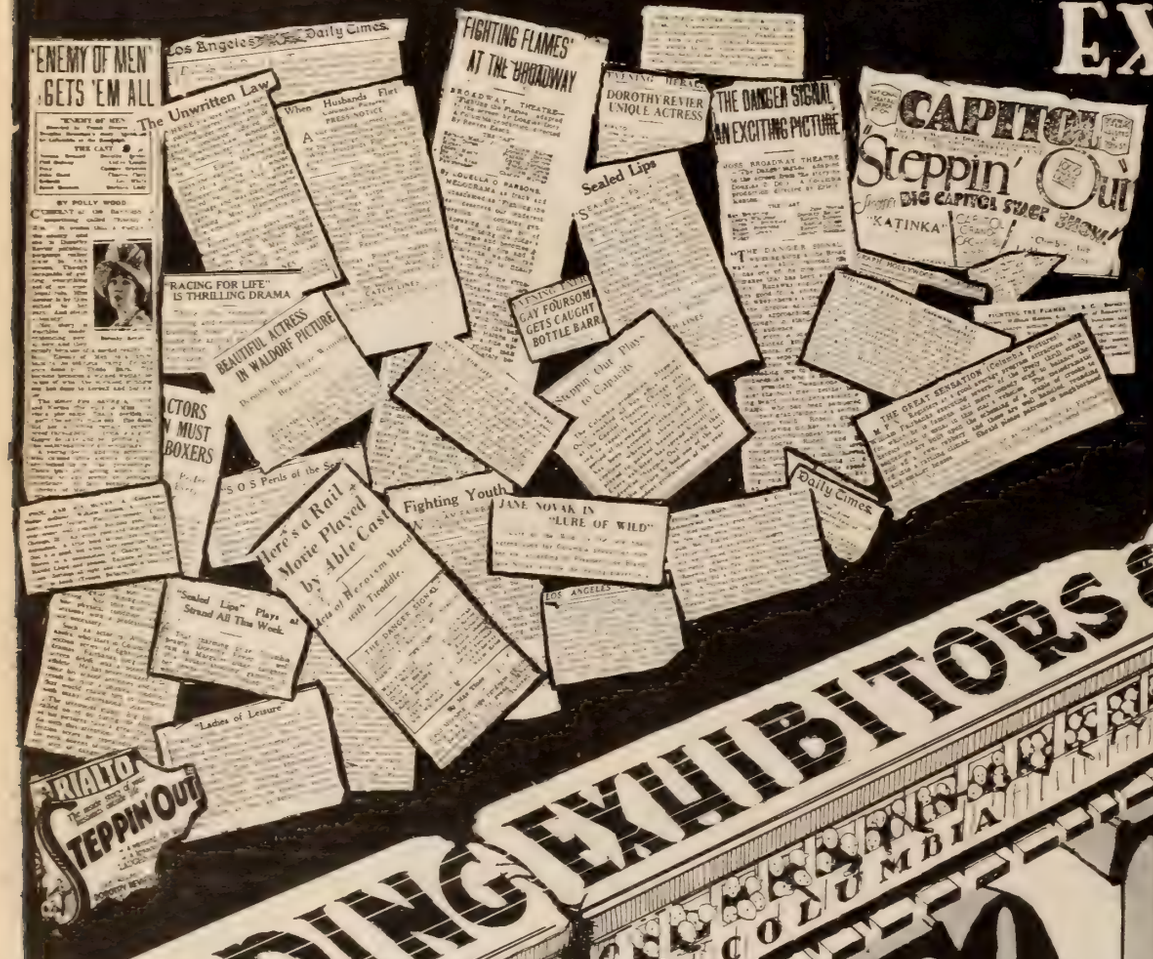
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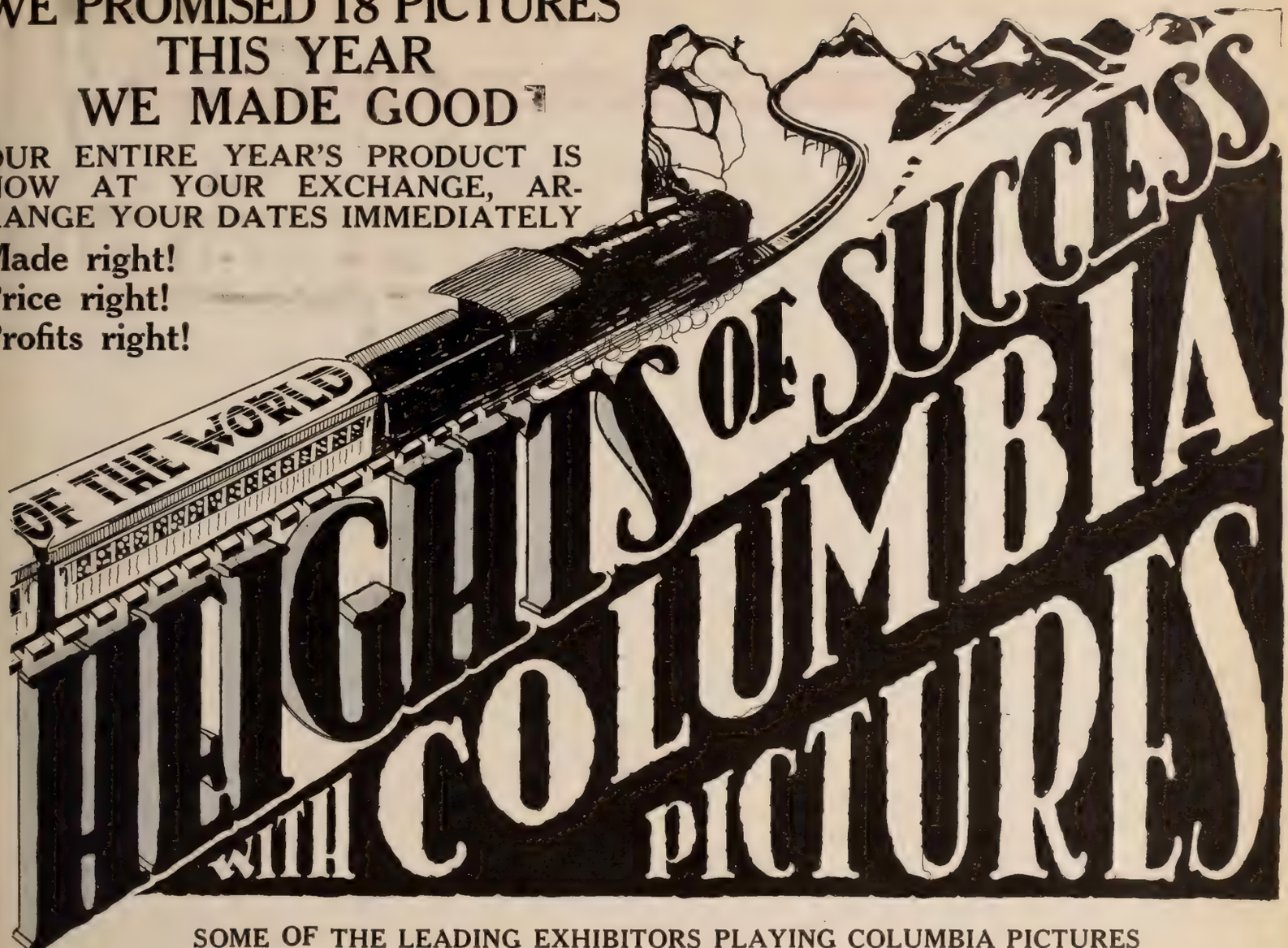
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Columbia	Ideal
Greenville	Bijou
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Knoxville	Gem
Chattanooga	Lincoln
Nashville	Bijou
Nashville	Fifth Ave.
Memphis	Pantages
TEXAS	
Houston	Rialto
El Paso	Unique
Austin	Austin Queen
Austin	Majestic
Dallas	Melba
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with
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BRANDON THOMAS
Directed by SCOTT SIDNEY
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With a Great Comedy Cast
Directed by SCOTT SIDNEY
With John T. Murray, Wanda Hawley, Hallam Cooley, Ethel Shannon, Jimmie Adams, Vera Steadman, Jimmie Harrison, Jack Duffy, and David James

Seven Days

With Lillian Rich, Creighton Hale, Lilyan Tashman, Eddie Gribbon, Mabel Julienne Scott and Hal Cooley
From the famous Stage Farce by
MARY ROBERTS RINEHART
and Avery Hopwood
Adaptation by
FRANK ROLAND CONKLIN
Directed by SCOTT SIDNEY

Reckless Romance

With Harry Myers, T. Roy Barnes, Wanda Hawley, Tully Marshall, Sylvia Breamer, Jack Duffy, Morgan Lincoln Plumer, Wallace and Mitchell Lewis
From the New York Stage Success:
"What's Your Wife Doing?"
By HERBERT HALL WINSLOW and
EMIL NYITRAY
Adapted for the screen by
F. McGREW WILLIS
Directed by SCOTT SIDNEY

Hold your Breath

With
Dorothy Devore, Walter Hiers, Tully Marshall, Jimmie Adams, Priscilla Bonner and Jimmie Harrison
Directed by SCOTT SIDNEY
Story by
FRANK ROLAND CONKLIN

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THE chief prognosticators of our industry said this was going to be a season of comedy. Probably none of them foresaw just how thoroughly their predictions would be fulfilled. Comedy, without doubt, will soon predominate all motion picture entertainment.

The advance of all Short Features has kept pace with the great strides made by Comedy this season. The tremendous momentum with which the Laugh Month movement is going forward is striking testimony to the bigger place that comedies and all Short Features occupy in the plans of exhibitors, both as to the building of programs and their exploitation.

Isn't it significant that in the same season when this trend in picture entertainment is so pronounced, theatre development and theatre building are setting new and staggering records?

Here is a thought that should fill us all with gratitude as the Old Year draws to a close, and inspire us to begin the New Year with renewed faith and increased confidence in the future of Motion Picture Entertainment.

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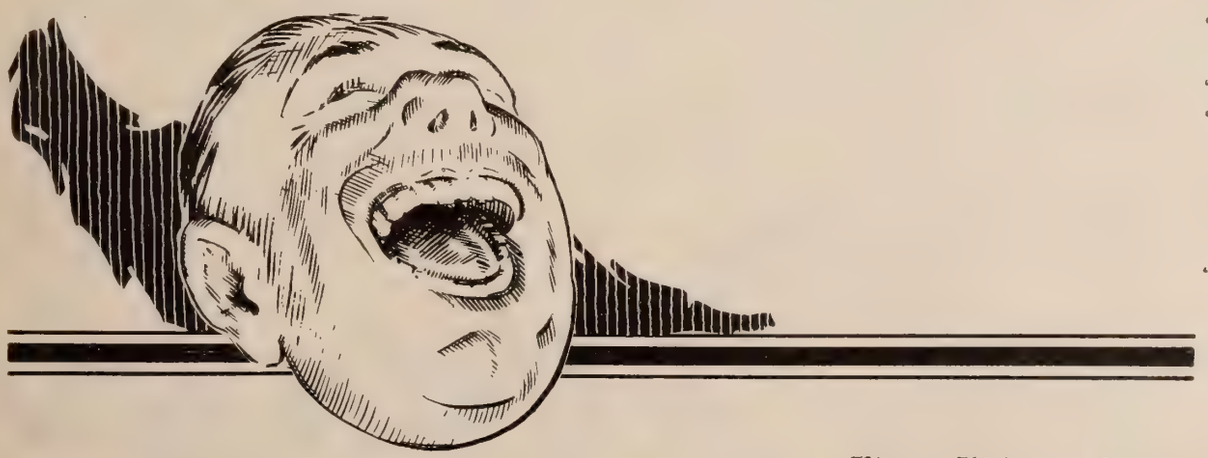
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THE MASKED BRIDE

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TIME THE COMEDIAN

Robert Z. Leonard's production. With Lew Cody, Mae Busch, Gertrude Olmstead. From Kate Jordan's novel. Adapted by Frederick and Fanny Hatton.

HIS SECRETARY

Hobart Henley's production. Starring Norma Shearer with Lew Cody. And Willard Louis. Story by Carey Wilson. Scenario by Hope Loring and Louis D. Lighton.

DON'T

Rupert Hughes' production of his story. With Sally O'Neill and Bert Roach. Directed by Alf Goulding.

SOUL MATES

Jack Conway's production of Elinor Glyn's novel "The Reason Why." With Aileen Pringle and Edmund Lowe. Scenario by Jack Conway. Directed by Jack Conway.

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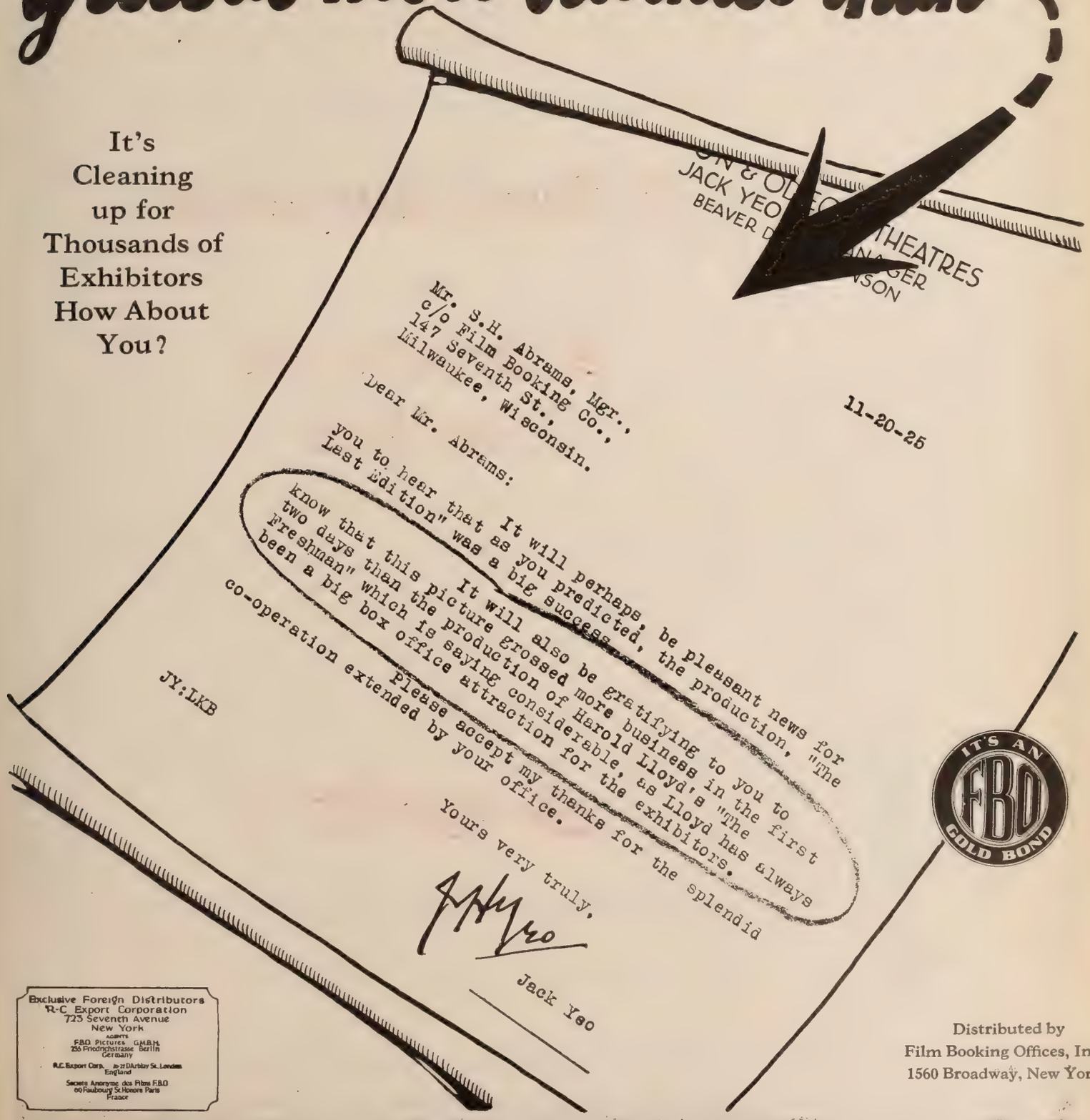
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Yours very truly,

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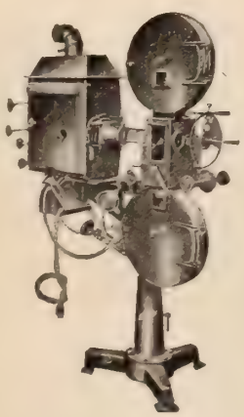
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Bill Hart

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A Merry Christmas and
A Happy New Year



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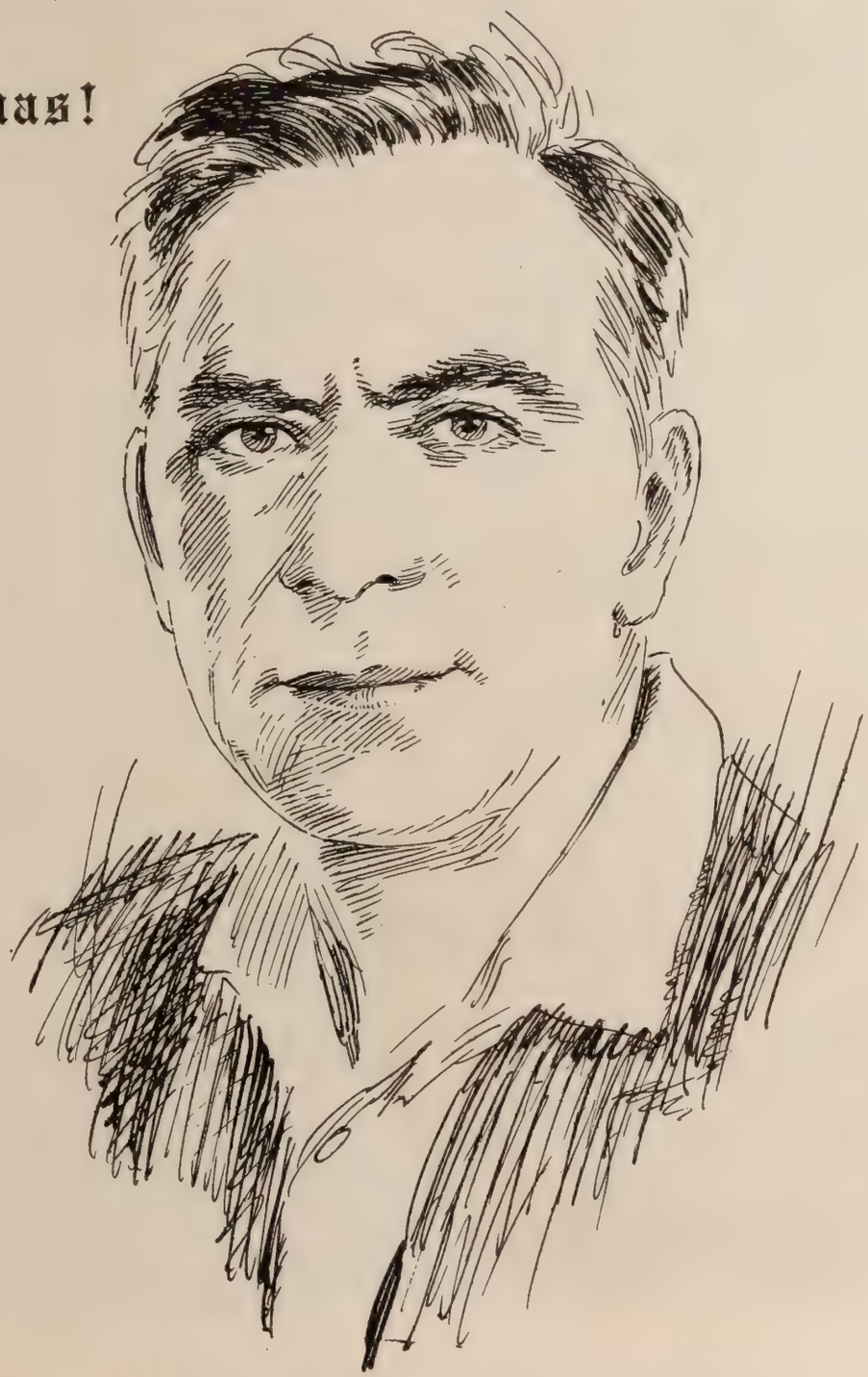
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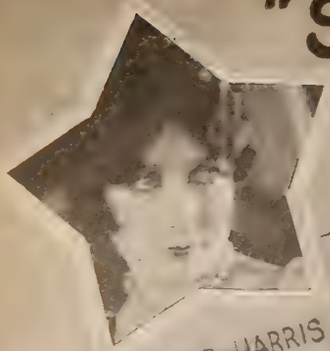
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Best wishes to all for A Merry Christmas
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backed by

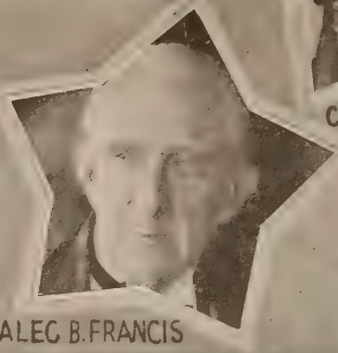
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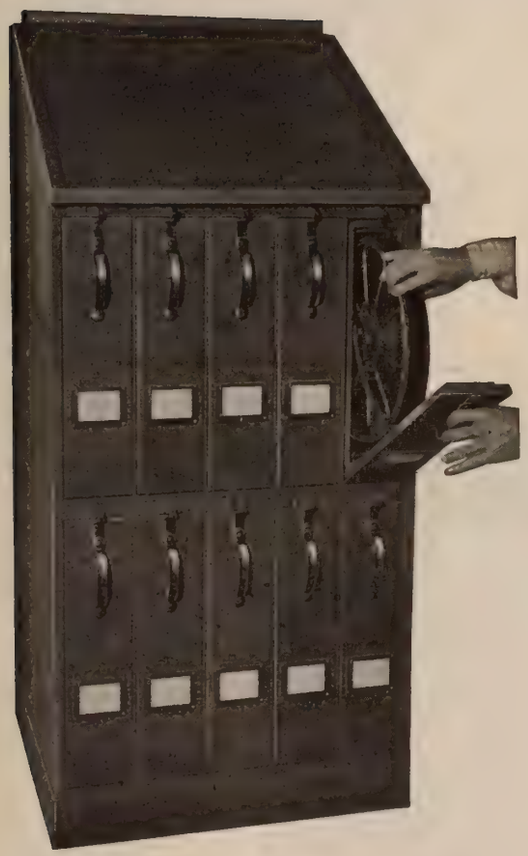
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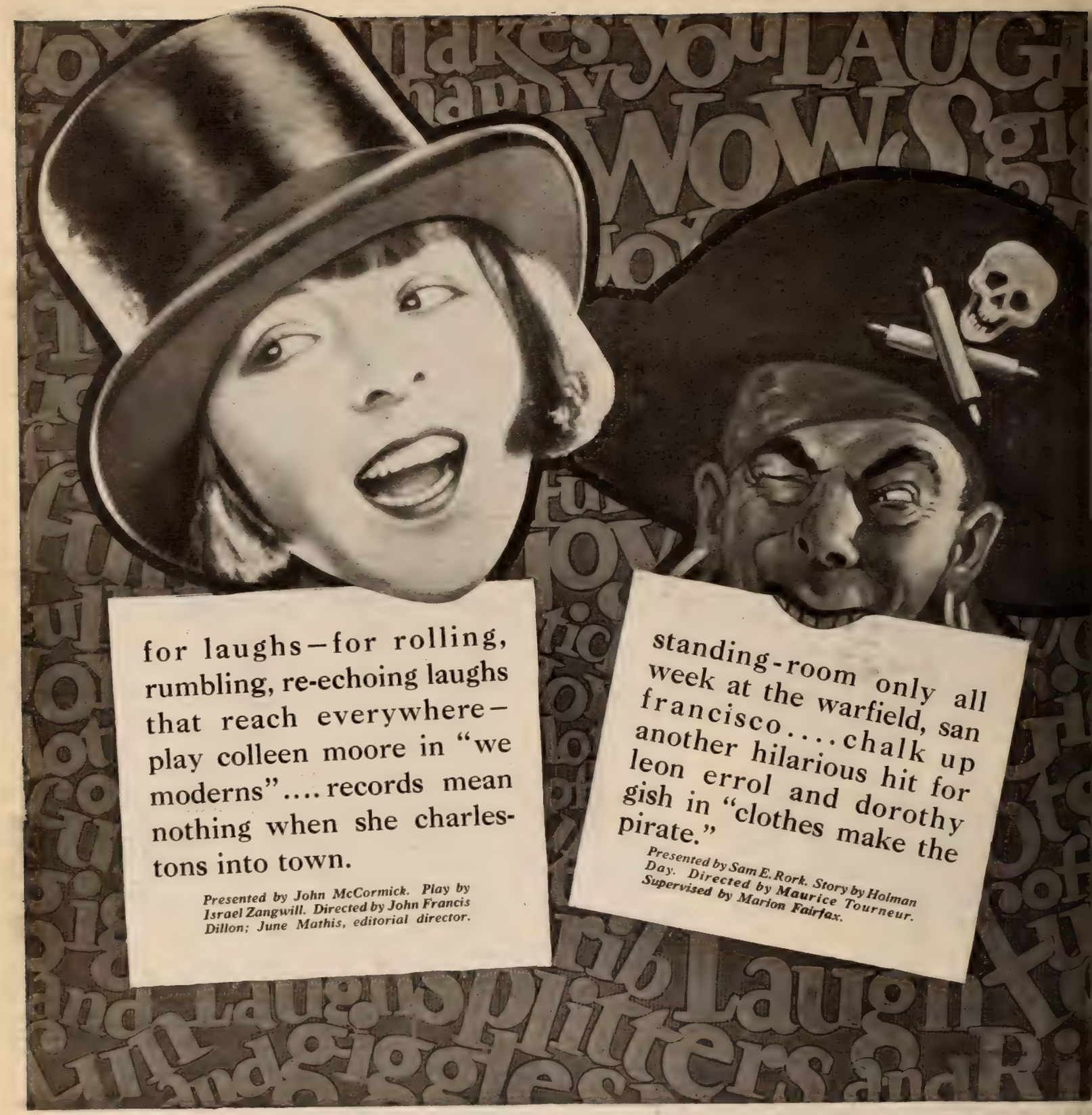
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Yes, everybody! January



belongs to us!

January is Laugh Month, and First National's comedies top the bill.
January is First National Month—the Record Business month for live exhibitors.
And January is Announcement Month for First National's unprecedented line-up of Winners and Specials, January to June, 1926. All eyes are on First National!

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revealing the Girl of To-day



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. . . . . for millions who enjoy a human portrayal of the girl of today.

What set crowded houses throbbing at the New York Strand this week? Not the lavish clothes Joanna's million dollars bought; nor the whirl of life into which her money led her. They are striking scenes—but greater still is the drama that comes when Joanna counts up in the end. What's left? That reaches the heart.

with

DOROTHY MACKAILL

and

JACK MULHALL

A First National Picture

First National Pictures

January is First National Month

Motion Picture News

Volume XXXII ALBANY, N. Y., AND NEW YORK CITY, December 26, 1925 No. 26

The New Year

IF we were to hazard an opinion on the New Year, we would say that its outstanding phase will be the building of theatres.

The past year, it is true, has also been marked by theatre activity: but largely as a strategic move in connection with the production and distribution of pictures.

The theatre, in fact, for the past several years has been considerably dominated by the other branches of the industry, made subservient to their competitive objectives.

It now would appear that the tail is going to wag the dog.

For years we have talked of fewer, bigger and better pictures, as if they alone counted. Today and from now on we will talk about fewer and bigger and better theatres.

And pictures will have to strain to fill the bill.

* * *

When, a few years ago, Balaban and Katz and Rapp & Rapp, architects, decided to reproduce for a theatre lobby the Chapel of Versailles, they started something. Today the big centres of population want the theatre beautiful, and they are going to have it, not merely in the United States but all over the world.

The theatre beautiful demands adequate entertainment, music of the highest order, stage presentations by the greatest of stage artists. So, already, we find workshops starting here and there over the country from which will come forth operettas, revues, ballets of a high order, for full playing time.

These, it is significant, constitute entertainment in themselves; they are not designed to introduce and create atmosphere for the picture.

So it is evident that the production resources of the whole amusement world will be reordered to fit the new exactions of this new kind of theatre.

One stops to wonder just what is going to happen to vaudeville, for one thing.

And one also wonders if the picture studios will be able to tear loose from past policies, as they will have to, and provide pictures that will do their share in filling these thousands of new and costly seats.

The theatre, itself, we repeat, is setting the amusement mark today.

* * *

There will be talk, of course, of overbuilding, overseating.

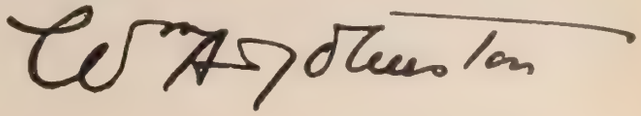
But we also hear of oversaturation in the automobile industry. We have heard it, in fact, every year for the past ten years. This year production has broken all records, yet the public goes right along absorbing the newer and better makes of cars at popular prices. Just so they will fill the newer and better kinds of theatre seats.

* * *

It is interesting to recall in this connection that when the Strand Theatre opened in New York the wise ones said it would never go. When the Rialto and Rivoli followed suit, there were grave warnings issued. When the bricks went up in the Capitol the owners of the Rivoli and Rialto hurried to sell out. Yet, today with several more picture houses on Broadway, the foundations are being laid for two of the greatest theatres in the world.

* * *

We are, in fact, just beginning—and we have been somewhat slow—to build the bigger and better theatre.



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Speaking Editorially

THE Famous Players-Lasky seventy-two page insert, carried in last week's issue, has attracted wide attention in the trade, not only for the imposing array of product advertised, but also for the excellence of its copy and pictorial layout.

Its message was direct and forceful. The main points with regard to each picture were stressed; there was plenty of display; and the color work added immensely to the total effect. Our congratulations to Russell Holman, the Paramount advertising manager; and the whole organization on so promising a group of pictures advertised in so splendid a way.

* * *

A FEW words on the four special articles we are running this week:

A representative group of newspaper critics has picked the "Best Picture of 1925"; and the outstanding actress, actor and director. This is an innovation which will, we believe, attract considerable interest in the industry. Our sincere thanks to the critics for their response to our request; and taking the time and thought necessary to comply with it. Many of their letters contain highly valuable material, to which we shall have occasion to refer in a later issue.

"Theatres." That one word sums up the biggest story of the year, for 1925 has seen a virtual revolution in the exhibition field. The subject is one of vast importance. It is treated in this issue by J. S. Dickerson, Associate Editor of THE NEWS. He has made the theatre situation his special study for two years.

Our old friend, Laurence Reid, for many years THE NEWS photoplay critic, and now in an important editorial post with the Brewster Publications, contributes his customary critical review of the picture year. This has been a feature of our Christmas issues so long that the mind of man runneth not to the contrary. And Mr. Reid's comment is, as always, sparkling and wise.

"Europe On the Eve of 1926" is the subject of an article by L. C. Moon, one of our staff writers, who is well-fitted to discuss this important topic, because of a special trip abroad for the purpose during the year and also close contact with the developments subsequently in that great market.

* * *

THEN there is a whole special section devoted to The Fifty-Two Best Pictures of the Year as told by the box-office. The selection of the Fifty-Two Best is, as heretofore, derived wholly from exhibitor reports. The trade looks each year to this feature as the authority in its field. It is a box-office barometer whose worth has been fully tested; and is a tabulation not only of the outstanding box-office films of the year, but also a guide for exhibitors who are still to play these subjects.

* * *

THE closing year has been filled with expansion in all branches of the industry. It has been the motion picture's most prosperous twelve months. 1926 will be even more fruitful, according to all signs and portents.

And so we say to all: A Very Merry Christmas and A Happy New Year.



One of the many beautiful and impressive pieces of religious sculpture shown for the first time in "Treasures of the Vatican," a Pathe feature.

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PICTURES AND PEOPLE



Allene Ray, Pathe serial star, arrives in Hollywood just in time to decorate the tree for the Yuletide festivities, prior to starting her next serial.



Lois Moran, Inspiration—First National player, who looks young and demure enough to still believe in Santa Claus, wishes you a very Merry Christmas.



The Christmas message of Richard Barthelmess, Inspiration-First National star, takes the form of an appeal for the Christmas stamps of the National Tuberculosis Association.

RAISING THE DEVIL

MANY an old book on witchcraft and sorcery contains detailed instructions for "raising the devil," or any other desired evil spirit. But D. W. Griffith, aided and abetted by numerous executives, editors, directors and scenario writers of Famous Players, is finding it not so easy to "raise" a suitable Satan for picture purposes.

In opera this is comparatively simple. Red tights, long ears and tail, up-tilted eyebrows and mustache, sinister make-up and a red baby spot—and you have the approved operatic Devil.

But such a Satan simply won't do, for he must fit the description given by Marie Corelli in her "Sorrows of Satan," which D. W. is to picturize. He must be a tall man with stately presence, a courtly manner, a charming personality, an air of breeding and wealth, and he must give an impression of power held in reserve—in a word, a personality of the sort that would create an impression anywhere.

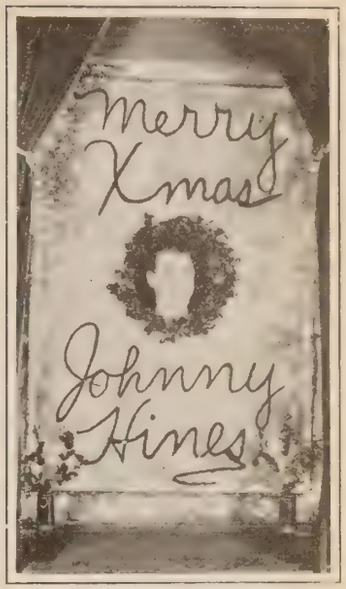
Several actors have been suggested, and tests made, but the search goes on. So if you have a little Satan in your home, you'd better trot him out.

A MOMENTOUS RULING

THE whole future of those who go to see pictures "by courtesy of the management" is at stake—and all because of a ruling in the Southwestern Police court in Baltimore the other



'Twas the night before Christmas, and all through the house, not a creature was stirring, not even a mouse; when all of a sudden, with many a thump, down the chimney came sprawling our friend, Andy Gump. (The dramatis personae includes Joe Murphy, Fay Tincher and Jackie Morgan, of Universal's Andy Gump comedies).



This message of Holiday cheer from Johnny Hines, starring in comedy features for First National release, scarcely needs any caption.



Mary Brian, Paramount player, celebrates the first anniversary of her triumph in "Peter Pan," which put her firmly in the film firmament.



You'll have to look very closely to realize that the gentleman hiding behind the Santa Claus whiskers is the Pathe comedian, Larry Semon.



The spirit of Christmas at Universal City; left to right: Laura La Plante, Universal star, reminisces on childhood Christmas day; Mary Philbin, "U" star, on Christmas morning beside the gaily decorated tree; Ena Gregory, another "U" player, shivers on the chimney top while waiting to see if there really is a Santa Claus.

day. The decision has been handed down and there appears to be no prospect of reversal in a higher court.

It seems that a private in the U. S. Army entered the New Aladdin theatre, Baltimore, and presumably found the photo-drama not to his liking, for he was soon fast asleep. His slumber was not of the still or gentle variety, but was accompanied by vocal or nasal disturbances which annoyed the other patrons, and a fight ensued.

He was arraigned in police court but was dismissed, as Magistrate Tormollan ruled that a man was under no obligation to watch the pictures in a theatre if he paid his admission to get in.

The next link in the chain of reasoning is obviously that the man who does not pay admission is under definite obligation to watch the picture, whether sensational or soporific. So perhaps it would not be amiss to warn critics that if they suspect a picture of possessing sedative qualities, they had better resolutely tear up their pass, step up to the box-office and pay for their privilege to sleep, like a man. It will be cheaper in the long run.



We defy anyone not to get a good laugh out of this picture of Big Boy and Pal, the dog (we have no name on the bear), appearing in Educational-Juvenile comedies. They seem to be lying in wait for Santa at at the moment.

SONNET TO A CINEMA

FROM the time of Petrarch and Shakespeare onward, poets have indited sonnets to nearly all things under heaven. From Herrick's "On a Dead Fly Enclosed in a Piece of Amber" to Sterling's "Shakespeare's Skull," the bards have sung in sonnet form to everything from tulips to toothbrushes. So it is not to be wondered at that at last the cinema palace has been made the subject of a sonnet in the approved 14-line form. The sonneteer is none other than Julius J. Hess of the Lubliner & Trinz publicity department in Chicago. The title is: "Sonnet to the Harding Theatre." It reads:

"Its lights are jewels upon the breast of night, Fair beacons on the stormy seas of life, Signalling refuge from this worldly strife, A happy halt in mankind's daily fight. For magic dances on a curtain white, To gladden happy sweethearts, man and wife, And souls where just before dark gloom was rife, Are joyous in a world of romance bright.

"Here men are heroes, women kind and fair, And life becomes adventure, filled with zest. So critic, scoffer who would kill all joy, Condemner of this cure for human care, Enter, before you make your bitter jest, And hear the laughter of this little boy!"

"BIG PARADE" BAGS STAR

ONLY one asterisk came from the mimeograph machine of the National Board of Review this week, the recommended feature being "The Big Parade," which continues to march along at the Astor theatre, New York City, in triumphant fashion. The Board characterizes it as follows:

"The outstanding picture of the war, seen through the eyes of three soldiers as they follow their company through a section of the front. A soldier's picture, not a general's or a professional patriot's."

HELP WANTED: MALE

WANTED, by leading motion picture concern, actor to play leading role in "Rough Riders." Must be unknown, with face unfamiliar to picture fans. Must look like Theodore Roosevelt in '98 at the time he took Rough Riders to Cuba. Prefer man with stage experience. Capable actor given preference. Desire man who has made study of Roosevelt's character and mannerisms. Good pay. Extended engagement. Wardrobe furnished. Transportation, yes. Send photos, state all first letter. Write: Famous Players-Lasky Studio, Hollywood, Calif.

CLOTHES MAKE THE CHARACTER

JACQUELINE LOGAN, one of the most sensible and efficient of our younger actresses, has some interesting ideas on the subject of "dressing the part," and the importance of wardrobe in creating a role.

"Take my present role, for example," she says. (She is now playing in "The Outsider" for Fox.) "Leontine is an artist, the daughter of a famous surgeon. She has had everything she wanted since childhood. She has a wilful and a dynamic personality—and her clothes would show it by their extreme line. She would have the widest skirts and the longest ones as soon as the whisper came from Paris as to the length and breadth of skirts. Where the average woman would go in for adaptations of the original model, Leontine would never be satisfied until she had the model itself.

"For this reason, all my costumes in 'The Outsider' are very extreme. But Leontine would never in the world be the person she is if I should walk across the scene in a sports costume of a rugged, woolly sweater and a pleated skirt, or if I should come into the cafe at Budapest in an airy chiffon frock of many godets."

Sound reasoning, this, and many an actress would be helped immeasurably in putting her characterizations across if she would analyze in the same way the sort of clothes which that particular character would inevitably wear.



Harry Langdon, Mack Sennett comedian in Pathe comedies, finds his leading lady, Peggy Montgomery, hiding in a forest of Christmas trees, quite in keeping with the season.

BEAHAN, JR.'S FIRST STORY

PRODUCER'S DISTRIBUTING CORP. is certainly active these days, no getting away from it. Not long ago Ye Editor chronicled the fact that George Harvey, the advertising manager, had enjoyed an addition to the family, and now comes word of the arrival of a son and heir at the home of Mr. and Mrs. Charles Beahan, the former being head of the eastern story department of P. D. C.

The proud father predicts that, judging by the amount of noise which "Kid" Beahan is already capable of, another great press agent has come into the world. There may be some truth in the assertion, at that, for Beahan, Jr., has just gotten (by actual count) 135 words into MOTION PICTURE NEWS, which, any press agent will tell you, is no mean achievement.

"SKYROCKET" ZOOMS UP

FURTHER honors continue to come the way of "The Skyrocket," the Associated Exhibitors special starring Peggy Hopkins Joyce. Photoplay Magazine in its current issue rates the picture one of the six best of the month, the other five being "The Big Parade," "The King on Main Street," "The Eagle," "Classified" and "Lord Jim." In addition to this it puts Miss Joyce's work among the six best performances of the month, especially remarkable since this marks her screen deput.



Clara Bow, feminine lead in "The Ancient Mariner," the William Fox Christmas special, lends a hand to help Santa Claus in his mission around the studio.

A MUCH ROBBED BANK

WHEN the National Bank of Universal City was razed the other day to make room for new sets, an interesting bit of shadowland history came to light. This bank has been active since it was built, at the inception of Universal City. Statisticians estimate that the building has appeared in more than two thousand productions of the Western variety and has been robbed three hundred times, the malefactors including Jesse James et freres, the Jennings gang, the Lopez Boys, and others.

Our own statistician has compiled the following additional figures, from records in the M. P. NEWS office:

Bandits taking part in hold-ups, 927.

Bandits captured by sheriff's posses, 927.

Bandits strung up forwith to the nearest telegraph pole, 325.

Bandits redeemed by gazing soulfully into the heroine's blue eyes, 602.

Bandits who stole to save an invalid mother, 496.

Ditto, to save sick wife, 202.

Ditto, to save starving child, 329.

Total value of loot: See figures on the National Debt.

Actual value of loot: See current quotations on stage money and canvas bags filled with sand.



Rin-Tin-Tin, Warner Bros. dog star, helps the spirit of Christmas along by accepting contributions in a basket, keeping a weather eye, meanwhile, on an inquisitive pup who has designs of his own on the contents.



Mildred Davis, returning to the screen with Paramount, registers appropriate Christmas morning surprise and joy at seeing what Santa has brought.



Clyde Cook, starred in Hal Roach-Pathe comedies, and Syd Crossley, another of the Roach funsters, enjoy a little Christmas dinner amidst the snows of Hollywood Boulevard. (Hope that doesn't bring a libel suit from the L. A. Chamber of Commerce!)



Alberta Vaughn, whose Christmas should be brightened by her new F. B. O. starring contract, trims the tree betwixt scenes of "The Adventures of Mazie."



Virginia Vance, leading woman in Lupino Lane-Educational comedies, keeps a sharp outlook for Santa, after setting the stage for his arrival

TEA FOR TWO (HUNDRED)

BELLE BENNETT, whose portrayal of the title role in "Stella Dallas" has placed her in the ranks of the film immortals, was given a tea at the Ritz-Carlton hotel on Monday afternoon, the guests being the writers of the trade, fan and daily press. Miss Bennett had just finished her role in "The Reckless Lady," and departed for the coast on Tuesday.

Miss Bennett, who hails from a small town in Iowa famous for nothing save being her birthplace, has difficulty in keeping her press agents down to facts. She has been assigned to all foreign countries (including the Scandinavian) and on one occasion a theatrical press agent announced that she was of Irish birth—and immediately after she was engaged to join a troupe of thoroughly British actors! She was greeted with slight enthusiasm until she produced a birth certificate, affidavits and what not to prove that she was American.

Vera Gordon, whom Miss Bennett credits with having helped her no little along the road to success, and Lois Moran, whom Miss Bennett in turn has aided, were also centres of attraction at the tea.

A CHARMING LADY

THE other day, at the photographer's, we chanced to encounter Irene Rich, being photographed in some of the lovely gowns which she brought back from Europe with her. Unlike some of her contemporaries, she chose to talk, not about herself, but about Ernst Lubitsch, for whom she possessess the greatest admiration. She gave, incidentally, an interesting reason for Lubitsch's remarkable popularity with his players, and a great deal of the success of his pictures, as well.

"One of the most satisfying things about working with Mr. Lubitsch," she said, "is the fact that he always knows exactly what he wants and why he wants it. His insight into characters is remarkable. If he told you to go in the corner and stand on your head, in a scene, you might feel that it was a rather unladylike thing to do but you would be absolutely sure that he had a perfectly good reason for having that character stand on her head in the corner at that moment."

LLOYD ENDS FIRST LAP

FRANK LLOYD, the producer-director now globe trotting between First National productions, recently arrived in Kobe, Japan, ending the first leg of his oriental tour. Horace T. Clarke, exchange manager there, and his staff, welcomed Lloyd to the city.

A dinner of welcome by the Japan Motion Picture Association and a banquet under the auspices of Osaka Asahi, a leading newspaper, were planned, but his stay in Kobe was so brief that it was necessary to postpone these functions until he returns to Japan on his way back to America.



Lois Wilson, Paramount's "Covered Wagon" girl, has the reputation of giving and receiving more Christmas gifts than any screen player in Hollywood.



Al St. John, starring in Educational-Mermaid comedies, wraps up a real Christmas treat for film fans—his leading lady, Estelle Bradley.



Margaret Quimby, who has renewed her contract with Universal following "What Happened to Jones," tries to slip over a fast one by hanging up three stockings.

THEATRES
THE BIGGEST STORY OF 1925

By J. S. Dickerson

IN a year that has been notable for developments in the industry, some anticipated and others unexpected, even the casual observer will readily admit that the greatest changes have taken place in the theatre division.

The record of consolidations, change of ownership and management and of new theatres projected, completed and opened, is an amazing exhibit of the industry's progress. The best informed men in the trade have become dizzy trying to keep abreast of what has happened during the year.

Because of this fact, MOTION PICTURE NEWS has prepared this article.

Such figures as are quoted, can be accepted as authoritative, and such comment as may be made in connection with the statistics given is respectfully submitted as deduction made from unadulterated fact.

The theatre group developments listed as follows, may be properly divided into several parts:

Consolidation of sectional and regional circuits into national circuits.

The entry of additional producers and distributors in the theatre division and the increased activity of other producers and distributors already owning and operating theatres, in this field.

Greatly increased building activities especially in the neighborhood districts of the larger cities and the ambitious programs of this character that have been completed or planned.

The crisis that seems to exist in the small theatre field, and a condition that is commonly termed over-seating.

An attempt at analysis of the facts outlined in group one, consolidation of circuits, begins with the bald statement that one year ago there were 1500 circuits in the United States, figuring as chains all persons or firms owning two or more houses. At this writing this number has been reduced about two hundred, so far as actual management is concerned, by the process of large circuits taking over smaller chains.

A DETAILED report of what has happened in this connection would become a confusing jumble of theatre names and theatre firms, if an attempt was made to present figures in even the principal affiliations, so we will deal roughly only with the general results.

The Famous Players-Lasky Corporation has acquired or built approximately 56 theatres during the year and begins 1926 with a grand total of 290.

Reference only to houses owned outright, or in which the company has financial investment to the extent that the actual management of the properties is wholly invested in the theatre department of the concern, is made here. Properties where Famous Players-Lasky Corporation does not exercise actual management will be referred to as separate circuits.

The West Coast Theatres chain has been increased to 150 through houses constructed and acquired by lease.

The Mid West circuit (Balaban and Katz considered separately and not including A. H. Blank or other working agreement affiliations that are in actual operation), has 89 theatres at this time.

The Saenger Amusement Company, in partnership with various local units throughout the South, notably several in New Orleans and extending into Texas, has a chain numbering 88 houses.

The M. E. Comerford circuit with headquarters at Scranton, Pa., has continued to expand quietly and the chain now numbers 91, according to Mr. Comerford's statement, secured by MOTION PICTURE NEWS on November 1st.

The Universal Film Company's chain, counting the Schine Theatrical Enterprises string and the Hostettler circuit, both working agreement affiliations and not outright purchases, numbers 94 houses. Of these 45 are in the Schine group and 30 are Hostettler holdings.

THE William Fox circuit has not been materially augmented during the year, although elaborate plans are now being made for the expansion of the chain to all key cities not covered where large and thoroughly modern new houses will be built. Sites for these picture palaces have been secured in a large number of cases and actual work has begun in some instances. The Fox circuit is now represented in Philadelphia, St. Louis, Denver, Oakland and other cities removed from the home office territory where the bulk of the theatres have been located. Fox boasts a total of 31 houses.

Bijou Theatrical Enterprises, with new headquarters at Detroit, has continued to enlarge its holdings and now has 35 theatres all in the Michigan section.

Finkelstein and Ruben of Minneapolis and St. Paul have extended their operations and at the last compiled count lists a total of 70 houses for the circuit.

Two entirely new entries in the theatre operation field are Warner Brothers, who have 19 houses, and Producers Distributing Corporation which through affiliated companies under the titles of North American Theatre Corporation and Far West Theatre Corporation have direct access to 53 houses.

The Loew-Metro-Goldwyn-Cosmopolitan circuit has not materially added to the number of houses in its string during the year. Some new theatres have been added but others have been dropped, leaving the number at approximately 100.

OTHER large circuits are as follows:
Famous Players Canadian Corp., Ltd., 89; A. H. Blank, 45; Stanley Company of America, 53 (owned), 38 additional booked; Jensen & Von Herberg, 29; T. & D., Jr., Circuit, 37; Fitzpatrick and McElroy, 23; Capitol Theatrical Enterprises, 30; I. Libson, 17; Stanley-Crandall, 12; Mark Strand, 20.

Where this consolidation of theatres will end, even the best informed do not venture to predict. There is talk of a "battle of the giants," and one concern, Universal, announces an intention of securing 1000 theatres. The Famous Players-Lasky—Balaban and Katz group, while making no statements of the goal they would achieve, are generally believed to have similar aspirations. Former policies of acquiring only theatres in stragetic locations have apparently been discarded. Recent acquisitions have been made in extremely modest-sized towns.

Discussion of the theatre building boom of the year, and which by the way seems to be nowhere near abatement, should be considered first from the angle of the immense amount of money that has been collectively and individually invested and the large seating capacities of which, invariably, the new theatres may boast.

A new theatre in the Fabian string is being opened in Paterson, N. J., where another "million dollar" house threw open its doors not over a month ago, as this is written. It seats 4000 and has cost to construct $2,000,000.

This is the type of theatre that has made 1925 building so notable. Of course million dollar theatres are only built in localities where such immense investments can be expected to pay, and therefore, the bulk of the building, some two hundred houses, has been very largely in the big centers of population—neighborhood sites and suburbs.

Chicago has been the center of this sort of activity with the Middle West in general leading the race and the West Coast

second. Newark, N. J. and suburbs, has maintained the lead in the East, with notable exceptions in Boston (Metropolitan Theatre) and New York (Warners and Colony Theatres). The South has had several large new houses opened and more are planned.

ALTHOUGH some observers, whose opinion should carry weight, profess to be alarmed at this era of building, careful study of the situation will disclose sound, if selfish reasons, for the large and up-to-date neighborhood theatre.

Motion picture attendance has ever been a family affair. The new type neighborhood house is just a matter of bringing the surroundings and show the fan has been educated to expect, to the fan rather than attempting to attract the patron to the downtown theatre. If in the process, theatres built to meet other conditions and now inadequate to compete, fail to hold their own, they must suffer the fortunes of business war.

Small admission prices will undoubtedly prove the salvation of some of the smaller theatres, but it seems certain that for every large neighborhood theatre built an equal number of seats represented in a number of nearby theatres to the new big house must ultimately be eliminated.

Frank Newman, formerly a leading exhibitor of Kansas City, predicts that ultimately 18 or 20 picture theatres located advantageously in various parts of Kansas City will take care of all the business now being done by the 64 houses now open and still, for the most part, prospering.

The pinch of large theatre competition has already reduced the number of theatres in Chicago to 337. New York (Manhattan) now has only 248 theatres playing motion pictures against twice that number ten years ago, and Brooklyn, the city of homes where the neighborhood house should thrive, is down to 214. The Eastman Theatre in Rochester gets credit for closing the doors of nine other Rochester theatres. This, however, is probably an exaggerated case.

THE theatre building epidemic, in unusual proportions, seems to jump from the larger cities, those with populations of 100,000 and over down to a quite different group of towns—these being the so-called 80 percenters with populations ranging from 2,000 to 10,000. Until very recently there have been a surprisingly large number of ancient opera houses, occasionally renovated to some extent, and "store shows" or their equivalent, rarely representing an investment of more than ten or fifteen thousand dollars, that have been functioning in a semi-prosperous way with modest priced service and a small overhead. But for the past year or two these towns have begun to feel the need of better facilities until we have today a record of several hundred towns that now boast modern up-to-date picture theatres, costing up to $200,000.

These theatres have been promoted very largely by local capital, in which the banker and merchant invested willingly, not because great dividends were expected, but because it has been proved that a good picture theatre was a business builder for the town and the lack of one a handicap so great that trade went elsewhere.

And perhaps the most surprising development of this group of towns is that wherever new and up-to-date theatres have been built and the management of the new houses has been correspondingly improved, the amount of business done and profits made have increased many fold.

Towns that five years ago paid $10.00 for film service, playing to gross business of perhaps twice the amount of film rental, now in a new theatre that has replaced the old one—or in many cases two—can afford $75.00 service and do a business ten times what they were once able to gross.

IN the United States alone, there are 1,404 towns (not counting villages actually a part of larger towns but maintaining a separate municipal identity) with populations ranging from 2,500 to 5,000 which have a total theatre count of 1,512 theatres. Without a doubt 80 per cent of these towns not already in possession of modern houses, will find the capital to build the sort of theatres described above, during the next few years. Either this must come about or the fan will spend his photoplay money elsewhere.

Below the group of villages with minimum population of 2,500, the theatres contained therein, depend largely on a matter of geography. A town of 1,500 or 2,000 population advantageously located, with good roads leading to it and plenty of smaller villages scattered about it and a metropolitan type of theatre should make money, the management of same being adequate. A town located in close proximity to a larger town possessing much better theatres or otherwise handicapped in the items mentioned above, has little chance of successfully holding its own.

In the group of theatres in towns of less than 1,500 population, and there are a surprising number of them, 294 in Nebraska, 154 in Indiana and 204 in New York, to specify briefly, there seems to have been little change in the building situation for the past ten years nor does there seem to be any indication that there will be in the next decade. The picture show of these villages is usually housed in a rented building that serves a multitude of other purposes, such as church fairs, high school entertainments, and other village functions. Invested in the "theatre" is anywhere from a few hundred to a few thousand dollars, paying the owner a modest return in rental paid by the exhibitor. No one will ever build a new house as long as the old one remains and the old one has in many cases been in existence since the skating rink days of 40 odd years ago.

IN the western and middle western states this condition is less prevalent than in the east, since a 1,000 population town in Nebraska is usually the equivalent of an eastern village twice as large. However east or west, operating a picture theatre in a town of less than 1,500 population is seldom anything but a side line where as in the group from 2,500 to 5,000 population 71 per cent of the theatre owners (these statistics obtained by actual canvass) are devoting their entire time to running their shows.

The middle west is solving the problem of providing better film entertainment by subsidizing the local exhibitor and utilizing the high school auditoriums, to quite an extent but other sections of the country, notably the east, have progressed in this direction very little if at all.

Radio competition is generally credited with being a larger factor in this group than elsewhere, the reason very obviously being that radio entertainment is more nearly equal that provided by the small town theatre showing old films, with indifferent equipment and where music rests largely on the ability of a local pianist, than in larger towns.

The Department of Agriculture is authority for the statement that there are 553,000 radio sets in service on American farms. Thirty-three thousand are in operation in Iowa alone. It does not need statistics to establish the fact that this number of radio outfits has cut into the small town picture theatre.

OVERSEATING which was stated as a development of the year, is a term that needs definition and analysis. Cleveland is pointed out as an example of overseating. A seat for every eight residents is claimed for this city and still new theatres are being built and others are being planned. Generally speaking a city may be said to be overseated when too many theatres of equal importance are so located as to equally split a certain class of business. In Cleveland there are too many large downtown houses. Redistribute two or three of these houses and the situation would be relieved. A like condition seems about to come into existence in St. Louis where two new picture palaces are about to open in a so-called downtown area, that has never been especially productive, owing to the general residential layout of the city.

Overseating in cities below 100,000 population may be termed very largely a matter of choice, since circuits invariably control all the theatres of a city if they enter it at all and if there is not business for all the houses contained therein it is a simple and not especially expensive matter to close enough to boost the business of those left running to a satisfactory level. If overseating becomes a fact in this group, it will be when rival national circuits begin invading each others territory, in which case the "battle of the giants" will be on.

PICTURES

CRITICAL REVIEW OF THE YEAR

By Laurence Reid

WHEN the year, 1925, comes to a close, no filmgoer can say that he has not been royally entertained. It has been a year marked by a sincere effort to record the realities and humanities of life—with producers and directors vieing with one another to present the "greatest picture ever made." Those who have made screen history in the past have been compelled to pay the penalty of producing something extraordinary to cope with the earlier achievement. We have come to expect great things from Griffith, Ingram, Fairbanks, Chaplin, Frank Lloyd, Harold Lloyd, Ernst Lubitsch, Cruze, Olcott and a few others.

It is when the less famous startle and surprise us with a flash of genius that we give consideration to the fact that the screen is not retrograding, but is advancing through inspiration and application to work. That the best pictures are made by a handful of directors cannot be denied. Given *carte blanche* by generous producers to go ahead and achieve something of real consequence they seldom fail. But with all the purse-strings in the world they cannot make good pictures if they are lacking in dramatic technique—if they are out of tune with the elemental processes that make up life and character. They must possess imagination and feeling—and have a sound knowledge of pictorial values.

Picking the Winners

WITH the end of the year upon us it has become a popular pastime with all analysts of amusements and sports to pick the outstanding achievements. Walter Camp, the late football mentor, started something back in 1889 when he selected his first All-American football team. Everyone who sits in judgment on plays and pictures and sports is privileged to tell the palpitating public his line-up for the year. Of course in the majority of his selections he cannot go wrong. It is only in balancing his ledger that he invites criticism in having picked a winner that could easily be eliminated for something equally good.

In selecting the best ten pictures of 1925—and a succeeding list of ten which crowd them for high honors—we are paying homage to directors who have endurable films. After all it is the lingering impression that a picture creates that gives it enduring qualities. If the spectator can remember a film, say, weeks or months after its showing—that film achieves something of greatness. Yet in mentioning the directors we are obeying the well-accepted fact that they make or break the pictures. It sometimes happens that the title writer or editor may spoil the work of the director—but if he knows his work there will be flashes of his genius manifested which will give breadth and substance, vividness and vitality to his creation no matter if lesser departments have faltered.

A New Deal

NO one can dispute the fact that 1925 has brought forth a new deal among directors and players. There have been some startling upsets. A few of the established favorites have held their own, and, in several instances have soared to greater heights than they knew before. There are others however, who have gone into a state of temporary eclipse—whose work has become negligible with the sudden climb into prominence of new stars and directors.

Of course many reasons must be taken into consideration for their decline. Some of them have been badly advised, some have felt themselves so secure at the top that they became careless. They little appreciated the fickle nature of the public—the public that always demands from its favorites an unceasing effort to excel.

In the new deal among the directors we find the names of Murnau, the German, Seastrom and Svend Gade, the Scandinavians, Julian, Browning, Vidor, Robertson, Hoyt, Lubitsch and Henry King. Griffith still continues to scale the heights, though his place isn't as secure as it was a few years ago. Stroheim has finally found himself and can march boldly with the little army of creators. Chaplin's star has not lost any of its lustre. He is always experimenting, and if he falters temporarily the public is always confident that his intelligence will carry him back to high estate. Cruze jogs along steadily, though his material has hindered him the past year.

In the ranks of the players we find a handful who have made tremendous strides toward the top. The biggest success of the year has been furnished by John Gilbert in "The Merry Widow" and "The Big Parade." But long before these pictures brought out his gift of expression he had demonstrated his talent in "The Snob" and "His Hour." Belle Bennett is another who shows a real genius for pantomime in "Stella Dallas." The screen has never shown anything more poignant and real than her remarkable study of the mother in this touching picture.

Decidedly there has been a new deal, but before we continue on this tack let us consider the year's most impressive offerings.

The Line-Up

ASIDE from one or two our selections do not cater to the spectacular. The majority are romances which score for their simplicity and conviction. They all scale the emotional ladder. So we present:

"The Big Parade."
"Stella Dallas."
"The Last Laugh."
"The Merry Widow."
"The Unholy Three."
"The Gold Rush."
"He Who Gets Slapped."
"The Lost World."
"The Freshman."
"Kiss Me Again."

Surely no one can take exception to this line-up. Every form of dramatic art is represented here. Tragedy, pathos, comedy, fantasy, humor, romance, heart appeal, sentiment, satire, suspense, action are here—and all the other ingredients necessary to quicken the pulse and stimulate the imagination.

Our second list includes "Don Q," "Siegé," "The Pony Express," "The Lady," "The Phantom of the Opera," "Her Sister from Paris," "Shore Leave," "The Dark Angel," "Siegfried," and "Beggar on Horseback."

Others which come in for high recommendation are "The Goose Woman," "Sally of the Sawdust," "Isn't Life Wonderful?" "Are Parents People?" "As No Man Has Loved," "Cyrano de Bergerac," "Proud Flesh," "Old Home Week," "I'll Show You the Town," "Oh, Doctor," "Forbidden Paradise," "The King on Main Street," "My Son," "The Goose Hangs High," "Declasse," "Introduce Me," "The Home Maker," "Clothes Make the Pirate," "Sally." "Seven Chances," "Riders of the Purple Sage" and "Smooth as Satin."

Among the Old Favorites

AS for the long-established stars the majority of them have done well enough the past year. Certainly there is no room for argument concerning Douglas Fairbanks. His "Don Q" proved that he is a business man as well as a versatile artist. Film audiences haven't forgotten one of his earlier successes, "The Mark of Zorro." So he projected its sequel in

Zorro's son. A shrewd piece of showmanship, that. Doug has hit the high mark so splendidly in the past that he must pay the penalty of achieving something out of the ordinary.

As for Mary Pickford she has cast spectacular roles from her and returns to the type of picture which established her as America's Sweetheart. "Little Annie Rooney" travels old, familiar ground, yet it has dash and color and personality.

The Talmadge sisters have accomplished results, too. While Norma didn't have anything to boast of in "Graustark, she did manage to score very high with "The Lady." Constance comes back as one of the few real comediennes of the screen with her work in "Her Sister From Paris," a gay and bright little number.

There is one star who has not done so well in 1925. We mention Valentino. Among his releases, "The Sainted Devil," "The Eagle" and "Cobra," the erstwhile most popular favorite has not contributed anything to earn encomiums. These pieces are cut too much from one pattern. He needs real stories—and needs them badly. Tom Meighan is another star who needs suitable material. With the exception of "Old Home Week" he has been burdened with mediocre stories which have lacked any originality of theme or treatment. The same can be said for Gloria Swanson.

In looking toward Jackie Coogan, it cannot be denied that the boy is growing older. They are still placing him in the type of picture which started him on the high road to popularity. As a result his art has lost something of its charm. The ideas have been too repetitious. Still he has those big brown eyes and a winning smile—and these qualities of his personality have kept him in the spotlight of public favor.

Richard Barthelmess has had a good season—what with "Classmates" and "Shore Leave." The latter picture is a choice bit of entertainment in which the star flashes a talent for comedy hitherto uncovered.

Richard Dix's popularity is growing, too. His stories have a certain pace—a swing and dash about them that are in perfect harmony with the vigorous acting of the star.

The Directors

THE old timers among the directors haven't fared very well the past year. James Cruze approached "The Covered Wagon" with "The Pony Express," and he turned out an artistic treat in "Beggar on Horseback," a picture interesting to the eye, but lacking box-office value.

D. W. Griffith has experimented quite a bit. He went over to Germany and made "Isn't Life Wonderful," and followed it up with "Sally of the Sawdust." These entries are not D. W. at his best, but they have their moments of appeal. Griffith never makes a dull picture. He is too much the dramatist, the artist for that.

The biggest advance among the directors is made by Eric von Stroheim, King Vidor and Henry King. The latter gave evidence of losing his grip when he brought out "Romola," but he has returned to his own with "Stella Dallas."

Stroheim gave us "Greed," a grisly study in stark realism—and from many quarters they began to cry "thumbs down." Then he made an about face and prestented us with the gay and charming "Merry Widow." Stroheim is deadly in earnest—which accounts for his honesty. He always tries to saturate his stories with realities. And he succeeds every time.

There is nothing the matter with Lubitsch. He continues to forge ahead easily and surely. Other directors are beginning to look up to him. They are beginning to adopt his methods as football coaches adopt the methods of Knute Rockne of Notre Dame.

King Vidor has finally earned his place in the sun. He gave evidence several years ago that he possessed a flair for getting to the rock-bottom of human emotions. "The Jack-Knife Man" never made any money, but there was real imagination and sympathy behind it. Now he comes into his own with "The Big Parade." And what a triumph he has scored!

Victor Seastrom showed a real flash of genius with "He Who Gets Slapped." There was imagination behind his picture, too. He kept it down to the level of anyone's intelligence. He tried to adopt the same methods with "The Tower of Lies," but he brought forth too many symbols and not enough shadings. It just missed being a great picture.

Tod Browning came out of his eclipse to give us "The Unholy Three," as thrilling a melodrama as we've ever seen. It is a masterpiece of fantastic terror—fresh and convincing, and brilliantly conceived and executed.

There are other directors accomplishing results, too. John Robertson, Malcolm St. Clair, Clarence Brown, Al Santell and Alfred Green—to name a few—have created some worthwhile efforts the past year.

So 1925 draws to a close. It has been a year in which there has been great progress. There is not so much experimenting. Producers and directors have their feet firmly on the ground—and are approaching productions with an eye to life and its realities. We will continue to have our staple pictures—such as the westerns. And the society dramas will be with us.

1926 will see an advance made into the fields of satire and humor. And there will be some big pictures to pass judgment on a year hence. We are already hearing the rumblings of "Ben Hur." And our foreign spies tell us that Rex Ingram has something of consequence in "Mare Nostrum."

Judging the Best

WE probably haven't surprised you with certain selections for the best pictures. We are ever in search of imaginative direction, human feelings and contact with life—whether it is lived in the archaic past or pulsates in this modern age. The public has been crying in the wilderness for the HUMAN picture. It is given them time and again in 1925.

These two groups of ten are roundly balanced—ranging from sentiment to surging melodrama—from gay romance and adventure of Yesterday to gay romance and adventure of Today. Some of them present favorite players—others "discover" players who are climbing rapidly to the high places. And one, "The Lost World," discovers an ancient animal kingdom.

The greatest triumph of the year is King Vidor's picture, "The Big Parade." It is done on a tremendous scale—showing comedy marching with tragedy. It is the romance of the Great War—and shows more drama enacted in celluloid than all the documents written about it combined.

The social life of the soldiers is balanced with terrific warfare. Truly, it has been created as if seen through the eyes of the doughboy. It is human and honest. War isn't glorified, nor is patriotism. The best description would be to call it a terribly frank exposition of the doughboy in France—executed with real imagination and sympathy.

The soldiers are baptized in fire—the motor lorries, hundreds of them, make up the big parade, the big push to the front. It is awe-inspiring and eloquent in every scene.. No greater climax has ever capped a picture than that which closes the first part. It is sweeping, thrilling and poignant. The lovers have become separated. The girl rushes frantically up and down the road searching for the boy. He is on one of the lorries that tear by in endless procession. Then when all seems lost for them, they are reunited for a precious good-bye. Their pent-up emotion gives way to a wonderful expression of love.

John Gilbert and Renee Adoree contribute manificent acting—which is governed by real emotional feeling—especially on the part of the latter. The film marches on relentlessly to war. The second part gives us this war in all of its tragic aspect. Such is "The Big Parade," which brings King Vidor to the top. He has achieved a masterpiece—the outstanding picture of the year.

There is another achievement in celluloid too. This is "Stella Dallas," which brings Henry King back to the directorial form which he flashed in "Tol'able David." It is a story demanding the utmost sympathy. King has seen to that. It comes to us on a tidal wave of maternal passion, bringing tenderness, poignancy and beauty. No one can deny the heartbeat in this picture and the appeal of its great sacrifice. The director and Belle Bennett move you with their touches of feeling and sympathy. The actress turns on the emotional faucets and lives her role to the life. It is an achievement of mute suffering.

Praises must also be sung in favor of Emil Jannings' remarkable study in "The Last Laugh." This picture has never broken any box-office records, but as an artistic achievement it is perhaps the screen's outstanding work. It is the tragedy of

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EUROPE
ON THE EVE OF 1926

By L. C. Moen

THE year now drawing to a close will go down in film history as the year in which the foreign market ceased to be a Sinecure and became a Problem. If any American distributor now regards the European market as so much velvet, he is in a class with the man who shaves with a straight razor, wears suspenders and uses a mustache cup.

For 1925 has been a year of upsets, surprises and occasional embarrassment to American film interests in their European affairs. American pictures have been violently attacked in certain quarters, some disgruntled and some sincere. A few companies have suffered losses through this; others have materially strengthened their position through alliances and expansion.

What, then, will 1926 bring forth? Forecasting is as dangerous as it is fascinating, but the movements of the past year have been so significant and unparalleled that from them we can at least discern a few major trends.

OUTSTANDING developments of 1925 might be summed up about as follows: (1) Attacks on American films and American domination of the world market. (2) Alliances and mergers between American and European companies, putting certain firms in an almost impregnable position. (3) Expansion of the European exchange systems of certain American companies. (4) Proposals on the part of several countries for the application of Contingent and Quota systems to restrict American importation into those countries.

Obviously, points 1 and 4 are sharply at variance with 2 and 3—and in that numerical formula is expressed the whole basis of contention and the most serious menace to peaceful relations in the future. However optimistic we may be as to the outcome, it is obvious that the lines are forming for a sharp conflict. It may or may not materialize, but when the smoke of the preliminary skirmishes dies away it will not be surprising to find the film map radically altered in many spots.

Attacks on American film domination are not new—we have had them, here and there, for years—but it is only during the past year that the problem has become acute and specific. In England, France and Austria, especially, the comments have been bitter and frequently vituperative. The principal claims advanced have been these:

That the moral and cultural tone of the American films is low, and consequently harmful to English (or French, or Austrian) ideals; and

That money is being taken from those countries by the American companies; and

That studio workmen and film employes in those countries are being forced out of employment; and, lastly

That those nations are being forced off the screens of the world through American competition, with attendant loss to their prestige and, more particularly, their commerce and political position.

IF this were merely a commercial war, financial only in its nature, there would be little doubt as to the outcome. But the ramifications of the matter run much deeper than that. It is precisely as serious as though American companies were gaining control of most of the newspapers in foreign countries, or the broadcasting stations. The reels of perforated celluloid are not merely items of barter and trade—they are moulders of public opinion and national character—and it is not surprising if the European powers feel trepidant over the spectacle of American films playing on the screens throughout their countries and (not the least important) their colonies.

And so the war has gone merrily on, with denunciations by educators, by the clergy, by Government officials, by foreign producers and by the press.

But, in the face of this, another important development has gone merrily on—the consolidation of interests by certain important European and American firms. This was started off for the year by Metro-Goldwyn, which allied itself with the firm of Gaumont in France under terms not made public, resulting in the formation of Gaumont-Metro-Goldwyn. Then United Artists bought into Ifa in Germany; Fox allied itself with Defa; Universal acquired a heavy interest in Bruckman, an old and important German distributing firm; following which came the biggest deal of all—the Universal-Ufa alliance, which is apparently about to be consummated as this is being written.

These moves, predicted by the writer in an earlier series of articles, are the most vital (and the most encouraging) in the entire situation. Any deals which tend to produce a community of interests between America and the leading European nations will help to ease the situation and lead to an ultimate solution along peaceful and co-operative lines.

Another important move of the past year, less peaceful in its implications, has been the expansion of American exchange systems in Europe. This has gone on heavily during the year, and will no doubt result in a considerable financial gain for the companies involved through eliminating middlemen's profits. The cost of distribution in Europe, however, has always been relatively low.

THE fourth development of the year, that of proposed Contingent and Quota systems, as well as increased tariffs, has been rather vague in tone, but serious enough in its potentialities.

Anything which tends to hamper the free interchange of films is likely to work more harm than good, and delay by just that much the eventual internationalization of the screen and the working out of a stable basis for the industry.

England has been the most vociferous of any nation in this respect, and it appears at the moment that, the film industry having failed to agree upon a suitable plan, the Government may impose one. This is just as seriously doubted in other quarters, however.

Austria has been the centre of a great deal of similar agitation. Austrian production, once fairly thriving, has practically languished and there has been some little disturbance, with talk of a Contingent, 200 films to be admitted, plus 10 for each Austrian film produced.

Italy has been reported about to put a Quota system into effect several times, to force Italian exhibitors to show Italian films, but this seems in a rather nebulous stage.

Hungary has outlined a thirty-to-one Contingent basis, with a tax to subsidize one Hungarian production from the proceeds of each thirty importations, but there has been no indication that this has gone into effect.

France has had a great deal of talk about a Contingent and about restricting the operations of American companies, but it has not yet taken very definite form. An increased tariff would be rather more likely than a restrictive Contingent basis.

Germany, of course, already has a Kontingent, and observers incline to the belief that this will remain for the present.

The vital point of all this is that international relations are in a transitional stage—that while little has been done in the way of definite action, much may be done if matters are badly handled. Everything depends, in other words, upon the actions of American film interests during 1926.

FOR that reason, 1926 is likely to be the most important year since American companies first began exporting films to Europe. If American companies conduct their European affairs with understanding and with a desire for mutual co-operation and good will, an enduring basis for peace and friendship may be built up. If not, it is likely to settle down to a bloody struggle, with American money on the one side and European political and governmental pressure on the other. The most encouraging sign in the whole situation is the fact that American companies are at last awake to the fact that there *is* an international problem. Lack of understanding and selfish blindness on both sides have started the trouble—and friendship and co-operation can end it even more speedily.

Reciprocity, as we have said before, is the peaceful solution of the whole affair, and it is encouraging to note that during a year unprecedented in its recriminations and abuse important steps have been taken, through alliances and affiliations, toward that end.

Leaving aside all temporary considerations of tariff walls and quota barriers, the factors which will ultimately decide the situation are these: 1. Theatres; 2. Stars; 3. Money; 4. Pictures.

The biggest factor of all, in Europe as in America, is and will be theatre seats. European theatres are chaining up, as here, and eventually it will be a matter of trading play-dates in Europe for play-dates in America. That is no idle speculation; it is an inevitability. American firms are building in key cities in Europe, in a few spots, but that is too slow a method to meet present needs. The acquisition of circuits, or an interest in them, is the next step, and wise European companies will trade the play-dates of such circuits for play-dates here, just as Ufa is doing.

The next most important, it seems to us, is the matter of stars. The European public is a keener judge of story values than the American, but there is every indication that they do like certain stars, and here, of course, American companies have an indisputable leadership.

If for no other reason than that we produce some eight hundred features each year, we have more real stars than all the European nations combined. For that matter, producing conditions in Europe are not friendly to the development of stars. And so long as the public goes to see stars, theatre managers must have pictures with those personalities.

With enough money, of course, European producers could attract certain of these stars, and that is why we list the item of money next. It is more likely, however, that these companies will obtain the services of these stars through affiliations and alliances with American companies.

LAST of all, we mention pictures. Our volume of product, and its average quality, is a tremendous asset. At the same time, however, it is a handicap in a sense. Austria, for instance, needs 420 films a year, according to our Commercial Attache in Vienna. We produce about eight hundred. That means that the Austrian buyer will have twice as much product offered to him as he needs—the old evil of over-production and price cutting.

In the long run, however, the winning factor will be the picture produced on a scale which the public likes and having stars which the public will pay to see. That picture is the one which the exhibitor will show—and the larger the theatre the more it will need such pictures.

It is a hopeful sign, too, that American pictures have not been without their defenders in Europe. The calamity howlers have been more noisey than the friendly factions but the latter have been there, none the less, and are strong enough to provide the nucleus of a friendly agreement and basis.

The American film industry stands on the threshold of its most momentous year, at home and abroad. With tolerance and understanding, with friendliness and co-operation, it should be possible at this time next year to write the epitaph of international dissention and discord—a consummation, at least, devoutly to be wished.

PICTURES

By Laurence Reid

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old age—of a man who resigns himself to the toll of the years —who is compelled to give way to youth. Here is real life, real characterization. It is so poignant, so filled with heart beats you forget your environment. You actually *live* the old man. It is seldom that such an impression stamps itself upon you. When it does you pause and pay tribute to the art of acting in its highest development. The picture also introduces the new German director, F. W. Murnau. His work is as finished as Jannings'.

Comedians Set the Pace

WE could continue passing on the merits of these pictures but we must consider what the year has done by its comedians. We all know of Harold Lloyd's triumph with "The Freshman," a film breaking box-office records everywhere. He still has a very secure place at the top because of his unceasing effort to give us comedy at its best. On the other hand Buster Keaton hasn't maintained his high average. True enough he delivered with " Seven Chances," but his " Go West," while a well-conceived satire on western melodramas, fails to release the laughs anticipated.

Chaplin was expected to scale the heights again with " The Gold Rush." In the main it lacks imagination, though it is destined to be popular. The trouble here is we expected greater things from the man who gave us "A Woman of Paris." The other funmakers, Raymond Griffith, Harry Langdon and Douglas MacLean have advanced into the charmed circle. Their pictures have served to amuse us—and their work has taken on a polish that comes with success.

It's a trifle too early to pass judgment on Leon Errol, but in " Sally " and " Clothes Make the Pirate " he flashes the same keen sense of burlesque which has made him a favorite on the stage. There is W. C. Fields, too. He is destined to become popular if his rich comedy sketch in "Sally of the Sawdust" is any criterion.

The Best Performance

IN summarizing the ten best performances we give the honors to Emil Jannings in " The Last Laugh," Belle Bennett in "Stella Dallas," John Gilbert in "The Merry Widow," Lon Chaney in " The Unholy Three," Renee Adoree in " The Big Parade," Lon Chaney in " He Who Gets Slapped," John Gilbert in " The Big Parade," Louise Dresser in " The Goose Woman," Norma Talmadge in " The Lady," and Mary Alden in " Siege."

There have been other performances by the newcomers among the stars which must be reckoned with. Ronald Colman is gaining steadily in histrionic stature. He and Vilma Banky, the Hungarian actress, certainly bring feeling to "The Dark Angel." We must keep our eyes upon Reginald Denny. This popular player seems destined to fill the shoes of the lamented Wallace Reid. For one thing he is getting a good brand of stories.

Adolphe Menjou has continued to demonstrate his talent for playing sophisticated men of the world. The master of the lifted eyebrow was the first to temper the character of the villain. He humanized him and made him something else than a vicious rake. In "Forbidden Paradise" and "The King on Main

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YEAR'S BEST
AS SEEN BY NEWSPAPER CRITICS

The Verdict

FIFTY-FIVE of the leading photoplay critics and editors on important newspapers throughout the country have, at the request of *Motion Picture News*, balloted on the points enumerated below. The winners are as follows:

Best Picture of 1925
"The Merry Widow"
Best Individual Performance by an Actor
Lon Chaney
Best Individual Performance by an Actress
Louise Dresser
Outstanding Director of the Year
Erich von Stroheim

IN presenting the verdict of a representative group of photoplay critics on the four distinctive achievements of the year, MOTION PICTURE NEWS is once more establishing an innovation in trade paper journalism. Lists of the Ten Best Pictures are widely used, and it was felt that the time had come for a departure from the usual practice.

In asking the newspaper experts to single out one picture, one actress, one actor and one director, no rules were laid down, nor was there any attempt to impose an arbitrary definition of the word "best."

The ballots are given in detail below. It will be noted that in some cases, the total number of votes cast is less than the total number of critics. This is because some of the critics failed to indicate a definite choice. In other cases, the number of votes is greater than the number of critics. This is due to the fact that, in the opinion of some critics, there was really no choice between certain individual performances, directors or pictures. In every instance, where a critic placed two or more on an equality, equal credit was given to all.

Ballot on the Best Picture

FOLLOWING is the vote on the Best Picture of the Year, the total number of pictures named being sixteen as follows:

The Merry Widow	11
The Big Parade	9
The Last Laugh	7
Beggar on Horseback	3
The Dark Angel	3
Peter Pan	2
The Gold Rush	2
The Freshman	1
Isn't Life Wonderful?	1
Phantom of the Opera	1
The Iron Horse	1
Stella Dallas	1
The Lost World	1
Greed	1
The Pony Express	1
The Vanishing American	1

The above sixteen pictures may then be considered as the Composite Best of the newspapers critics who participated in the poll.

Best Performance by Actor

IN this classification, the balloting resulted as follows, seventeen actors receiving votes:

Lon Chaney	15
Emil Jannings	13
John Gilbert	5
Douglas Fairbanks	4
Roy D'Arcy	4
Charles Chaplin	3
Ronald Colman	3
Richard Barthelmess	3
Adolphe Menjou	2
Percy Marmont	2
Harold Lloyd	1
Gibson Gowland	1
W. C. Fields	1
Richard Dix	1
Thomas Meighan	1
Wallace Beery	1
Harold Lloyd	1

Lon Chaney the winner in this group, was chosen for his work in "The Phantom of the Opera," "He Who Gets Slapped," "The Unholy Three" and "The Tower of Lies." Emil Jannings, a close second, received wide praise from the critics for his work in "The Last Laugh."

Best Performance by Actress

THE winner in this group is Louise Dresser, for her work in "The Goose Woman." The voting resulted as follows:

Louise Dresser	11
Belle Bennett	8
Colleen Moore	5
Norma Talmadge	4
Norma Shearer	4
Gloria Swanson	3
Vilma Banky	3
Betty Bronson	3
Mae Murray	2
Zasu Pitts	2
Carol Dempster	2
Lillian Gish	1
Corinne Griffith	1
Renee Adoree	1
Bessie Love	1
Pola Negri	1
Constance Talmadge	1
Claire McDowell	1
Pauline Frederick	1
Lucille La Verne	1

In this group the second place winner, Belle Bennett, received much favorable attention from the critics for her performance in "Stella Dallas."

Outstanding Director

ERICH VON STROHEIM, for his direction of "Greed" and "The Merry Widow," was an easy winner in the newspaper poll. The results follow:

Erich von Stroheim	19
King Vidor	6
Ernst Lubitsch	5
James Cruze	3
John Ford	3
Cecil De Mille	2
Henry King	2
Malcolm St. Clair	2
D. W. Griffith	1
Herbert Brenon	1
Monta Bell	1
Rupert Julian	1
F. W. Murnau	1
Tod Browning	1
George B. Seitz	1

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Newspaper Critics Pick Year's Best



Lon Chaney, Winner of the Critics' Ballot for the Best Performance by an Actor in 1925. Their Verdict Was Based on His Work in "The Unholy Three," "The Tower of Lies" and "He Who Gets Slapped" (Metro-Goldwyn), and "The Phantom of the Opera" (Universal).



Louise Dresser, Selected by Vote of the Newspaper Critics for the Best Individual Performance by an Actress During the Year, for Her Work in "The Goose Woman" (Universal)



Erich von Stroheim Led in the Newspaper Poll for His Production of "The Merry Widow" and "Greed" (Metro-Goldwyn)

HERE are the photoplay editors and critics who acted as the Jury of Award on the Best Picture of 1925; the Best Individual Performances; and the Outstanding Director:

Mae Tinee, Chicago Tribune; Harold Heffernan, Detroit News; Frances V. Feldkamp, St. Louis Globe-Democrat; Clarence E. Grundish, Pittsburgh Gazette-Times; Chester B. Bahn, Syracuse Herald; Elizabeth Kern, Omaha World-Herald; George Witting, San Antonio Express; E. J. Barnette, Houston Chronicle; R. Addison Adams, Indianapolis Star; Irene Thirer, New York Daily News; Wilella L. Waldorf, New York Evening Post; Dennis R. Smith, Canton (Ohio) Daily News; W. Ward Marsh, Cleveland Plain Dealer; Eleanore Speer, St. Louis Times; Martin B. Dickstein, Brooklyn Daily Eagle; Ralph DeB. Flint, Christian Science Monitor, Boston; Frank L. Nelson, Philadelphia Public Ledger, Mira Dana, New Bedford Standard; Arch W. Jarrell, Wichita Beacon; H. E. Cherrington, Columbus Dispatch; C. G. Stith, New Orleans Item; George S. Earle, Buffalo Express; Donald Mulhern, Newark Star-Eagle; Anna Marie Tennant, Springfield (Ohio) Daily News; Leah DuRand, Des Moines Register; Carl B. Adams, Cincinnati Enquirer; P. A. Mansfield, Pittsburgh Press; Prunella Hall, Boston Post; Harry L. Knapp, Philadelphia Inquirer; W. H. Landvoight, Washington Star; Eileen Creelman, New York American; Mitchell Woodbury, Toledo Times; Walter Whitworth, Indianapolis News; George C. Warren, San Francisco Chronicle; W. H. Adler, Memphis Commercial Appeal; Guy Price, Los Angeles Evening Herald; Jane Warren, Louisville Courier-Journal; J. M. Shellman, Baltimore Sun; K. T. Knobloch, New Orleans Times Picayune; Harry O'Rourke, Cleveland News; Helen Ryan Spear, Milwaukee Sentinel; Louise Mace, Springfield (Mass.) Republican; Peterson Marzoni, Birmingham News; Arthur Sheekman, St. Paul Daily News; Catherine S. Prosser, Kansas City Star; Prudence Nichols, Des Moines Capital; James S. Metcalfe, Wall Street Journal; A. C. Ragsdale, Chattanooga Times; E. Williams, Providence Tribune; Rose Pelswick, New York Evening Journal; Kelcey Allen, Women's Wear and Daily News Record, New York; Monroe Lathrop, Los Angeles Express; L. L. Clemans, Tacoma Ledger; Fred Guyom, Eugene (Ore.) Register and Frank Vreeland, New York Telegram.

PICTURES

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Street" Menjou plays with a surety and polish which is a delight to witness.

The Younger Actresses

THE new feminine stars of the celluloid world are also making rapid strides toward the top rung of the histrionic ladder. It's our opinion that Norma Shearer has outdistanced her rivals in flashing a screen personality and talent. No one can rob her of the high mark she earned in "He Who Gets Slapped," and "A Slave of Fashion." The latter picture was of an inferior stamp, yet this gifted actress made it completely interesting.

Eleanor Boardman has revealed a fine sense of comedy values in "Proud Flesh," and her sponsors, once they appreciate her gift for extracting humor, will place her in roles which should bring her along rapidly.

Pola Negri hasn't accomplished much the past year. The trouble of finding suitable roles for her has dimmed the art which shone so radiantly in "Passion." She very nearly approached her former work with her portrayal of the queen in "Forbidden Paradise." Then there's Betty Bronson. She had a terrific burden to overcome in living down the publicity accompanying "Peter Pan," but she has come through with flying colors. Her acting in "Aren't Parents People?" showed real feeling and a depth of understanding.

Fox May Build Palace in St. Louis

$5,000,000 Project is Said to be Contemplated; Many Changes Reported in Circuits Throughout Country

WILLIAM FOX may build a $5,000,000 motion picture palace, hotel and office building structure at Grand and Washington boulevards, St. Louis, Mo. It is certain that Fox will build in St. Louis, but the exact site for his new first run house has not been officially announced.

Speculation on the possibilities of the Grand and Washington site has followed the purchase of Hulmboldt building, Midway theatre and Applied Arts building at that point by A. M. Frumberg, an attorney, for unrevealed clients. Frumberg, aside from confirming the purchase, has declined to reveal at this time the parties he represents.

The property included takes in the Grand avenue frontage from the alley just north of Olive street to Washington boulevard, or a total of 244 feet by 260 feet on Washington boulevard.

The location is ideal for a motion picture or other theatre. Several years ago it was considered by Lewis Selznick as a site for a combination theatre, office and apartment building. Plans then included a 3,600 seat motion picture house and office building on Grand boulevard and a 2,400 seat vaudeville theatre and apartment structure on Washington boulevard.

Frumberg is said to have conferred with Fox recently. The deal is said to have involved almost $1,000,000.

It is reported that Universal has closed for a site for a new motion picture theatre in Main street, Buffalo. The house will be the Buffalo link in the chain of 1,000 contemplated by the company throughout the world.

Jacob Lourie and associates have taken over the Norfolk Theatre in the Norfolk Downs section of Quincy, Mass. This house was formerly owned by E. H. Forkey. Mr. Forkey has gone to Fitchburg, Mass., where he has acquired the Strand Theatre.

The New England Operating Co., which is one of the Lourie interests, has also bought the new theatre at Norfolk Downs, the Regent Theatre, which has just been completed and opened on Monday.

The Strand Theatre, Somerville, Mass., formerly operated by Jack McGahan, has been taken over by the Paramount interests, making two houses in Somerville which they have recently acquired. The house which they formerly conducted, the Union Square Theatre, which is one of the older buildings, has been closed and the shows combined at the Strand.

A letter has been sent out to the minority stockholders of the Century Theatre Company, operating the Century and Parkway Theatres, Baltimore, Md., in which it is stated that it is believed a plan for the sale of the assets of the Century Theatre Company can be planned and accomplished along lines which will be to the best interests of the stockholders.

This letter, Dr. J. H. Whitehurst, president of the Combined Whitehurst Theatrical Interests, operating the Century and Parkway as well as the Garden and New Theatres, was made public recently.

The control of the common stock is now in the hands of the Whitehurst interests. All four theatres will be included in the deal, if it takes place, it is reported.

Announcements have been printed in various trade journals that William Fox Film Corporation has purchased the four Baltimore playhouses. Dr. Whitehurst declined to make any statement as to whether this was so.

Announcement was made on December 11th in Pittsburgh that the site of the Hotel Anderson, Sixth street and Penn avenue, will be used for the erection of a new Loew motion picture and vaudeville theatre. The announcement came through J. N. Anderson, Jr., manager of the Anderson estate. He explained that the property had not been sold but that negotiations were about to be consummated which would be on the basis of a long term lease to the Loew interests.

Mr. Anderson explained that the theatre will have its main entrance on Sixth street, on which side it will have a frontage of 66 feet. The structure will extend along Penn avenue to Barker Way. It is proposed to erect a theatre that will seat between 3,000 and 3,500 persons.

Spring Reports Bright Prospects

SAM SPRING, chairman of the Sales Cabinet of First National Pictures is back in New York with Ned Depinet who accompanied him on a visit to sixteen exchanges of the company. Spring is most optimistic over conditions. Regarding the trip he said:

"After having visited sixteen of our exchanges in as many days, I have come back to New York with a distinct impression of the general business prosperity throughout the heart of America and consequent good times in the show business.

"One of the hopeful things I found was the greater inclination on the part of all the companies to cooperate in order to establish stable conditions in the distribution of film. The distribution of motion pictures has come to be genuinely an industry today and no longer a game."

Robert Lieber Returns From Europe

AFTER three months spent on the Continent and in England, Robert Lieber returned to New York during the week, improved in health and ready to resume his full duties as president of First National and chief executive of the Circle Theatre in Indianapolis.

Lieber was met at quarantine by a party of First National executives including Richard A. Rowland, general manager; Sam Spring, secretary-treasurer; A. H. Blank of Omaha, Al and Ray Rockett and Earl Hudson. Regarding his trip, Mr. Lieber said:

"Although I went abroad primarily to rest, I had an opportunity to observe picture conditions in Germany, France, Italy, England and a few of the less important European countries. Everywhere I went I found an increasing demand for the product of American studios. It seemed to me that the favorable attitude toward the better class of American pictures has spread considerably since my last visit to Europe."

Three New Picture Houses for Capetown

The African Theatres, Limited, have announced their intention of building three large cinema theatres in Capetown, each capable of seating 2,500 people and embodying all the latest and best features of up-to-date English and American theatres, states a recent report to the Department of Commerce from P. J. Stevenson, American Trade Commissioner in Johannesburg, South Africa.

The management of the African Theatres, Ltd., stated that although the present "movie" going public of Capetown is not sufficiently large to justify this program of construction, they are looking to the future in which they have every confidence.

New Half Million Dollar Shanghai Theatre

The "Odeon," a new half million dollar theatre, located on the North Szechuen Road Extension, Shanghai, states B. Lucile Graham, clerk to the American Trade Commissioner in Shanghai, in a recent report to the Department of Commerce, has recently been opened to the public. It has taken approximately fourteen months to build this theatre and now that it is finished makes an imposing addition to Shanghai's amusement places. It will be used primarily for motion pictures, but is so constructed and fitted up that it may be utilized for stage performances also.

Warner's National Campaign in Full Swing

IN denying the report that Myer Lesser is no longer connected with the Warner organization, Watt Parker of that company declared that:

"There is no change, nor is any contemplated, in the status of Mr. Lesser. His job today is identically what is was months ago.

"The Warner national campaign of advertising still is in full force. The campaign is being conducted by the Blaine-Thompson Agency of Cincinnati, under the personal supervision of Mr. Lesser.

"Mr. Lesser has never given his full time to Warner Bros.' business. His present absence from New York is but another of his visits to Cincinnati in the interest of his agency business. His New York address is still in care of Warner Bros."

Federal Censorship Bill Introduced Would Censor All Motion Pictures

CREATION of a Federal Motion Picture Commission, to have five members receiving $9,000 a year, with the salary of the chairman fixed at $10,000, for the purpose of censoring every motion picture entering into interstate and foreign commerce, has been introduced in the House of Representatives by Congressman Swope of Pennsylvania.

Only strictly scientific pictures, intended for use only by the learned profession and not for exhibition in a private or public place of amusement, would be exempt from censorship.

A fee of $2 per 1,000 feet or fraction thereof of the censored film, and 50 cents for each copy licensed, would be charged, and the commission would be given authority after a period of six months to revise and fix the fees at such sums as will produce no larger income than is necessary to support the work of the commission, including salaries and all other expenses.

Violation of any of the provisions requiring the submission of films for censorship and prohibiting their display in the District of Columbia or any Territory unless licensed would be punishable by a fine of not more than $1,000, or imprisonment for not more than one year, or both, and confiscation of the offending films.

The principal office of the commission would be in Washington, but it could maintain branches wherever it deemed necessary. All films must be submitted for inspection before at least one commissioner or deputy commissioner; upon the refusal of such commissioner or deputy commissioner to issue a license, the applicant may have the right to review by a full commission, and if license is then refused, an appeal may be taken to the District of Columbia Court of Appeals.

One hundred thousand dollars is provided for carrying the act into effect.

F. B. O. Moves to New Quarters

Larger Space Taken in Embassy Building Because of It's Increased Business

BECAUSE of the increased business and the consequent increased personnel, F. B. O. has found it necessary to move the company's Home Office headquarters in New York City into larger quarters. The old offices at 723 Seventh Avenue will be deserted over this week-end and much more spacious quarters will be taken up on the entire sixteenth floor of the New Embassy Building at 1560 Broadway.

Instead of housing the departments on various floors as has been done in their present quarters, necessitating delays and time lost moving from one floor to another, the entire personnel will, in their new home, be housed on one floor, an area which approximates twenty thousand square feet. The brilliant light on three sides of the building gives each department sufficient illumination so that all departments will be able to work by natural light.

The lighting, ventilation, fixtures and general arrangements are the last word in architectural effects, and were designed for the efficiency to operation and functioning of the various departments.

All executive offices will be tastefully furnished and illuminated. A beautifully appointed waiting room for visitors has been furnished with antique pieces and rugs. The projection room, seating forty persons, wil be perfectly ventilated, due to the installation of special force draughts which will change the air currents constantly.

The executives and sales division will occupy the Broadway side of the building. The advertising and art departments wil occupy the north side of the building, which will give artists a battery of north window lights. A rest and recreation room has been provided.

F. B. O. will retain shipping space at 723 Seventh Avenue, and its New York exchange will remain at that address.



Colvin W. Brown, Vice-President in charge of Distribution for F. B. O.

German Trade Journal To Issue De-luxe Number

The Lichtbildbuekne, German film journal, will issue a de-luxe number about the middle of December. Wolff M. Henius, New York correspondent, has invited leading figures in the industry in this country to submit articles on the subject, Germany-America.

Maryville, Mo. House Is Total Fire Loss

The Empire Theatre, the largest house in Maryville, Mo., was totally destroyed by fire this week, according to word reaching Kansas City. The house, which is said to be valued at $30,000, was owned by Kuch Brothers.

Navy Largest Distributor Of Pictures

The Navy's motion picture service during the past year has developed into what is said to be the largest organization in the world distributing motion pictures, the Secretary of the Navy is advised in the annual report just submitted by the chief of the Bureau of Navigation.

Naval activities, at sea and ashore, in all parts of the world, depend largely upon Navy film service for the recreation, entertainment and amusement of their enlisted personnel, it is declared, and every ship in the Navy equipped with a motion picture machine uses Navy pictures.

The bureau purchases through its 27 contracts with the leading producers of the best reviewed feature pictures released each month. Films are received from the producers in duplicate in a pre release status and are exhibited on board ships at the same time as shown at the leading motion picture theatres throughout the country.

The bureau has recently put into effect a policy whereby all feature motion pictures purchased are screened and censored by a commissioned officer representing the Training Division and all undesirable features are eliminated before a picture is released to the naval service.

The Navy is resorting to visual education and has produced two educational films during the past year and has a third in production.

Bandits Get $5,000 in N. Y. Hold-Up

Bandits staged a daring and successful holdup at the Cosmo Theatre, 116th Street and Broadway, New York City, on Sunday night, December 13th, and made their getaway with an amount of cash reported to be over $5,000. The "stick-up" occurred just a few minutes before eleven o'clock and practically every seat in the house was filled. Seven of the bandits entered the theatre, five going upstairs to the office and two remaining on the main floor. Entering the theatre office, one of the robbers pressed a gun against the stomach of Al Harsten, one of the executives, and forced him to open the safe. Receipts of several other theatres belonging to the Harlem Theatre Circuit were in the safe at the time.

On the same night, at the Congress Theatre, 149th Street and Southern Boulevard, New York City, yeggmen blew the safe and made a haul of $500.

Jack Pickford Signs With Schenck

JACK PICKFORD has been signed to a long term contract by Joseph M. Schenck and will be seen in a number for forthcoming productions. The first of these starring vehicles has not yet been announced, though it is understood it has already been selected.

Pickford recorded past successes in such pictures as "Tom Sawyer," "Huckelberry Finn," "Great Expectations," "In Wrong," "Garrison's Finish" and "The Hill Billy." The coming productions, it is said, will be much along the same general type.

Latta Uses "Truth in Advertising"

Shenandoah, Iowa, Exhibitor Leaps Into National Prominence When He Advises Patrons to Stay Away from Weak Picture

TWO weeks ago, C. J. Latta of the Empress Theatre, Shenandoah, Iowa, was just one of the many hard working, intelligent exhibitors throughout the country, buying the best pictures he could and making of his theatre a solid, substantial factor in the community.

Then, on December 7th, he ran a newspaper ad notifying his patrons that a certain picture, which had opened the evening before, was not up to his expectations, and advising them to remain at home unless they would be satisfied with good short subjects—little thinking that there was anything other than good policy in the action.

And, by December 10th, C. J. Latta was a national, front page celebrity, his name on every tongue as the exhibitor who had dared put "Truth in Advertising" into effect in the motion picture business.

Perhaps he is not the first to do so—it is to be hoped that he is not—but his action has leaped into nation-wide prominence and may do a great deal of good. In a letter to MOTION PICTURE NEWS Mr. Latta sets forth his reasons in full, with the suggestion that a story might be prepared, but we prefer to give it in his own words, just as he wrote it. He says:

"I am enclosing newspaper clippings and complete story of advertising campaign which has caused so much comment and publicity throughout the entire country.

"This article along with clippings should give you sufficient material for a story, and I am pleased to pass it along to you to be used in whatever form you may select. The thought to be gained from this story is not one critizizing a certain production, but, on the other hand, that honest advertising pays at all times.

"You will note in clipping number one, which is a reproduction of the ad inserted in local paper, that I have blotted out all evidence of production referred to. Under ordinary circumstances I would not hesitate to pan a picture through the trade journals, but because of all this national pubicity I do not wish to cause a producing company any unnecessary grief. I think the picture very weak, but, on the other hand, some may feel that it is O. K.

"Good clean honest advertising, backed with the goods, prompted me to denounce the film.

"Not having seen the production, but basing my judgment of same on the facts that it had a splendid cast, a good director backed by a capable producing company and a story which was listed as one of the best sellers of 1925, I felt I had a splendid offering and launched my advertising campaign. After the first day's showing I was convinced the picture was very weak and that I had over-advertised.

"This should have been a splendid production, but turned out to be a story which did not lend itself well to picturization.

"Without any malice at heart toward the producing company, but with a firm determination to follow my plans of honest advertising, I issued through local paper and a bulletin in front of my theatre an apology to those who had seen the picture and a fair warning to those who were contemplating seeing same.

"Through no thought of obtaining this publicity did I take the action I did, but, on the other hand, with an honest, sincere feeling at heart to be fair and square with my patrons. No man can hope to succeed or last very long in the business world practicing unfair methods of obtaining business. You can fool some of the people some of the time but you can't fool all the people all of the time. I want the good will of all the people all of the time.

"I have been working hard to convince my patrons that I am a square shooter and that when I say a thing they can bank on it. Rather than destroy confidence I would far rather lose a few dollars on a picture for in the end it will all come back, and more too.

"Patronage was cut considerably after issuing warning but the few dollars lost has been more than offset by the confidence gained. Many have complimented me on my fairness and say I am a good sport. With a change of program the following day business was above average in the face of considerable opposition.

"As stated before I had no thought of launching a campaign against the producers of the picture which I was showing. I did not advertise in this manner to arouse curiosity, with but one thought in mind, to instill in the minds of my patrons confidence."

The advertisement which created such remarkable interest was as follows, all identifying references to the production being eliminated here as suggested by Mr. Latta. Under the heading, "An Apology and A Fair Warning," the ad read:

"How many of you ever tried entertaining your friends seven days out of each week? Possibly not many have tried this but I am sure you can appreciate what a task the theatre man has in endeavoring to entertain and please—365 days out of each year.

"We endeavor to please at all times and are perfectly willing to admit our mistakes. It is impossible to see in advance every program we present so we must base our judgment of a production on the story, the author of the story, the producer, the director and the cast. All of these were taken into consideration when we booked "————" for our showing yesterday and today but much to our disappointment we feel it is one of the weakest pictures we have ever shown in Shenandoah. The balance of our program was up to standard but we are not happy unless we have a 100% program.

"————" was taken from ———— stirring novel—one of the best sellers of the year. It is an ———— production produced by ———— with ———— and ———— in the cast.

"We thought this should make a splendid picture and from the splendid patronage we had yesterday it is evidenced that you felt the same way. But it is just one of those cases that happens once in a while where a good story fails to make good screen material.

"Therefore, if we disappointed you who came yesterday we hope you will not criticize us too severely for we assure you we meant well.

"We can only hope to succeed through good clean, honest advertising backed with the GOODS. This is once we failed. We apologize and beg your pardon.

"We have no other program to substitute tonight, therefore, rather than have a dark house we must finish the engagement, but to those who have not seen '————' we warn you that in our opinion it is a very weak attraction. The Fox News, Aesops Fables, and Comedy are unusually good so govern yourselves accordingly. Most sincerely yours, C. J. Latta."

Seastrom To Direct Miss Gish In "Scarlet Letter"

VICTOR SEASTROM will direct Lillian Gish in "The Scarlet Letter," adapted from the story by Nathaniel Hawthorne, it was announced by Irving G. Thalberg, associate studio executive of Metro-Goldwyn-Mayer, producers of the picture.

Seastrom has made several outstanding successes since his association with this company, among them "He Who Gets Slapped." Miss Gish is now completing work on "La Boheme" at the Culver City studios.

National M. P. League Ball December 29th

The Novelty Movie Ball under the auspices of the National Motion Picture League, will be held at the Hotel Plaza, New York, on the evening of December 29th. The committee in charge of the event have arranged an elaborate program of entertainment and a growing list of features, of particular interest to people in the industry and screen fans, at present includes, a demonstration of the Phonofilms, slow motion pictures of Jim Barnes followed by a putting contest by the British Open Gold Champion in person, and the appearance of noted motion picture and stage stars, among whom will be Jackie Coogan, Mary Boland and others.

Frank Hitchcock, former Postmaster General, is chairman of the committee in charge of the Novelty Movie Ball. Weekly bulletins containing information regarding the entertainment numbers are being issued.

H. Charles Fourton Passes Away in South

H. Charles Fourton, for the past twenty-five years connected in a managerial capacity with Jake Wells in Atlanta, passed away last week following an illness which covered a period of many weeks. He saw service in nearly every important theatrical city in the south.

Deceased is survived by two sons, Frank Fourton of New York City, Dr. Carl Fourton of Kerrville, Texas, and a sister, Mrs. Thomas Stark of Thibodeaux, La.

Ten Companies to Tour in "Big Parade" for Metro-Goldwyn-Mayer

METRO-GOLDWYN-MAYER have organized ten separate touring units to present "The Big Parade," now in its second month at the Astor Theatre in New York City. These units will tour the Metropolitan cities throughout the United States and Canada.

"The Big Parade" is scheduled to open first in Philadelphia at the Aldine on Thursday, Dec. 24. The second company will start the Chicago engagement at the Garrick, Sunday, Dec. 27. The Southern company opens at the Playhouse, Wilmington, Del., Thursday, Dec. 31. The Detroit engagement will start Sunday Jan. 3, at the Shubert-Detroit. Another company will be sent through the Middle West starting about the middle of January.

The opening in Washington, D. C., is scheduled for Monday, Jan. 18, at Poli's. Another touring unit will be sent to San Francisco to open at the Curran, Monday, Jan. 25. The sixth company will be sent to Boston for an engagement at the Majestic starting Monday, Feb. 1. Another company opens at the Auditorium, Baltimore, Monday, Feb. 15. The 10th company will be sent to Pittsburgh for the engagement at the Alvin starting March 22.

"The Big Parade" will play indefinite engagements in the above big cities. They will carry their own orchestras and the presentations will be made exactly as at the Astor, New York.

New Policy for First National

Hudson and Rockett Head Units Under System Established at Eastern Plant

A NEW production policy has been inaugurated by Richard A. Rowland, general manager of First National for the eastern studios of the company. Further advantage will be taken of the unit system, which has proved so effective. Under the new arrangement Earl Hudson will manage four production units and Al Rockett will manage four others. Ray Rockett will be business manager at the studio, a post held for some time past by Al Rockett.

A checkup has proven conclusively, according to Mr. Rowland, that the best results have been obtained through the unit system of production rather than the old method. It is his opinion that units should be relatively small so that the producer can concentrate and specialize on his pictures.

In discussing the new policy Rowland said:

"Every picture needs individual attention, and in order to give the best that is in him, a producer must have the opportunity to concentrate on the production immediately in hand. Our best pictures have been made in this way in the past, and it will be more than ever the case in the future now that every picture released must, in reality, be of 'special' calibre.

"The day of the machine-made photoplay is past."

Post Office Asks Aid of Exhibitors

The United States Post Office Department at Washington, D. C., has requested through National Headquarters of the Motion Picture Theatre Owners of America that theatre owners in the country co-operate with the post office during the rush of mail in the holiday period.

The postal authorities have always been among the first to co-operate with National Headquarters whenever the mails have been concerned. Therefore, a letter urging the theatre owners to utilize the mails during the rush season in a manner which will not cause any unnecessary congestion has been incorporated in the latest issue of the Official Bulletin.



Earl J. Hudson, head of four production units, (left) Ray Rockett, business manager at eastern studio (center) and at the right A. L. Rockett also heading four production units at the eastern First National studio

New Film Incorporations In New York State

Motion picture companies incorporating in New York state during the past week included the following: The Children's Playhouse, $5,000, M. A. and Sophie Jagendorf, Benjamin Pinchot, New York City; Famous Attractions Corporation, $500,000, J. G. Bachmann, Max Schlessinger, D. M. Palley, New York City; Roosevelt Exhibition Corporation, capitalization not stated, D. E. Hubener, Richmond Hill; Leah Strong, Fay Rubin, Brooklyn; Oceanside Theatres, Inc., $5,000, William Blam, Astoria; Max Sherman, Samuel Riegelhaupt, New York City; Cinema-Realty Corporation, $40,000, William Blam, Astoria; Max Sherman, Samuel Riegelhaupt, New York City; Laymon Co., Inc., $50,000, Guiseppe Ferrari, Astoria; Gene Laymon, New York; James Cusiniano, Clifton, N. J.; Chanin Theatres Corporation, $25,000, Rose Pineus, Lillian Passman, Rebecca Nackenson, New York City; R. S. P. Amusement Co., Inc., $15,000, Elsa Apler, Goldie Schwartz, Estelle Wagner, Brooklyn; Academy Film Corporation, $40,000, Lena Laure, Edward Laure, Mary Zucco, New York City; Rothe & Layman Studios, Inc., $5,000, Bert Rothe, Douglas Layman, Samuel Kassel, New York City; Shergil Corporation, $40,000, Elliot Paley, T. F. Brown, New York City; Charles Gilpin, Philadelphia, Pa.

Cotter Signs Truce; Will Remain Closed Sundays

After being arrested six times, the Sunday closing fight between J. W. Cotter, manager of the Fourth Street Theatre, Moberly, Mo., and city and county officials, has come to a close, an agreement being reached under which Mr. Cotter will cease operating on Sundays. Details of the agreement were not announced at the time Mr. Cotter consented to remain closed on Sundays. In all of his Sunday shows Mr. Cotter had turned over the receipts of the day to various charities.

Jones Takes Up Duties At Lyric, Manistee, Mich.

Harry Jones, formerly manager of Saxe's Merrill theatre at Milwaukee, has assumed new duties as manager of the Lyric theatre at Manistee, Mich. Jones is one of the pioneer "big time" exhibitors of the country and is widely known in all branches of the business.

Universal Signs Many Directors

UNIVERSAL has signed up a staff of more than a dozen leading Hollywood directors in preparation for the production of the "White List" of 54 pictures for the 1926 program. The directors now under contract include: William Seiter, Svend Gade, Edward Sloman, King Baggot, Harry Pollard, Edward Sedgwick, Edward Laemmle, Herbert Blache, Lynn Reynolds, Clifford Smith, Albert Rogell, Arthur Rosson and James O. Spearing. All of these directors have either started production on pictures or are preparing to get under way with them within the next three weeks.

Controversy Over Upstate Affiliation

A. C. Hayman Defends Application To Hays Organization— Albany Exhibitors Reported Lukewarm

THE situation brought about by the application of the M.P.T.O. of New York State, Buffalo and Albany zones, through William A. Dillon, Ithaca, for affiliation with the Hays organization continued to be a live topic in exhibitor circles this week.

No announcement has been made as to action taken by the directors of the Hays organization on the application. Protests were registered last week by Joseph M. Seider, General Manager of the M.P.T.O.A., and the Board of Directors of the Theatre Owners Chamber of Commerce of New York City, through President Charles L. O'Reilly.

A statement was issued by A. C. Hayman, of Niagara Falls, one of the prominent upstate exhibitors. Defending the application for affiliation, Mr. Hayman said in part:

"I was one of the members that voted in favor of the affiliation with the Hays organization and I object to some of the statements made by men who do not want the truth and who have not the exhibitors' interest at heart.

"The majority of the exhibitors of the Buffalo and Albany zones, are busy managing their own theatres and have no time for cheap politics. In affiliating with the Hays organization, we become an affiliating member. We retain our own identity as an exhibitor organization at all times.

"Our affiliation gives to each exhibitor, the right to bring before Mr. Hays and his organization any grievance that they might have which is not in his film contract, and which can not be heard before the present arbitration boards, but which is vital to his theatre interests and his further business. He can sit at a table, state his complaint at a joint meeting of exhibitor members and members of the Hays organization.

"In other words, we are bringing arbitration to the exhibitors beyond their present film contract. I think this affiliation is a step in the right direction. It will help to bring all interests in a closer and more harmonious relationship. It is a move that will bring about a real exhibitor organization, something which we never have had.

"I believe that Mr. Hays is sincere in his efforts to unify this industry and put it on a sound business basis and I will continue to believe in Mr. Hays' sincerity until he shows, by his actions, otherwise."

No word has yet come from Louis Buettner, of Cohoes, chairman of the Albany Zone, as to the proposed affiliation of the Albany and Buffalo Zones with the Hays organization. The proposal on the part of the two zones was made by William A. Dillon, of Ithaca, president of the New York State M.P.T.O. It is said that some of the exhibitors in the Albany Zone are not overenthusiastic in regard to joining the Hays organization, and that the whole matter may be threshed out at a meeting in the near future.

Following is Article IV of the Constitution and By-Laws of the Hays Association headed "Affiliated Organizations":

"Section 1. Any Association, Board of Trade, Chamber of Commerce or other organization directly interested in any branch of the motion picture industry may, upon application and under conditions approved by the Board of Directors of this Association, obtain a 'Certificate of Affiliation' with this Association but only upon the following conditions, namely:

"(a) Upon agreeing to contribute annually to the funds of this Association a definite sum to be fixed by the Board of Directors of this Association; or

"(b) Upon such other terms and conditions as the Board of Directors of this Association may determine.

"Such 'Certificate of Affiliation' shall confer upon the affiliated organization only the following rights and such others, if any, as may thereafter be authorized by the Board of Directors of this Association, namely:

"First: To call upon the Secretary of this Association to arrange meetings of organizations interested in any branch of the motion picture industry or interested in civic or legislative questions pertaining to any branch of the motion picture industry or to assist in the conduct of such meetings.

"Second: To receive on request, but subject to the approval of the Board of Directors of this Association, information concerning current civic or legislative matters affecting the interests of the affiliated organization.

"Third: To call upon this Association to appoint arbitrators or referees in trade or business disputes in which the affiliated organization may be interested or concerned.

"Section 2. No affiliated organization shall be entitled to notice of any meeting or other action or proceeding of the Association, unless ordered by the Board of Directors. Any 'Certificate of Affiliation' issued by the Association may be cancelled at any time by the Board of Directors for any cause which said Board may deem sufficient, and thereupon all the rights of the affiliated organization shall cease."

Jean Hersholt Elevated to Stardom

JEAN HERSHOLT has been promoted to stardom by Universal and a series of special productions will go into immediate preparation for him. The first story will be an original by Edward Sedgwick, who will also direct the picture. It is titled "The Squarehead," and is a sea story in which the actor will play the role of a Swedish sailor. Production is scheduled to start next week, when the company will leave for San Pedro for its maritime atmosphere.

M.P.T.O.A. Will Bar Grange Picture

Woodhull Announces Seider Has Been Authorized To Acquaint Members With the Facts

R. F. WOODHULL, President of the Motion Picture Theatre Owners of America, upon the report of Joseph M. Seider, General Manager of the organization, this week issued a statement from National Headquarters concerning "Red" Grange and his motion picture contract. The statement follows:

"We have made a thorough investigation of the alleged payment to 'Red' Grange of a $300,000 check. We have made a demand upon the company responsible for these statements concerning Grange and his alleged movie contract, for proof as to the genuineness of such publicity. The only response we have received is a report in a motion picture trade journal boasting that the publicity story had received a million lines of free space on the wires of news syndicates, and that the $300,000 story had made the producer who was responsible for its emanation, a famous man overnight.

"Producers have been guilty of bunk publicity in the past. The time has come when we theatre owners can assure the public that as the show window of the Motion Picture Industry, we will not project on our screens any production, regardless of the calibre of the producer, if it has been promoted by dollars and cents statements.

"Mr. Seider, the General Manager, has been authorized by the Motion Picture Theatre Owners of America, composed of theatre owners throughout the United States and Canada, to acquaint our members with the facts we have uncovered in this particular instance. There is no question as to the action they will take when salesmen call upon them and sell this particular picture.

"This closes the matter so far as we are concerned."

Lee Kugel was quoted in *The New York Times* as having made the following reply, on behalf of Arrow Pictures Corporation:

"Ask them how many members they have among the 19,000 theatre owners in this country. The contract with Grange is genuine and we aren't going to pay any attention to such statements as this one put out today. They are trying to get publicity for themselves."

An Associated Press Dispatch from Danville, Ill., on December 15th said: "Grange refused to discuss his $300,000 movie contract or the threat of New York theatre owners to boycott his picture unless he reveals the facts surrounding it."



GRIFFITH PLANS NEW WORK

To Film Corelli's "The Sorrows of Satan"

D. W. GRIFFITH will soon start work on the production which he plans to make as the most ambitious screen effort of his career—an elaborate photoplay version of Marie Corelli's "The Sorrows of Satan." An announcement from Paramount, for whom the picture will be made, states that the production will be made on a scale greater than "The Birth of a Nation" and "Intolerance."

As tentatively worked out, the story will be filmed with a number of pretentious spactacles in England. Scenes also will be made at the Paramount studios in Long Island and at Hollywood. It will require from four to six months to complete the work, Paramount officials estimate.

Forrest Halsey, who wrote the screen versions of "Monsieur Beaucaire," "Madame Sans-Gen," and many others, is preparing the script in collaboration with Mr. Griffith. Representatives of Paramount are now in England seeking a magnificent country estate in the Shakespeare country similar to the one described by Miss Corelli.

Discuss French Quota Law

Al Blofson Sees Harmful Reaction To Exhibitors There Through Restrictions

THE French "Kontingent," or quota law, restricting the importations of American films in France will prove harmful rather than benefical to the exhibitors and the industry in general in that country, according to Al. Blofson, former director general of Latin Europe for Universal and recently appointed branch manager for Associated Exhibitors in Philadelphia.

Under the proposed law, Mr. Blofson points out, the importation of American pictures will be greatly reduced, because of the clause providing limitation of importations of pictures. There will be a reciprocity clause providing for additional importations at a ratio of one to one for every French-made film taken into the United States.

Practically all of the domestic output which France has to supply the 1,600 theatres there, Mr. Blofson declares, is the product from one solidly organized producing company and the twenty-five or so independent directors who, after writing their own scenarios are sometimes able to obtain financial backing sufficient to produce these stories. Those produced in this way which have merit are distributed through a French exchange.

A careful analysis of the situation, Mr. Blofson points out, will show how utterly impossible it will be for France to get along without the present supply of American pictures. The larger American producing companies are now distributing approximately fifty pictures a year in France. If their importations are curtailed by one-half they will still, it is said, get the same amount of money for the twenty-five pictures as they did for the fifty, the overhead not being lessened by the curtailment of prints handled.

The reciprocity clause can be easily overcome, Mr. Blofson declares, by the purchase by American producers of antiquated and obsolete French negatives at ridiculously low prices. Some of these can be secured for as low as $100 and $200, he says.

Lasky Anniversary Celebrated

Twelfth Birthday of Founding of Studio Observed at Los Angeles Metropolitan

JESSE L. Lasky Night was celebrated last Monday night at the Metropolitan Theatre in Los Angeles, thus commemorating the twelfth anniversary of the founding of the Lasky Studio in Hollywood. Company officials, directors and screen stars joined with the public in celebrating the occasion.

It was twelve years ago that a tiny studio started business in Hollywood as Jesse L. Lasky Feature Play Company. Today it is internationally known as the Paramount Hollywood studio.

The occasion was one of sentiment and reverence, as well as brilliance, the emotion of the spectators coming to a climax when the orchestra struck up "Memories," and the curtains parted revealing Theodore Roberts, grand old man of pictures and one of the earliest Lasky stars, seated on the stage smoking his familiar cigar. It was Roberts, who, his voice filled with emotion at the applause greeting his first public appearance since he was brought close to death's door by illness, paid the tribute of the evening to Mr. Lasky and presented to him on behalf of the employees of the Lasky studio, a bronze tablet, to be erected at the corner of the old barn which still stands on the site of the immense Lasky studio in Hollywood.

Mr. Lasky, in responding to the introduction, was moved with deep emotion.

After recounting a few of the early difficulties, he extended his thanks to the loyal members of the studio organization, and said:

"I can only say that I can pledge you, not on behalf of Paramount alone, but on behalf of the motion picture industry — this great new art which is bringing happiness and entertainment to millions of people throughout the world every day — that I will bend every effort to develop and better this art, to aid in every way the making of finer and greater achievements on the screen."

N. Y. Governor Silent On New Appointment

No word has yet come from Governor Alfred E. Smith as to what he intends to do after January first in regard to naming a successor to George H. Cobb as chairman of the New York State Motion Picture Commission, whose term of office expires that day. It is said that Governor Smith will probably let matters shape themselves in so far as the Commission is concerned, until after he hears the report of the committee on reorganization. If the Governor has his way, the Commission will be abolished, but if it is allowed to continue, it will probably be given a berth in the State Education department.

Both Chairman Cobb and Arthur Levy, secretary of the Commission, were in Albany during the past week, appearing before the budget committee and outlining their needs in the way of an appropriation to meet the running expenses of the commission for another year.

New Brunswick Board of Censors Reorganized

The Board of Moving Picture Censors for the Province of New Brunswick, with headquarters at St. John, has been reorganized, the personnel of the Board being reduced from five to four members. Fred J. McInerney, a business man of St. John, has been appointed chairman of the new board, and the other new members are Stephen Palmer, a St. John lawyer; Mrs. John Carvell, a local educationalist, and Miss Alice Fairweather.

Miss Fairweather was with the St. John Standard for five years, being the editor of the motion picture department of the paper. More recently she has been with the Art Films, Limited, producing advertising and other local films.

The new board for New Brunswick has met with the approval of exchange officials of St. John and with exhibitors generally insofar as its personal make-up is concerned.

Golden, Missouri, Winner of Sunday Movies

The City Council of Golden, Missouri, has finally decided a long-discussed question in favor of Sunday motion pictures. These pictures had been banned under an ordinance that became effective way back in 1879. The committee of the council finally recommended to the entire body that the offensive ordinance be interpreted not to include Sunday movies. As a result of the decision the ordinance will not be repealed as contemplated.

Asher to Make One for First National

BY the terms of a deal just concluded between E. M. Asher of Faultless Pictures, and R. A. Rowland, the former will produce the Drury Lane melodrama, "Good Luck," for First National release. Conway Tearle is to be seen in the starring role. The production is scheduled to start in Los Angeles about the first of the year. Asher is the producer of Corinne Griffith pictures.

To Build Studio For Presentation

Publix Theatres Will Form And Rehearse Acts For Circuit In Model Theatre In Long Island City

PUBLIX THEATRES CORPORATION, the new organization controlling the amalgamated Famous Players-Balaban & Katz theatres, announced this week that a studio for the construction and rehearsal of elaborate stage presentations to be circuited through several houses in the chain, would be erected in Long Island City, on a site near the Famous Players-Lasky studios. Plans for the structure, to occupy a five-story building, are now being prepared in the office of R. E. Hall & Co. of New York, architects and engineers.

The studio will be equipped with a full-sized stage with complete electrical equipment, a large paint shop and scene dock, a carpenter shop, a special audition hall, six rehearsal rooms, a music library, an orchestra rehearsal room, costume and drapery departments, property room, a picture projection theatre, ballet rehearsal rooms and the offices of the production manager, Herschel Stuart; the director of productions, John Murray Anderson; the musical director, Nathaniel W. Finston; the ballet master, Boris Petroff, and other members of the staff.

One of the special features of the studio will be a theatrical lighting equipment of the most modern type, under the supervision of a master electrician or engineer who thus will be afforded every opportunity for developing new effects in theatrical lighting. Facilities will also be provided for experimentation in the field of interior design and decoration of theatres.

In the screening of films in the studio's projection room special attention will be given to the short subjects, the novelty shorter films that are an important part of the program of motion picture theatres. These films, as well as feature pictures, will be musically cued by the director of music. Attention will also be given to the development of scenic, musical and dancing novelties to be associated as a unit with certain particular feature pictures and short subjects.

In the master music room will be filed a most complete music library, the combined resources of some of the finest theatres in the United States. The administration of this library, together with the technical work of arrangements and orchestrations, will be under the supervision of the director of music, Nathaniel W. Finston. Mr. Finston, since the days when he served as conductor at the Rivoli Theatre in New York City, has become a nationally known figure.

The dancing rehearsal rooms will offer facilities for a ballet school where dancers will be developed under the direction of Boris Petroff, ballet master. Mr. Petroff also comes from the Balaban & Katz organization in Chicago, with which he served as master of the ballet.

John Murray Anderson, who will originate and direct the productions under a long-term contract with Publix Theatres, first came into fame as the producer of the "Greenwich Village Follies."

At the Metropolitan Theatre in Boston, Mr. Anderson has presented a half-dozen or more productions, designing them along the lines which, in general, he means to follow in building his presentations for the Publix Theatres circuit of houses. Included among the Metropolitan's presentations are "The Melting Pot," "The Dime Museum," "Skylarks," "The Garden of Kama" and "The Angelus."

Herschel Stuart, who will be the production manager of the new studio, until recently has been associated with Famous Players-Lasky as theatre manager. At the invitation of Sam Katz, president of Publix Theatres, he recently came to New York from the Missouri Theatre in St. Louis, of which he was manager, to accept the new position.

Directly associated with Mr. Anderson, as designer of stage settings and costumes, will be Hermann Rosse, who occupies a position in the theatrical world hardly second to that of Mr. Anderson himself.

Carmine Vitola will be the foreman of the mechanical department, supervising the building and painting of scenery. Mr. Vitola is widely known as a scenic artist, having been identified in such capacity with the Chicago Opera, Music Box Revue and other organizations.

Will Argue Reopening of Famous Case

THE Federal Trade Commission has announced that a two-hour hearing will be held on January 6, for the purpose of receiving arguments on a motion filed by counsel for the commission seeking the reopening of the Famous Players-Lasky case.

The petition for reopening states that it is desired to introduce evidence showing location and seating capacity of all theatres in which Famous Players or its affiliated companies have acquired any interests between September 1, 1924 and December 1, 1925, and also to introduce such evidence theretofore excluded by the trial examiner in the proceeding as in the opening of the commission should have been admitted.

Independents Hold Annual Meeting

Officers are Elected and Plans Discussed for Organizing National Association of Exchanges

THE Independent Motion Picture Association of America held its second annual meeting and election of officers at the Hotel Astor, New York, on December 11th, when a number of matters of importance were under discussion. Among the most important of these was the advisability of forming a national association of independent state right exchanges and the urging of independent exhibitors throughout the world to remain independent.

Serious consideration was given to the nationalizing of the independent and state right exchanges into a compact organization and the president was empowered to appoint a committee of three exchange men which is to draft a prospective plan to be presented at the next meeting.

The election of officers resulted as follows:

President, I. E. Chadwick, Chadwick Pictures Corp.; first vice-president, Ben Amsterdam, Masterpiece Films, Philadelphia; second vice-president, M. H. Hoffman, Tiffany Productions; third vice-president, Abe Ray Johnston, Rayart Pictures, Inc.; record-Ray Johnston, Ryart Pictures, Inc.; recording secretary, Jack Bellman, Renown Exchange, New York.

The reports presented by President I. E. Chadwick, General Manager Frederick H. Elliott, and Treasurer Nathan Hirsh indicated that the association had made substantial progress during its second year, with much promise for future development and accomplishment.

General Manager Elliott reported a total membership of 95, including 22 producers and distributors and 73 exchanges, a very substantial increase over the membership of a year ago. Mr. Elliott's report covered many subjects and included various recommendations, all of which were approved.

The new executive committee for 1926 appointed by President Chadwick, comprising the following producers and distributors, held its first meeting on December 12 at the association's headquarters, 1650 Broadway: W. E. Shallenberger, chairman, Arrow pictures Corp.; President I. E. Chadwick, Chadwick Pictures Corp.; Joe Brandt, Columbia Pictures Corp.; Nathan Hirsh, Aywon Film Corp.; M. H. Hoffman, Tiffany Productions, Inc.; W. Ray Johnston, Rayart Pictures Corp.; Sam Sax, Lumas Film Corp.; Wm. Steiner, Wm. Steiner Productions.

The executive committee is composed of sixteen members, eight producer-distributors, and eight exchange men. The latter will be appointed following the filing of their nominations by the exchange membership. The producer-distributor representation on the executive committee is the same, with the exception of Sam Sax of Gotham Productions, who succeeds Oscar A. Price.

The executive committee voted unanimously to retain Frederick H. Elliott as general manager of the association, the committee having exercised an option in Mr. Elliott's contract whereby he will continue to have general direction of the organization's activities and management.

The advisability of arranging for more suitable headquarters was referred to a committee consisting of Sam Sax of Gotham and the general manager.

It was voted to substantially increase the amount of dues paid by producer and distributor members.

Claud Saunders, Paramount Exploitation Manager, Tenders Resignation

CLAUD SAUNDERS, for the last seven years exploitation manager for Famous Players-Lasky has tendered his resignation to that organization to accept a position with a nationally known merchandising concern.

Saunders organized the first nation-wide exploitation department in the picture industry when he first joined Famous. In tendering his resignation he had the following to say:

"It is with the deepest regret that I am resigning from Paramount, because not only have the associations been most cordial and pleasant, but also because it was Paramount that had the courage and resources to let me put my ideas on exploitation into force seven years ago, when exploitation, as it is known now, was practically unknown in the picture business. However, I have long had under consideration an extremely attractive offer from a merchandising concern whose name I am not at liberty to divulge at this time but which will let me put into execution in another field the ideas and methods that have been successful in the show business. I have arranged with Mr. Kent and Mr. Weeks to retire from Paramount and take up my new work just as soon as my successor has been appointed."

Strand-Robbins Complete Deal

$3,000,000 Involved in Transaction For Taking Over of Up-State Houses

THE $3,000,000 deal between the Mark Strand Theatres Corporation and the Robbins Chain has finally been consummated. By its terms the Strand company takes over five theatres in Utica, four in Watertown and one in Syracuse.

With the consummation of the transaction it was also announced that after the first of the year the entire offices of the Mark Strand chain now in Buffalo and Albany, will make their home in New York City. Nathan Robbins, head of the Robbins chain, becomes a first vice-president of the Mark Strand Theatres Corporation and will make his headquarters in New York, as will Walter Hayes, who looks after the Buffalo interests of the Mark Strand company.

Walter Hayes announces that his company is considering two downtown sites in Syracuse for a $1,500,000 picture and vaudeville house. Plans for this new theatre now are in preparation. The new company will begin operating the Robbins-Eckel in Syracuse on January 2 and extensive alterations to cost about $100,000 are planned for this theatre.

No stock in the new corporation will be offered to the public, according to Mr. Hayes. No change in personnel of the theatres is contemplated, especially where employes have been efficient, Mr. Hayes said. The same men will run the Robbins-Eckel as before. Mr. Hayes is president of the company operating the Syracuse Strand.

Plan For Naked Truth Dinner

A. M. P. A. Sets February 6 As Tentative Date—Board Members Hold First Meeting

PLANS for the annual Naked Truth Dinner under the auspices of the A. M. P. A. have been set in motion and a tentative date, February 6, has been set for the holding of the affair, which members of the board in charge of the affair announce will be the biggest and finest Naked Truth Dinner ever staged.

The board members, Glendon Allvine, Walter Eberhart, Charlie Einfeld, Tom Wiley, Bill Yearsley, Nat Rothstein, King Fisher and other members, met at the home of Mr. Allvine, Saturday, December 5, to discuss plans.

The provocative title of the "Eye and Hoof" party has been chosen for the affair. One of the ideas advanced is to have 100 tables and 100 stars, and plans are now being worked out to have present at the dinner every screen star in New York at the time and to bring from Hollywood by special train, if necessary, a galaxy of stars such as seldom is collected under one roof.

Nat Rothstein was chosen as the Official Announcer for the evening. Two famous jazz orchestras will be engaged to play, so that dance music will be constant and continuous throughout the entire evening.

Although it is nearly two months before the event takes place, the A. M. P. A. has already received more than one hundred requests for reservations, with cash accompanying these requests in exactly fifty-four cases, an indicator of the widespread popularity of the A. M. P. A. Naked Truth Dinners, and particularly this coming party.

Lafayette Square Theatre Pays Extra Dividend

The directors of the Lafayette Square theatre of Buffalo have declared an extra dividend of $1 a share on the $100 par capital stock in addition to the regular quarterly dividend of $2.50 a share on the issue. This makes a distribution of $11 a share on the stock for the year 1925.

Famous Declares Regular Quarterly Dividend

At a meeting during the week the Board of Directors of Famous Players-Lasky Corporation declared the regular quarterly dividend of $2 per share on the preferred stock, payable Febuary 1st, 1926, to stockholders of record at the close of business on January 15th. The books will not close.

Announces New Line Up Of Managers for Shea Houses

The managerial lineup for the Shea houses in Buffalo when the new Shea Buffalo opens in January has been decided upon by Michael Shea, head of the Shea Amusement Company. Vincent R. McFaul, who has been managing director of Shea's Hippodrome since Harold B. Franklin resigned that post to become head of the Paramount theatre department, will become managing director of the new Buffalo, a $2,000,000 house now nearing completion on Main street.

Johnny Carr, a brother of the late Henry Carr, and manager of Shea's North Park for the past several years, will become manager of Shea's Hippodrome.

Robert T. Murphy has been named manager of the North Park. Mr. Murphy now is a member of the Buffalo Universal office sales staff, but has resigned effective soon after January 1.

Fire Damages Allen Theatre At Medina, N. Y.

Fire starting when a film jammed in a projection machine resulted in an estimated loss of $3,000 at the Allen Theatre, Medina, N. Y., the other day. The fire was confined entirely to the operating booth and the house was emptied without any confusion. A break in the film threw portions of it back into the machine igniting this highly inflammable material of which it is made. The fire soon spread to other rolls of film in the booth and in an instant was beyond the control of Harry Bale, operator. Quick work on the part of the fire department prevented a much more serious loss. Sidney C. Allen, owner of the house, announces that he has completed plans for a new theatre to be built in Medina, work on which will start in the spring. The Allen opened a few days after the fire, with new equipment in the booth.

Theatre Yeggmen Ply Trade in Chicago

Theatre yeggmen are running rampant in Chicago. Louis Laemmle's treasurer was held up in front of the Franklin Trust and Savings Bank on Monday morning and robbed of $1,200, which he was about to deposit.

Sergeant Roy Hesser and a squad from the detective bureau halted a truck in which three men were hauling away a safe that they had taken from the Knickerbocker Theatre, 6225 Broadway, a Lubliner & Trinz house. In the safe, which had not been opened, was $2,200. Two of the men escaped, but the driver was captured by the police.

Jersey Indicts Two For Sunday Showings

Two New Jersey exhibitors were indicted during the week by the Middlesex County Grand Jury for alleged violation of the old vice and immorality act, known as the Sunday Blue Law. They are Walter Reade, proprietor of more than twenty theatres in New Jersey, and Herman Seewak, owner of the Crescent and Majestinc theatres in Carteret.

Reade is charged with having operated the Grand, Crescent and Ditmas theatres in Perth Amboy on Sunday, May 10th. A similar charge was placed against Seewak.

Pro-Dis-Corp. Announces Releases

Twenty-three Feature Attractions Scheduled to go to Exhibitors Between January 1st and June 30th

PRODUCERS DISTRIBUTING CORPORATION has announced its lineup of releases for the first half of 1926. From January 1st to June 30th there will be twenty-three high class attractions released. These will include eight productions from the Cecil B. De Mille studio, twelve from the Metropolitan studios, two from Marshall Neilan and one comedy feature from Al Christie.

Cecil De Mille will contribute two Rupert Julian productions in "Three Faces East" and "Silence;" two Paul Sloane productions in "Made for Love" and "Eve's Leaves;" one Alan Hale production, "Braveheart;" one William K. Howard production, "Red Dice," and his own personally directed offering, "The Volga Boatman." One other production, "Bachelor's Brides," will star Rod La Rocque.

Rod La Rocque will be starred in "Braveheart," an adaptation of the William De Mille stage play, "Strongheart," and "Red Dice," from the Octavus Roy Cohen story, "The Iron Chalice." In "Braveheart" the star will be supported by Lillian Rich, Robert Edeson, Tyrone Power and Jean Acker. In "Red Dice," Marguerite De La Motte will be his leading lady, supported by an all star cast. Leatrice Joy will be starred in "Made for Love," supported by Edmund Burns, and in "Eve's Leaves" with Clive Brook and Rockcliffe Fellowes.

"Three Faces East," adapted from the war time secret service play by Anthony Paul Kelly, will have Jetta Goudal, Robert Ames, Henry B. Walthall and Clive Brook in the featured roles, while "Silence," an adaptation of Max Marcin's stage play, will have H. B. Warner in the role he made famous behind the footlights.

Cecil B. De Mille's personally directed production, "The Volga Boatman," is from the story by Konrad Bercovici. William Boyd will be featured in the title role, supported by Elinor Fair, Robert Edeson, Theodore Kosloff, Julia Faye, Victor Varconi, Rosa Rudami and Arthur Rankin.

The Metropolitan offerings, to be presented by John C. Flinn, include "Steel Preferred," directed by James V. Hogan; "Rocking Moon," a George Melford production; "The Million Dollar Handicap," directed by Scott Sidney; "Paris at Midnight," a Frances Marion production directed by E. Mason Hopper; "The Danger Girl," "Forbidden Waters," and "The Dice Woman," to be directed by Edward Dillon; "Whispering Smith" and "Shipwrecked," directors of which have not yet been decided upon.

"Steel Preferred," the first of the Metropolitans, is adapted from Herschel Hall's "Wally Gay" stories published in the Saturday Evening Post. William Boyd and Vera Reynolds are featured in the production with a cast headed by Hobart Bosworth, Charles Murray, Nigel Barrie, Helene Sullivan, William V. Mong and Walter Long.

"Rocking Moon," from the story by Barrett Willoughby, will have Lilyan Tashman and John Bowers in the featured roles with Rockcliffe Fellowes, Laska Winter, Luke Cosgrave and Eugene Pallette prominent in the supporting cast.

"Paris at Midnight," Frances Marion's second offering as a producer, is adapted from Balzac's great story, "Pere Goriot."

"The Million Dollar Handicap" is a story of the American turf adapted from W. A. Frazer's novel, "Thoroughbreds." Vera Reynolds will be featured at the head of a cast that includes Edmund Burns, Ralph Lewis, Ward Crane, Tom Wilson, Clarence Burton, Danny Hoy, Rosa Gore, Walter Emerson and a bevy of beauties borrowed from the Christie studio.

"The Danger Girl," adapted from "The Bride" by George Middleton and Stuart Olivier, will star Priscilla Dean with John Bowers in the featured role. Cissy Fitzgerald, Arthur Hoyt, William Humphrey, Clarence Burton, Edwin Connolly and Gustav Von Seyffertitz will be seen in prominent parts.

Priscilla Dean will also be starred in "Forbidden Waters" by Percy Heath, and "The Dice Woman" by Welford Beaton.

"Shipwrecked" will be a melodrama adapted from the stage play "The Storm" by Langdon McCormick. "Whispering Smith" will be a railroad drama adapted from the novel by Frank Spearman. The star, director and cast for these two productions have not yet been selected.

"Fifth Avenue," a dramatization of the human side of New York's famous thoroughfare, suggested by Arthur Stringer's story in The Saturday Evening Post, will have Marguerite De La Motte and Allan Forrest in the featured roles, with such screen favorites as Louise Dresser, William V. Mong, Lucille Lee Stewart, Flora Finch, Lillian Langdon, Anna May Wong, Craufurd Kent, Josephine Norman and Sally Long in the supporting cast.

A. H. Sebastian will present "The Prince of Pilsen," adapted from the musical comedy success of the same title by Frank Pixley and Gustav Luders. Anita Stewart has already been signed for a leading role.

"Wild Oats Lane," the Marshall Neilan production, will be an elaborate picturization of Gerald Beaumont's story, published as a serial in the Red Book magazine. Viola Dana and Robert Agnew will be seen in the featured roles under Neilan's personal direction.

"The Unknown Soldier," written by Dorothy Farnum, will be presented by Renaud Hoffman, with a cast selected especially for the difficult characterizations called for in the story.

Al. Christie will contribute another big feature comedy in "The Champion Lover."

Fair General Manager of "U" Theatres

Twenty-five Theatre Deals in Process of Negotiation Under Newly Organized Universal Chain Theatres Corp.

UNIVERSAL'S announced plan for acquiring motion picture theatres throughout the United States and in all parts of the world, together with the launching of Universal Chain Theatres Corporation, has kept executives and a large staff on the jump during the past week at the home offices of the company in Fifth Avenue, New York City.

One of the most important announcements of the week was the appointment of A. E. Fair as general manager of Universal Chain Theatres Corporation. Fair is one of the best known motion picture theatrical managers in the industry in this country and has a large number of achievements to his credit. He has the reputation of having been the first to prove the value of operating chain theatres in the south. It will be under his direction that the chain of 1,000 cinema houses will be acquired and operated.

Fair for a long time was identified with the building up and operation of the Lynch Theatrical Enterprises, which proved the profitable theory of conducting a motion picture business on a scale similar to that of the leading chain store organizations.

Fair went from the Lynch Theatrical Enterprises to Famous Players-Lasky Corporation as assistant to the theatre manager, Harold B. Franklin, of the latter organization. Subsequently, Mr. Fair investigated practically every big theatre deal Universal Pictures Corporation has consummated, and which Universal now is turning over to the Universal Chain Theatres Corporation. The selection of Fair is asserted to be in line with the recent announcement by Mr. Laemmle that "the best brains and abilities in the amusement business" would be obtained to conduct the big chain of theatres to be consolidated under the name Universal.

It was also stated that since the sale of $4,000,000 Universal Chain Theatres Corporation 8 per cent. preferred stock a week ago, nearly 300 theatres in various parts of the country have offered to sell out to the Universal Corporation. It was pointed out, however, that in each case of this kind careful investigation is being made to ascertain both the earning power and future prospects of the individual theatre, with a view to acquiring only those which will constitute strong links in the chain system planned. It was announced that 25 deals for theatres are now in active negotiation. They are being investigated by John Hostettler and Jas. C. Hostettler.

Myer Schine, President and general manager of the Schine Amusement Co. of Northern New York State, is cooperating with Carl Laemmle in the theatre extension work.

Hays Presents Riesenfeld Medal To E. W. Hammons

THE award of the Riesenfeld Short Subject Medal for 1925 which went to "The Voice of the Night'gale" produced by Al Starewitch, a Pole but a resident of Paris and released in America by Educational Film Corp., was made Wednesday at a luncheon given by Dr. Hugo Riesenfeld at the Hotel Astor, New York to members of the Jury of Award, newspaper and trade press and a number of invited guests.

Joseph W. Dannenberg, Editor of ***The Film Daily*** and Secretary for the Jury, acted as toastmaster and Will H. Hays made the presentation speech.

Mr. Hays paid tribute to Mr. Starevitch for his artistry and genius in creating this extraordinary picture and to Earl W. Hammons, president of Educational, for his foresight in securing the production for distribution in America.

Mr. Hays was followed by Mr. Hammons who accepted the gold placque in behalf of Mr. Starevitch, in a speech that expressed regrets that artistic and entertaining short subjects of the type of "The Voice of the Nightingale" sometimes were not accorded greater recognition.

Dr. Riesenfeld related how he came to originate the Short Subject Medal idea and his reasons therefor and announced that the medal will be continued.

About fifty people were present including Harold B. Franklin one member of the Committee selecting "The Voice of the Nightingale." The other members Joseph L. Plunkett of the Mark Strand Theatre, New York, Frank L. Newman of Los Angeles, Fred Meyer of Hamilton, O., were not able to attend the dinner.

Laugh Month Gaining Impetus

Exhibitor Pledges of Support for Movement Continue to Pour Into Offices of Committee

ASSURANCES of whole-hearted support for Laugh Month on the part of exhibitors all over the country continue to pour into the offices of the committee of the Short Features Advertising Association in charge of the campaign, the members of the organization report.

According to a statement from the committee, no section of the country is missing from the line-up of letters received during the past week. North, East, South and West, and the Dominion of Canada are represented. In the Middle West such circuits as the Hostettler chain in Nebraska, the Spears circuit of Missouri and Kansas, and the Butterfield houses have declared themselves in on the celebration. In the South the Sparks chain in Florida has lined up with the other powerful groups. In the East, the Stanley Company of America declared itself in favor of Laugh Month.

A partial list of the theatres which have expressed their readiness to co-operate in the National Laugh Month movement follows:

The Liberty, Parsons, Kans.; The Best, Parsons, Kans.; Crystal, Atchison, Kans.; Royal, Atchison, Kas.; Lynn, Booneville, Mo.; Orpheum, Colonial, and The Royal, at St. Joseph, Mo.; Auditorium, Marshall, Mo.; Star, Nevada, Mo.; De Graw, Brookfield, Mo.; Beldorf, Independence, Kans.; at Arcadia, Fla.—The Star, The Opera House, The Octavius; The Palace, Bradentown, Fla.; The Athens and Dreka, Deland, Fla.; The American, Beacham, Orlando, Fla.; The Capitol, Plant City, Fla.; The Jefferson, and Orpheum, at St. Augustine, Fla.; and The Sarasota Theatre, at Sarasota, Fla.

In Canada, The Lyceum, Starland, and College Theatres of Winnepeg, have lined up. Nebraska is represented with the following theatres: The Strand, Empress, and Palace, at Hastings; The Majestic, Empress, and Lyda, of Grand Island; The Crescent and Empress, at Karney; The Majestic, of Fairbury; The Swan, Columbus; The Wall, at Freemont; The Grand and Lyric of Norfolk; The Lyric and Lincoln, at Lincoln; the Gilbert, Beatrice; the Sun, York; the Keith, North Platte; the Paramount, Nebraska City; and the Tivoli at South Omaha. At Omaha, Nebraska, the Rialto, the Strand, the Hamilton, and the North Star have fallen in line.

Iowa is also heavily represented among the Laugh Month boosters, with the following theatres taking their places in line: Sioux City, the Princess, the Hipp, and the Tivoli; the Broadway, Council Bluffs; the Casino and Majestic of Missouri Valley; the Royal, LeMars; the American, Cherokee; the Rialto at Boone; the Rialto, Burlington; the Strand and Rialto, Clinton; the Capitol and Garden, Davenport; at Iowa City, the Englert and the Garden; the Strand, Marshalltown; the Palace, Mason City; at Newton, the Rialto; at Fort Dodge, the Majestic and the Rialto; the Fort Armstrong and Spencer Square, Rock Island, Ill.; the Strand and Crystal at Waterloo, Ia.; the Grand, Dubuque; the Twin Star, Aimes; the Royal, Carroll; the Plaza and Rialto, at Waterloo; and the Grand at Oelwein.

From Denver, Colo., word was received that the following theatres of that city have pledged their active co-operation in promoting January as Laugh Month: Rialto Theatre, Victory, Colorado, American, State, Isis, Palace, and Colonial.

The Laugh Month Committee has also been assured of the active co-operation of the following exhibitors: Fred J. Campbell, manager of Keith's Rialto, Louisville; Howard McCoy, manager of Keith's Majestic, Louisville; Sam. Switow, manager of the Kentucky, Louisville; Karl H. Payne, manager of the Kentucky, Lexington; Tony Sudekum, manager of the Crescent Amusement Company, Nashville; W. C. Drumbar, manager of the Riverie, Knoxville; G. M. Pedley, manager of the Empress, Owensboro; Leo F. Keiler, manager of the Arcade, Paducah; Ray Frankel, manager of the Temple, Newport; S. L. Martin, manager of the Grand, Ashland; Mose Klein, manager of Lillian, Clarksville, and Godfrey Kotzen, manager of the Lyric, Covington.

Oklahoma Exhibitors Name Pickrell President

Fred Pickrell of Ponca City was elected president of the Oklahoma Motion Picture Theatre Owners and Managers Association at the annual session held in Oklahoma City, December 8th and 9th. The other officers elected were Willis Spearman, vice-president, Edmond; John Brown, secretary, Tulsa; Robert D. Hutchinson, treasurer, Oklahoma City. The directors elected, including the officers, were Fred Jackson, Pawhuska; L. W. Brophy, Muskogee, and Forest McSwain, Ada.

Two New Branch Managers Appointed By Pathe

Pathe has announced the appointment of new managers at the company's branches in Memphis and Butte. Charles F. Boyd has been named to succeed former Branch Manager Cary at Memphis. Mr. Boyd was formerly connected with Associated Exhibitors and recently was employed as a block salesman for Pathe at Albany. William M. Hughart succeeds former Branch Manager Calkings, recently resigned, at the Butte, Montana, office.

$2,000,000 Life Insurance Written on Roxy

S. L. Rothafel, head of the new Roxy Theatre in New York, has had life insurance written on himself to the extent of $2,000,000 with the Roxy Theatre Corporation as beneficiary. The policy is one of the largest ever issued to a theatre man and was underwritten by eight companies.

Exhibitors Lining Up In Laugh Month Contest

A number of inquiries have been made by exhibitors to the headquarters of the National Laugh Month Committee for details as to the exploitation contest in which $850 in cash prizes will be distributed for the best exhibitor exploitation tying up with the Laugh Month campaign, showing an exceptional interest in this contest.

Rules of the contest have been printed in all national trade publications but the companies co-operating in the Laugh Month campaign are supplying their exchanges with copies of the rules so that these exchanges will be ready to meet any requests for printed rules.

The first exhibitors to signify their intention of bidding for the prizes to be distributed to exhibitors or exhibitor employees were A. M. DeHaven, Directing Manager of the Opera House at Bangor, Maine, and Roy Tillson, Managing Director of the Fuller Theatre at Kalamazoo, Michigan. Both have been consistent boosters for Short Features and their efforts to cash in on the tures and their efforts to cash in on the Laugh Month drive through their own local exploitation will be watched with great interest.

All exhibitors or exhibitor employees responsible for exploitation work are eligible to enter the contest and they can make an entry for each week in January so that the smallest exhibitor in the country has a chance to win four first prizes of $100 or a total of $400 in prizes for his exploitation efforts during Laught Month.

M-G-M Schedule Under Full Swing

Studio Forces Engaged On Heaviest Program Attempted In History Of Company; 10 Units At Work—7 Preparing

THE huge production facilities of the Metro-Goldwyn-Mayer studios in Culver City are being taxed to capacity during the present era of great picture making activity in force there. The studio staffs are engaged on the biggest schedule that has been outlined for this company since its inception. It is a program of huge proportions both in the number of photoplays that are to be made and the elaborate scale of production that will be attempted.

Only recently Fred Niblo completed his ambitious production of "Ben Hur," a gigantic work considered from every angle of picture making. Drawing near completion is the King Vidor production of "La Boheme," in which Lillian Gish is to make her debut as a Metro-Goldwyn-Mayer star.

Monta Bell is directing the Cosmopolitan production of the Blasco Ibanez novel, "The Torrent," with Ricardo Cortez and Greta Garbo, a spectacular story of Spain and the life of an opera star.

Tod Browning is directing Lon Chaney, with Renee Adoree and a big cast, in "The Mocking Bird," a Limehouse mystery, featuring Chaney in a dual role. The story is an original by Browning, who produced Chaney's famous vehicle, "The Unholy Three."

Sydney Franklin is directing the Cosmopolitan production, "Beverly of Graustark," starring Marion Davies, with Antonio Moreno, Roy D'Arcy, George K. Arthur and a large cast. It is a spectacular adaptation of the famous George Barr McCutcheon novel.

Edmund Goulding is preparing for his next production.

Gag Contest Planned On Hines Feature

A NOVEL contest has been arranged between C. C. Burr, producer of Johnny Hines pictures, Picture-Play Magazine. t will be a gag contest beginning in the February issue of the magazine and extending through May, in connection with "The Brown Derby," Hines' next starring vehicle for release through First National.

Prizes totalling $500 are being offered for the eleven most original gags that can be included in the story of "The Brown Derby," the plot outline of which will be published in all the issues of Picture-Play from February to May. The prizes are as follows: first, $250; Second, $100; third, $50; fourth, $25; fifth, $15 and six prizes of $10 each.

Hobart Henley has just started directing "The Auction Block" from the novel by Rex Beach, with Charles Ray and Eleanor Boardman.

Robert Z. Leonard is putting finishing touches on "Dance Madness," a colorful modern story with Claire Windsor and Conrad Nagel.

Victor Seastrom is preparing to direct Lillian Gish in "The Scarlet Letter."

Christy Cabanne, who recently directed Mae Murray in "The Masked Bride," is preparing for the production of "Monte Carlo," and a European story by Carey Wilson, for which a lavish production is planned.

Benjamin Christianson is directing "The Light Eternal," his first picture in America, with Norma Shearer, Charles Emmett Mack and Carmel Myers in the principal roles.

Jack Conway is preparing for the production of the adaptation of the stage play, "Brown of Harvard," which made Henry Woodruff famous. This picture will be made largely at Harvard whither director and cast will go for the picture, and the selection of the players is now under way.

Mauritz Stiller, the director recently contracted by the M-G-M studios, is at work on his forthcoming European story, also scheduled as one of the big feature releases of the year.

Archie Mayo is preparing to direct "Money Talks," a modern story by Rupert Hughes, in which Conrad Nagel and Claire Windsor will be featured in the principal roles.

Marcel De Sano, newly contracted by the studios, is preparing for his first Metro-Goldwyn-Mayer production, the title of which has not been announced yet.

George Hill, who directed Marion Davies in "Zander the Great," is now directing "The Barrier," film adaptation of Rex Beach's famous novel, with an all-star cast of such celebrities as Norman Kerry, Lionel Barrymore, Henry B. Walthall, Marceline Day, Mario Carillo and others.

John M. Stahl is preparing to produce "Toto," the famous French play by Achmed Abdullah which was made famous on the stage by Leo Dietrieschstein. Lew Cody has been selected to play the title role in this production which it is said should afford him the greatest opportunuity of his career.

Thirty on U's "Golden Rule List"

Name Chosen For Pictures To Be Released During 1926-1927 Season Suggested by Hays' Speech

UNIVERSAL'S 1926-1927 product will be known as "The Golden Rule List," it was announced this week at the Universal Home Office. This list, which will follow the Second White List, and will be scheduled for release beginning in August, 1926, will include thirty Jewel productions. Some of these already are in production.

The Golden Rule List takes its keynote from the Will H. Hays' message to the Ohio M.P.T.O., in convention at Columbus last week.

The past two season's Universal pictures have been known as "The White List," and the Second White List. The scriptural Golden Rule: "Do unto others as you would have them do unto you," will be printed on each Golden Rule List contract, and its spirit will be carried out by Universal representatives, Universal asserts.

R. H. Cochrane, vice-president of Universal, gives due credit to the Hays' speech for Universal's new product slogan.

"For a week or so before Mr. Laemmle's departure for Europe, he gave much thought to a title for our 1926-1927 product" said Cochrane. "It was desired to get a name which would carry the full significance of Universal's white pictures and white treatment policy, and go further to emphasize Mr. Laemmle's friendly-hand attitude towards exhibitors.

"When I read Mr. Hays' Columbus speech I immediately sent a radiogram to Mr. Laemmle, suggesting that the Golden Rule idea expounded by Mr. Hays exactly expressed our attitude. Mr. Laemmle immediately radioed back—'Great! Splendid! Call new product The Golden Rule List. Print Golden Rule on the contracts.'"

The Golden Rule List will include Universal-Jewel pictures made with such stars as Reginald Denny, Laura La Plante, Virginia Valli, House Peters, Pat O'Malley, Louise Dresser, Hoot Gibson, Mary Philbin, Norman Kerry, Jean Hersholt and others. They will be directed by such well known directors as Harry Pollard, Svend Gade, Edward Laemmle, King Baggot, Edward Sedgwick, William Seiter, Lynn Reynolds and others.

The entire list, although tentatively chosen, is not definitely set and no complete announcement will be made at this time, but the following pictures are sure to be included: "The Love Thrill" by Byron Morgan, as a Denny Jewel; "Poker Faces," as a Harry Pollard Production, with Edward Everett Horton; "The Trail of the Tiger," by Courtney Ryley Cooper, all star pictures directed by Sedgwick; "Blister Jones," by John Tainter Foote, all-star, directed by King Baggot, probably with Pat O'Malley featured; "The Big Gun," by Richard Barry, directed by Edward Sedgwick; "This Way Out," by Frederick Isham; "Cap Fallon," by John Moroso; "The Whole Town's Talking," by Anita Loos and John Emerson; "Too Many Cooks," a play by Frank Craven, for Reginald Denny; "The Yukon Trail," by William McLeod Raine, with House Peters; "The Quest of Joan," by James Oliver Curwood, with House Peters, directed by Lynn Reynolds; Laura La Plante in "Brides Will Be Brides," by Lucille Van Slyke; the same star in "A Savage in Silks," by Winifred Eatron Reeve; Hoot Gibson in "Cow Jerry," by Arthur Stringer, directed by Lynn Reynolds; Mary Philbin in "The Rosary," by Florence Barclay, directed by Svend Gade; and Jean Hersholt in "The Old Soak" by Don Marquis.

Chicago Exhibitors Fear Enforcement of Archaic Fire Prevention Ordinance

CHICAGO exhibitors, large and small, are greatly exercised over the possibilities that the archaic Fire Prevention Ordinance of the city of Chicago may be enforced to the letter, which would mean in part that lobbies must be kept clear at all times and all draperies in theatres must come down. Enforcement to the letter of this ordinance would be a great hardship to motion picture houses, as it would mean that even the most recent fireproof theatres could not accommodate a hold-out in ther lobbies and that waiting patrons would be forced to stand on the sidewalk in snow or sleet.

In an effort to arrive at some compromise in the matter Jack Miller and other officials of the exhibitors' association of Chicago have been holding a series of conferences with Mayor Dever and city officials. It is pointed out by leading exhibitors that the fire ordinances were passed in 1902 and 1903 before the motion picture theatre era, and were slightly modified in 1910 to permit the building of the first thousand-seat houses. Picture theatres of today, it is stated, have a greater margin of safety than required by this old ordinance, but violates some of its provisions if strictly interpreted.

It is understood that fire prevention officials and probably Mayor Dever believe that the ordinance should be amended in such a way that while providing adsolute safety it will not work a hardship on theatres, as does the present code and there is a probability that the entire prevention ordinance applying to theatres will be rewritten.

Discuss Non-Member Question

Rule On Status In Cases Before Joint Board To Be Debated At Kansas City

THE question of whether or not exhibitors who are members of the Kansas City joint board of arbitration should sit on cases of theatre owners who are not members of the M. P. T. O. Kansas-Missouri, bids fair to cause a real stir this month.

For many months the question has been predominant in the minds of prominent exhibitors and a genuine upheaval may occur this month when the M. P. T. O. Kansas-Missouri board of directors meet in Kansas City.

The present trend of sentiment points to the fact that cases heard by the board may be divided into two dockets with the exhibitor members refusing to sit in on the docket of non-members, leaving the fate of the theatre owners entirely up to the exchanges.

"I hardly think such a move could be called drastic," said C. E. Cook, business manager of the M. P. T. O. Kansas-Missouri. "An exhibitor's time is worth money, the same as any business man. Whenever the name of an exhibitor, whose name has not previously come before the board, appears on the docket, we immediately send him a letter. If he is a non-member of our association we inform him that if he desires this body to take an active part in his controversy it will first be necessary for him to obtain a membership. If he declines we worry no further about additional letters. If he happens to be a member, we request full details concerning his case and render him a real service in representing him.

"Too many exhibitors today are under impression that organization is all right 'socially,' but of little benefit in actual business. Well, here's the opinion many prominent theatre owners who are members have adopted: Non-members frequently are 'good fellows' and all right in their way, but they are no good to the organization as a business asset and we have no time to waste on them. It seems to me there is 'business' enough in that viewpoint. It is no secret that the present sentiment is to throw off the dead weight from our shoulders and let the non-members fight their own battles."

To Build Big Theatre In Hartford

A new million and a half dollar theater which will be constructed at once on land near Main and Morgan streets, Hartford, Conn., bought late this week from the Nicholas Palloti estate by Theodore, Martin D., and Samuel E. Harris of Paterson and Passaic, N. J., according to announcement made here today. The theatre, which will occupy an entire acre of ground and have a seating capacity of 5,500 will be ready for formal opening Labor Day, 1926, according to present plans. It will be operated for motion pictures and motion pictures.

Veteran Exhibitor Dies In St. Paul

C. W. Campbell, veteran Cincinnati theatre man, who for six years or more has handled Finkelstein & Ruben theatres and others in the Twin Cities, died last week in St. Paul. He was stricken with influenza, which led to pneumonia and took him off within a few weeks after he had participated in the national Y. M. C. A. volley ball championship games.

Mr. Campbell had been manager of the Tower Theatre in St. Paul and the Blue Mouse Theatre in Minneapolis, and had just taken hold of the Lagoon Theatre in Minneapolis about a year before his death.

New District Manager For First National

L. O. Lukan has been appointed district manager for the West Coast sales territory for First National and will have his headquarters at San Francisco. He will cover the branches located at San Francisco, Los Angeles, Seattle, Portland, Denver and Salt Lake City. Lukan heretofore has managed the First National Exchange at Minneapolis.

Tom Mix to Appear As Mounted Policeman

Tom Mix will appear as a mounted policeman in his next starring vehicle for Fox, "My Own Pal." He will be seen as Tom O'Hara, late of the range, but a member of the force while seeking adventure in the big city.

Mix will be supported by a strong cast which includes Tom Santschi, Olive Borden, Virginia Marshall, Paul Panzer, Tom McGuire, Helen Lynch, Ben Bard and Jacques Rollins. J. G. Blystone directed the production, which was adapted from "The Gallant Guardsman," an original story by Gerald Beaumont.

Changes In Management of Five Saenger Theatres

The Saenger interests have announced changes in the management of five of their Gulf Coast theatres. Lloyd E. Cottrell, in charge of the Strand at Gulfport, has been transferred to New Orleans. His successor has not been announced. J. J. Spielberger has been named manager of the Anderson Theatre, Gulfport, and Ralph Sewell has been placed in charge of the three Biloxi theatres. Pat Kleinpeter will continue as superintendent of all Saenger theatres on the Gulf Coast.

John T. Harris, Exhibitor, Killed In Motor Crash

John T. Harris, well known exhibitor, was killed instantly near Gainesville, Florida, last Tuesday while traveling through the country in his car, en route to Atlanta for the holidays.

Mr. Harris' home for the past eight years has been in Fort Myers, Florida, where he owned and operated two theatres, the Arcade and the Airdome.

Ascher Bros. Seeking Acts For Theatre Circuit

Harry Beaumont, booking manager for Ascher Brothers, is looking for acts for the stages of the Ascher circuit. With fifteen houses now using vaudeville and with seven new theatres being built, in each of which it is planned to offer presentations, or stage shows, Mr. Beaumont is planning to book fifty or more acts each week.

J. O. Spearing Becomes Universal Director

JAMES O. SPEARING, critic, newspaperman and scenarist, will add director to his list of titles, according to an announcement from Carl Laemmle, president of Universal.

Spearing has been permanently elevated to a directorship by Universal, and will direct an untitled all-star feature production starting within the new few weeks.

He has been at Universal City for the last two and a half years, as scenarist and in a consulting and advisory capacity in directing and cutting pictures.

He was on the editorial staff of the New York Times for ten years, the last five of which were spent as motion picture and dramatic critic.

To Install Radio Station At Warner's Theatre

WARNER BROS. will install their own broadcasting station at the Warner's Theatre on Broadway, New York City. Call letters for the new station are awaiting approval from Washington and will be announced soon. The station will operate on a wave length of 263 metres and it is intended to broadcast programs every night from 6 to 11 p. m.

The station will be the second to be installed and operated by Warner Bros., who now broadcast from their studio station KFWB in Hollywood. Frank Mallen will be in charge of the new plant, which it is planned to open with a gala program in the near future.

Valentino Summoned Home for New Picture

Rudolph Valentino has been summoned home from Europe by Joseph M. Schneck to start work in a picture whose type will be determined by movie fans in all parts of the world. Through the medium of questionnaires to be distributed to theatres by United Artists exchanges it is hoped to discover the type of role in which Valentino is most desired.

Four of the star's best known characterizations will be given as examples in the questionnaires. Picture fans will be asked to express an opinion as to whether they would rather see him as he appeared in "The Four Horsemen," "The Sheik," "Blood and Sand" or "The Eagle."

Walter Futter Joins Ranks of Independents

Walter Futter has joined the ranks of the independent producers with Futter Productions, Incorporated, and will produce a series of single reel comedy-novelties to be known as Curiosities. The pictures are partly compiled from world-wide sources and partly made in the studio in New York. Negotiations for the distribution of the product are now under way with one of the largest of the national distributors.

Hughes To Write Titles For Warners' "The Cave Man"

Rupert Hughes, whose engagement by Warner Bros. to write the titles for "The Sea Beast" was announced a few weeks ago, has now been signed to perform the same service for "The Cave Man," starring Matt Moore and Marie Prevost, according to information from the Warner West Coast studios.

"I'll See You Tonight" Next for Menjou

"I'll See You Tonight," an original story by Monte M. Katterjohn will be Adolphe Menjou's next starring vehicle for Paramount, with Malcolm St Clair directing. It is scheduled to go into production December 21st, with the exteriors to be made in Vermont. In the supporting cast will be Greta Nissen, Louise Brooks, Freeman Wood and Chester Conklin.

Columbia Plans Bigger Season

Franchise Holders Will Convene to Discuss Product for Next Year

COLUMBIA Pictures Corporation is making elaborate preparations for the coming year, according to a joint announcement by Joe Brandt, Harry and Jack Cohn. They promise a unique arrangement pleasing to distributors and exhibitors and more extensive product that in the past year. A conference has been called for Columbia franchise holders to discuss coming activities.

In part the statement says:

"When purchasing stories for production and engaging talent, directorial and acting for picturization of these stories, it behooves the producer to show as much consideration for the opinion of the distributors of his pictures as his own. Distributors have their fingers on the pulse of the demand the world over and no producer can go far wrong if he listens to the advice and opinions of his franchise holders.

"In this belief we have arranged a conference to be attended by as many of Columbia franchise holders as is possible, at which, our plans for the coming year will be discussed, and advice and opinions listened to and accepted or given consideration in an effort to, in so far as possible, arrange our 1926-1927 schedule to fill the demand for the type of pictures which will please the distributor, exhibitor and public alike."

As an example of the type of productions to be made for the forthcoming year, the officials of the Company have purchased the De Maupassant play "Poor Girls." This is the first of the famous author's works to be purchased. Messrs. Brandt and Cohn have read the works of many famous authors, and have bought options on a number of plays and novels, which, after the franchise holders' conference, will be purchased or rejected as so decided, and later announcements will be made of the number of options taken up and the names of the famous authors whose works have been bought.

"Johnstown Flood" Completed

Thrill Picture Based on Historic Disaster in Which 12,000 Lost Lives

THE Fox Film Corporation has completed the production of "The Johnstown Flood," described by that organization as a thrill picture to meet the need of first run houses. It is a screen story based on the historic disaster of 1889 in which 12,000 lives were lost and 20 000 people were injured.

A staff of research experts was engaged to assemble the details of the appalling disaster that startled the whole world on May 31st, 1889, when the North Fork Reservoir near Johnstown, Pennsylvania, broke, carrying death and destruction through the Conemaugh Valley. The thrills disclosed by these authentic records are said to have been faithfully reproduced for the film story.

To accomplish this the Fox producing forces constructed an exact replica of Johnstown and its neighbor cities, Conemaugh and Cambria. An abandoned dam was rebuilt and great volumes of water released for the mammoth climax. An estimate of this tremendous scene can be had from the historic records of the event, which reveal the following facts:

More than 640,000,000 cubic feet of water was unleashed when the Reservoir dam burst. The weight of the water was estimated at 20,000,000 tons. The water fell 450 feet in a distance of twelve miles.

The uncontrolled currents rushed tree-top high through a valley 300 feet wide.

Fifteen minutes after the dam gave way the flood had subsided, having taken a toll of 12,000 lives with 20,000 people injured, three towns destroyed and $10,000,000 worth of property wiped out.

George O'Brien leads the cast, supported by Florence Gilbert, Janet Gaynor, Anders Randolf and Paul Nicholson. The director of "The Johnstown Flood" is Irving Cummings.



Five F. B. O. Features Now In Production

Production activities at the F. B. O. studios in Hollywood have increased within the past few weeks as new features were put into work. The pictures now being filmed for the F. B. O. schedule include "The King of the Turf," with Kenneth Harlan, Patsy Ruth Miller and Mary Carr in the featured roles; "Queen O' Diamonds," Evelyn Brent's next vehicle; a Lefty Flynn feature written by Gerald Beaumont and as yet untitled; "The Tough Guy," a Fred Thomson feature, and "The Night Patrol," starring Dick Talmadge.

Reisner Writes Song For Syd Chaplin Feature

Chuck Reisner, author of "Good-Bye Broadway, Hello France" and other songs, and director for Warner Bros., is writing a song to accompany Syd Chaplin's next picture, "Oh, What a Nurse," which Reisner directed. The new song will be Reisner's first effort as a song writer since he entered pictures as an assistant and co-director with Charles Chaplin some time ago.

Marguerite De La Motte Joins "Red Dice" Cast

Cecil B. De Mille has signed Marguerite De La Motte for the feminine lead in "Red Dice," the Rod La Rocque starring vehicle for Producers Distributing Corporation. Miss De La Motte only recently completed "Fifth Avenue," also for Producers Distributing Corporation release.

Lew Cody To Play Title Role In "Toto"

Lew Cody has been chosen to play the title role in "Toto," a screen adaptation of the stage play of that name which is to be produced by John M. Stahl as his first work under the Metro-Goldwyn-Mayer banner.



Announce Title of Mrs. Valentino Feature

"W" is the title under which F. B. O. will release the feature in which Natacha Rambova (Mrs. Rudolph Valentino) will star. The work is based on a story by Laura Jean Libby and was recently completed.

The director, Harry O. Hoyt, and Daniel Carson Goodman, are now editing and titling the feature, which it is announced follows the original story faithfully except that an up-to-the-minute setting has been devised for the action.

Clive Brook plays the lead opposite the star. Principal supporting roles are played by Kathlene Martin, Katnryn Hill, Johnnie Gough and little Russell Griffin.

Three New M-G-M Productions Will Start Soon

Hunt Stromberg, associate executive of Metro-Goldwyn-Meyer announces that three important productions will be started soon at the studios of the company in Culver City. These are "Money Talks," a Rupert Hughes satire on New York life, to be directed by Archie Mayo; "Monte Carlo," an original by Carey Wilson which Christy Cabanne will direct, and "Flames," the fire prevention feature to be made in co-operation with the fire department chiefs of America and Canada.

N. Y. World Premiere For "Steel Preferred"

The world premiere presentation of "Steel Preferred," a Metropolitan Picture for release through Producers Distributing Corporation, will be given at Warner's Theatre on Broadway, New York, the week of December 20th. It is a John C. Flinn presentation with William Boyd and Vera Reynolds featured. In the supporting cast are Hobart Bosworth, Charles Murray, Nigel Barrie, Helene Sullivan, William V. Mong and Walter Long. James V. Hogan directed.

Hoffman Announces Cast For "The Speed Limit"

The complete cast for "The Speed Limit," a forthcoming Gotham feature, has been completed by Renaud Hoffman, in charge of the West Coast unit of the company.

The featured male role will be played by Raymond McKee and Ethel Shannon will be seen as the feminine lead. Other principals selected are Bruce Gordon, George Chapman, James Conly, Rona Lee, Paul Weigle, Lucille Thorndyke and Inez Ramey. Frank O'Connor is directing the work.

"The Outsider" is to Retain Original Title

When the Fox screen version of Dorothy Brandon's stage play, "The Outsider," is released on January 17th, it will be under the original title, instead of "Daybreak," as formerly announced. Lou Tellegen and Jacqueline Logan have the leading roles, while others prominently cast are Roy Atwill and Walter Pidgeon. Roland V. Lee is director.

Warner Stars And Director Loaned to Other Companies

Through the courtesy of Warner Brothers, Louise Fazenda, Huntley Gordon, featured players, and Director Lewis Milestone, have been drafted for special service in productions of other producers. Miss Fazenda is to play a principal role in "The Bat," being made for United Artists by Roland West. Huntley Gordon has been loaned to First National to play opposite Anna Q. Nilsson in "The Second Chance," and Mr. Milestone will direct Thomas Meighan in "A Florida Romance" for Paramount.

"The First Year" Ready for Screening

"The First Year," the Fox screen presentation of the John Golden stage success, is rapidly nearing completion and is due to come out of the cutting room within the next few days. The picture was directed by Frank Borzage with a cast that includes Matt Moore, Kathryn Perry, Carolynne Snowden, Frank Currier, Margaret Livingston, J. Farrell MacDonald, Frank Cooley, John Patrick and Virginia Madison.

"Road to Glory" is New Fox Film Title

Fox has changed the title of the picture being directed by Howard Hawks from "The Chariot of the Gods" to "The Road to Glory." It is an original story by Hawks with May McAvoy in the leading feminine role and Leslie Fenton playing opposite her. Ford Sterling, Rockliffe Fellowes, Milla Davenport and John MacSweeney have the other principal roles.

George Nichols Added To Cast Of "Sea Horses"

George Nichols has been added to the cast of "Sea Horses," Paramount production of Francis Brett Young's drama, and became the seventeenth member of the company which will be seen in this photoplay. The featured players are Florence Vidor, Jack Holt, George Bancroft and William Powell. Allan Dawn is directing.

Warners Ready To Start 3 New Features

THREE new features will be started in production soon at the Warner Bros. studios in Hollywood. Among the new works will be a William Beaudine picture featuring Patsy Ruth Miller, John Patrick and Montague Love. Roy Del Ruth will direct a story by A. C. Lancaster temporarily titled "The Grifters." Dolores Costello, Louise Fazenda, John Harron and Matthew Betz are those who have been chosen for the cast so far. Marie Prevost will soon begin "Why Girls Go Back Home," which is to be directed by James Flood from a story by Katherine Brody.

Thirty of the 1925-26 schedule of features have been completed, and there are five more now in the finishing stages at the Warner plant.

Universal To Film "Star Spangled Banner"

UNIVERSAL will make an elaborate screen production based on "The Star Spangled Banner," according to an announcement issued this week. The story will be concerned with the main events which lead up to the writing of the American National Anthem by Francis Scott Key. It is planned to have the picture ready for release before next Independence Day, July 4th, 1926.

The scenario is already in course of preparation by several of Universal's scenario editors and a director is soon to be assigned to the work.

George Cochrane, a brother of R. H. and P. D. Cochrane, Universal officials, and himself a director and a member of the Home Office staff, is credited with the idea for this special.

Warners Make Changes in Field Executives

Sam E. Morris, general manager in charge of distribution for Warner Brothers announces a number of changes in the field organization of the company. D. Farquhar, who has been branch manager at Vancouver goes into the larger field at Winnipeg. R. W. Wilson, a member of the Winnipeg sales staff succeeds Farquhar at Vancouver.

E. L. Alperson, a successful salesman, has been named branch manager at St. Louis, and Austin Interrante has taken over the management of the Albany office.



Highlights from "The Golden Cocoon," a Warner Bros. production.



A few of the more humorous and dramatic scenes in "His Secretary" a Metro-Goldwyn-Mayer production

Exhibitors Respond to Contest

First National Month Announcement Brings Many Queries to Company

EXHIBITORS have shown a ready response to First National's recently announced contest for advertising, exploitation and publicity campaigns arranged by theatres in connection with First National Month. Those showing the best exhibits for the month are to share in the cash prizes totaling $2,000. In addition there will be an honor roll on which the names of exhibitors submitting particularly interesting exhibits will be inscribed.

Many letters have been received during the past week from exhibitors who intend to go after the prizes. Eight page press books offering advertising, publicity and exploitation aids have been mailed to theatres and a complete line of First National Month accessories is now available.

For the purposes of the competition theatres will be divided into three classes as follows: Those over 1,500 seating capacity; those from 1,000 to 1,499 seating capacity, and those under 1,000 seating capacity.

The prizes will be awarded as follows: For the best complete campaign in each classification, $250; for the second best, $150; for the third best, $100; for the best newspaper advertisement, $50; for the best lobby display, $50; for the most original stunt, $50; for the best newspaper stunt, $50. In the event of two or more contributions being deemed of equal merit by the judges, the prize tied for will be awarded to each entrant.

The judges of the contest are William A. Johnston, publisher MOTION PICTURE NEWS; Joseph Dannenberg, editor Film Daily; Martin J. Quigley, editor Exhibitors Herald; Willard C. Howe, editor Exhibitors Trade Review; William J. Reilly, editor Moving Picture World, and George E. Bradley, editor Morning Telegraph.

All exhibits must be received by the Contest Editor, First National Pictures, Inc., 383 Madison Avenue, New York City, not later than midnight, February 21st, 1926.



Paramount Plan Completed

Coast Studio Reorganized With Units In Charge of Schulberg and Turnbull

FINAL steps in the recent reorganization at Paramount's Hollywood studio were taken during the week with the announcement by Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation in charge of production, of the assignment of producing units to work under Hector Turnbull and B. P. Schulberg, associate producers.

Under the new alignment Turnbull will have direct charge of all production of the following directors: Clarence Badger, Malcolm St. Clair, Edward Sutherland and George B. Seitz. The starring pictures of Raymond Griffith and Bebe Daniels will also come under Turnbull's jurisdiction. In addition he will produce "The Rough Riders," Paramount's super-epic of Theodore Roosevelt and the picturization of Zane Grey's best sellers. Also, Turnbull is handling all production details of Raoul Walsh, who is completing "The Golden Journey."

Schulberg will act as producer for Paramount of all the pictures of James Cruze, Allan Dwan, Dimitri Buchowetzki, Victor Fleming and William Wellman. The production of the starring pictures of Pola Negri, Adolphe Menjou and Betty Bronson made on the West Coast will also be under his guidance. In addition, Schulberg will attend to the production of all stories written for Paramount by Ernest Vajda, the Hungarian playwright who is now in Hollywood preparing an original screen story for Pola Negri which Buchowetzki will direct.

Assisting Turnbull and Schulberg in the West Coast production work are Lucien Hubbard, Walter Woods, Garnett Weston and Kenneth Hawks, production supervisors. Turnbull and Schulberg also each have a personal assistant who works directly with the associate producer, not being designed to any particular unit. William Griffith occupies this position with Turnbull, while Sam Jafee is Schulberg's assistant.

12 Completed by Chadwick

Only Three Feature Productions Remain On Schedule For 1925-26 Season

CHADWICK Pictures Corporation has made splendid progress on its production program for the 1925-26 season. Eleven of its fifteen features have been completed and the twelfth, "The Test of Donald Norton," fifth of the George Walsh specials, is now in work. Two of the remaining three productions, "Winning the Futurity," and the sixth George Walsh feature will be started with the arrival of President I. E. Chadwick on the coast next week.

Six of the twelve pictures have already been released and two others, "Sweet Adeline," with Charles Ray, and "The Prince of Broadway," a George Walsh feature, will go to the exhibitors in January.

The first release of the year was "The Wizard of Oz," with Larry Semon. It was followed by "Paint and Powder," a Hunt Stromberg production with Elaine Hammerstein in the leading role. Two George Walsh features have also been released. They are "American Pluck" and "Blue Blood."

Charles Ray's first production for Chadwick, "Some Pun'kins," was released on November 1st. His second, "Sweet Adeline," is scheduled for January 15th.

Another of the outstanding Chadwick releases to date is "The Unchastened Woman," Theda Bara's first production since her retirement at the height of her career. This stage play by Louis K. Anspacher, was adapted for the screen by Douglas Doty and was directed by James Young. Wyndham Standing played the leading male role opposite Miss Bara, while others in the cast were Dale Fuller, John Miljan, Eileen Percy, Mayme Kelso, Eric Mayne and Frederick Kovvert.



Fields Vehicle To Be Based On "The Comic Supplement'

W. C. Fields, featured in "Sally of the Sawdust" and "That Royle Girl," will be starred in a Paramount production to be based on "The Comic Supplement," written as a stage vehicle for the star when he was under the Ziegfeld management. The play is by J. P. McEvoy, comic strip artist, and the author of "The Potters," a stage success.

Max Fabian, Camera Expert, Renews M-G-M Contract

Max Fabian, camera expert, has renewed his contract with Metro-Goldwyn-Mayer. Fabian's most recent work for the company, with which he has been associated for some time, was in connection with photographic work on some important scenes in "The Barrier."

Peter B. Kyne Will Start New Fox Story

Peter B. Kyne is among the late arrivals in Hollywood, where he will shortly start work on another of his original stories for Fox. It is titled "Rustling for Cupid," and will be directed by John Ford. The picture will go into production within the next two weeks with a cast still to be decided upon.

The first of the four Kyne originals for Fox has been completed. It is "The Golden Strain," and was directed by Victor Schertzinger, with Kenneth Harlan and Madge Bellamy in the featured roles.

Victor Fleming to Direct "Blind Goddess"

Victor Fleming's next production for Paramount will be "The Blind Goddess." It was originally planned to have James Cruze direct this one, but Cruze decided to take a vacation with his wife, Betty Compson, and will sail shortly for Europe.

Mary Carr Featured in Race Track Melodrama

Mary Carr will be one of the featured players in "The King of the Turf," a romance of the race track now in production at the F. B. O. studios. Others who will have featured parts in the picture are Kenneth Harlan, Patsy Ruth Miller and David Torrence. James Hogan is directing.



Marie Prevost, Kenneth Harlan and Louise Fazenda in scene from "Bobbed Hair," a Warner release.

Ginsberg Back at Desk; Plans Expansion

HENRY GINSBERG, head of the Henry Ginsberg Distributing Corporation, releasing Banner and Royal pictures on the independent market, returned last Monday from a four weeks' visit on the Coast and with western franchise holders. He reports confidence in the future of the independent producers and states that this view is shared by independent exchangemen with whom he conferred.

"I found that in spite of the talk of the unstability of the independent market, exchangemen are working with zest and confidence that the market is gradually righting itself." Rumors that many exchangemen were being forced out of business he found to be untrue.

"Judging from the sale of Banner and Royal pictures and the independent market as a whole, I should say that the outlook for next year is a most hopeful one."

Will Broadcast "A Kiss for Cinderella"

Grace Lynn, actress and writer, will direct a novel broadcasting stunt from station WOR, New York, at 3:15 p. m., December 22nd. She has written a playlet with music called "A Kiss for Cinderella from Her Traffic Cop." It is an adaptation from the Barrie play and the Famous Players-Lasky production, "A Kiss for Cinderella."

Broadway actors of prominence will play the parts in the radio performance. Among them are Lumsden Hare, Shirley Booth, Alan Bunce, Harry Neville and Bernard Agistini. Music will be furnished by the Erdman Band, under the direction of Ernest F. Erdman.

Janet Gaynor, Wampas Star, Signs With Fox

Fox will spring a new screen star in Janet Gaynor, one of the thirteen Wampas Baby Stars, who has been signed to a long term contract. She will be seen in the forthcoming spectacular Fox production of "The Johnstown Flood." Miss Gaynor has been in the films only a short time, but a test made by Director Irving Cummings convinced him that she was just the player needed for the role in "The Johnstown Flood" and she was signed to a contract.

Fox Adds Another Golden Play to List

Another of the John Golden stage successes has been added to the Fox program for next season. It is "The Holy Terror," by Winchell Smith and George Abbott and produced this season. The three other Golden plays on the list are "Pigs," "Going Crooked" and "Seventh Heaven."

Adela Rogers St. Johns is Writing for Mix

Adela Rogers St. Johns is preparing a story for Tom Mix which will be released on next season's program. The author and star have come to a final decision on the plot, though the story is still untitled.

14 F. B. O. Releases in January

"When Love Grows Cold" Heads List Of Seven Features—Seven Comedy Subjects On Program

FOURTEEN releases have been announced for the month of January by F. B. O. The schedule will offer seven features and seven comedies, and among the productions will include "When Love Grows Cold," the starring vehicle for Natacha Rambova (Mrs. Rudolph Valentino).

The program is headed by "Flaming Waters," an oil melodrama produced for F. B. O. by Associated Arts Corporation. Mary Carr, Pauline Garon and Malcolm McGregor are featured. "Flaming Waters" is slated for January 3rd release. "Flaming Waters" is listed as a Gold Bond production.

On January 10th, "Man Rustlin'," an Independent Pictures Corporation production starring Bob Custer, will be shown. The picture is being directed by Del Andrews.

On January 17th, the next "Lefty" Flynn production, as yet untitled, based on the story by Gerald Beaumont, will be released. Jimmy Gruen and John Gray adapted the story, which was directed by Harry Garson.

The next western starring Tom Tyler, F. B. O.'s "surprise" western star, will be shown on January 24th. The picture is as yet untitled.

January 31st is set for the distribution of "When Love Grows Cold," a modernized version of Laura Jean Libbey's famous novel, adapted by John C. Brownell, home office scenario chief, with continuity by Harry O. Hoyt, director of the film. Clive Brook appears as Miss Rambova's leading man.

On January 31st the next Richard Talmadge production, "The Blue Streak," will also be shown. The story comes from the pen of James Bell Smith, and is being directed by Noel Smith.

Seven short subjects are listed for release during January, National Laugh Month.

The list is headed by "High But Not Handsome." No. 9 of "The Adventures of Mazie" starring Alberta Vaughn. "High But Not Handsome" will be released on January 3rd.

On January 10th, "Mummy Love," a Blue Ribbon comedy starring Alice Ardell, will be shown. "The Giraffe's Long Neck," a one reel novelty from the Bray Studios, will also be released on January 10th. No. 10 of "The Adventures of Mazie," titled "Little Andy Looney," will be shown on January 17th, while "In the Air," a two reel Standard Fat Men comedy, will be distributed on January 24th. The same day will see the release of "Dinky Doodle at the Studio," a one reel novelty. "A Snitch in Time," No. 11 of "The Adventures of Mazie," will be shown on January 31st.

Sam Rork on Coast, Will Start Production

Producer Sam E. Rork is back in Hollywood from New York with another success credited to his already long list. First National has received reports from Indianapolis, Atlanta and other points where "Clothes Make the Pirate" has been shown, in addition to New York, assuring a prosperous career for this production which stars Leon Errol, supported by Dorothy Gish.

Immediately upon his arrival on the coast Rork started assisting Marion Fairfax in getting under way her first production, "The Desert Healer." This is in accordance with the recent arrangement whereby Sam E. Rork Productions and Marion Fairfax Productions, while functioning as independent companies, will use the same producing organization, alternating in production.

Brenon Completes "Dancing Mothers" Cast

Herbert Brenon has completed the cast for Paramount's "Dancing Mothers," in which Conway Tearle and Alice Joyce have the leading roles. Chief in the supporting cast are Clara Bow, Norman Trevor, Elsie Lawson, Dorothy Cumming and Donald Keith.

Baxter Leading Man With Bebe Daniels

Warner Baxter has departed for the west coast where he will star work as leading man for Bebe Daniels in her newest screen comedy for Paramount, "Miss Brewster's Millions," which Clarence Badger will direct. Baxter has just completed a role with Gilda Gray in "Aloma of the South Seas."





Highlights from "Steel Preferred" a Producers Distributing Corporation release

Bebe Daniels to Head Own Unit

To Star In Series Of Feature Comedies For Paramount Under New Agreement

BEBE DANIELS is to head her own producing unit to make big feature comedies for Paramount, under the terms of a new agreement announced last week by Jesse L. Lasky. The arrangement is designed to provide Miss Daniels with facilities for the full expression of her gift for comedy.

The organization which she will head as star is now being assembled at the Paramount studios in Long Island. The unit will have special scenarists as well as comedy constructors or gag men. Her first work under the new regime will be "Miss Brewster's Millions."

In announcing the formation of the Bebe Daniels unit Mr. Lasky said: "Miss Daniels is the foremost comedienne of the screen and Paramount is going to take full advantage of her unequalled ability. We are completing plans that will place her comedy productions on a plane with those of the outstanding male stars who have forged to the front ranks in this particular field. She has proved her worth as a dramatic actress as well, but she so easily excels as a comedienne and the demand for comedies with a feminine star is so great that it would be inexcusably poor business not to make this move. Hector Turnbull, associate Paramount producer, will be in charge of the unit."



Ford Sterling Featured With Bebe Daniels

Ford Sterling will have the featured role in "Miss Brewster's Millions," the Bebe Daniels starring vehicle which will go into production at the Paramount West Coast studio within the next few days. It will be Sterling's first picture under his new long term contract.

Executives of F. B. O. Discuss Program

PRODUCTION plans for F. B. O's 1926-27 program were laid out and the Spring sales campaign discussed at a meeting of the company executives and division managers held last week at the Hotel Congress in Chicago.

Those who attended the meeting were J. I. Schnitzer, vice-president in charge of production; Colvin W. Brown, vice-president in charge of distribution; Lee Marcus, sales manager; Cleve Adams, Chicago division manager; M. J. Weisfeldt, Minneapolis division manager; C. E. Penrod, Indianapolis division manager and J. J. Sampson, branch manager at Chicago.

At the conclusion of the session Vice-President Schnitzer left for a four months' trip to the coast studios of the company where, with B. P. Fineman, production manager, he will start lining up the new program immediately.

Sign Circus Stars To Play In "The Light Eternal"

Lois de Lisle and Irene Grizzell, stars of the Al G. Barnes Circus, have been engaged by Metro-Goldwyn-Mayer to play important parts in a circus sequence which will be a feature of "The Light Eternal," Benjamin Christianson's first American picture.

Ray Hallor Joins "Red Dice" Cast

Ray Hallor is the latest addition to the cast of "Red Dice," the DeMille production for Producers Distributing Corporation starring Rod La Rocque. William Howard will direct.



Action moments from the "Arizona Sweepstakes," a Universal feature, starring Hoot Gibson.

West Starts Camera Work On "The Bat"

ROLAND WEST, independent producer, has started camera work on the photoplay version of "The Bat," which he will produce from the sensational stage success of that title for release by United Artists.

The cast assembled to interpret the characters in the mystery play written by Mary Roberts Rinehart and Avery Hopwood, includes Jewel Carmen, Jack Pickford, Louise Fazenda, Emily Fitzroy, Andre Beranger, Warner Oland and Sojin.

The screen adaptation was written by Julien Josephson. Mr. West announces that most of the camera work will be done at night, to insure adherence to his plans to have no vistors, not even high officials of other producing companies as witnesses to any part of the actual filming of the play.

Two Important Stories Are Bought by Universal

Following the announcement of Universal's deal with the UFA of Germany, comes the news that Carl Laemmle has bought his first German story, "Das Opern Glass" (The Opera Glass), by Gabrielle Reuter. The story has been adapted by Don Cobb of the Universal scenario department and will be a vehicle for Reginald Denny under the title of "Three Women and a Man."

Universal also has purchased Frank H. Spearman's collection of ten short stories, called "The Nerve of Foley," a group of railroad fiction, including the well known story, "Whispering Smith." Five of the Foley stories have been grouped and adapted by Cobb into a railroad melodrama for Universal. The story is now being put into continuity form and will be directed by Eddie Laemmle, as soon as he completes "The Still Alarm."

Print of Fitzgerald Feature Received by Lee-Bradford

"The Wives of the Prophet," the initial release of J. A. Fitzgerald Productions, has been received at the Lee-Bradford offices and will be distributed by the latter company The picture was directed by J. A. Fitzgerald and many of the scenes were made in the Massanutton and Luray caves in the Valley of the Shenandoah, Virginia. Alice Lake, Mary Thurman, Violet Mersereau, Ruth Stonehouse, Orville Caldwell, Warner Richmond and Maurice Costello appear in the principal roles.

J. A. Fitzgerald, with a number of prominent players, will leave New York in about ten days for Fredericksburg, Virginia, where the second production of his company will be produced.

"Let's Get Married" To Be Next Dix Feature

"Let's Get Married" is the title of the feature which Richard Dix will make after "Womanhandled," it was announced by Paramount this week. "Let's Get Married" will be based on a story by H. A. Du Souchet. The adaptation is to be made by Luther Reed, and Gregory La Cava will direct. Lois Wilson is to play the lead opposite the star.



Scenes indicative of the trend of the action in "Dancing Mothers," a Paramount production.

First National Month Releases

Five Features are Included in the Release Schedule for Month of January

FIRST NATIONAL has arranged a strong schedule of releases for First National Month which will be celebrated in January as well as to start the year off in a blaze of glory. Richard A. Rowland, general manager, announces the following order of releases for the month:

"Bluebeard's Seven Wives," January 3rd; "Memory Lane," January 10th; "Just Suppose," January 17th; "Too Much Money," January 24th, and "The Far Cry," January 31st.

"Bluebeard's Seven Wives" is a Robert T. Kane production with a cast that includes Lois Wilson, Blanche Sweet, Ben Lyon, Dorothy Sebastian, Diana Kane and Sam Hardy.

"Memory Lane" is described as a picture of romantic and dramatic appeal: John M. Stahl is the producer and in the cast are Eleanor Boardman, Conrad Nagel and William Haines.

Richard Barthelmess is the star of "Just Suppose." He is supported by Lois Moran, Geoffrey Kerr and Bijou Fernandez. "Too Much Money" is an Earl Hudson production with Lewis Stone and Anna Q. Nilsson in the featured roles. It was recently completed at the eastern studios of the company.

"The Far Cry" was made on the west coast under the supervision of June Mathis, with Balboni as the director. It is an adaptation of the play by Arthur Richman, with Blanche Sweet and Jack Mulhall in the featured roles.





Some of the humorous moments in "Sally, Irene and Mary" a Metro-Goldwyn-Mayer production

Will Continue Production

Bachmann Will Deliver Remaining Pictures; Thirteen on Schedule of Preferred

J. G. BACHMANN will continue as an independent producer and will carry on with the uninterrupted delivery of the remaining thirteen pictures on the Preferred schedule. His product will be of the same type he supplied during his four years of partnership with B. P. Schulberg. The pictures will be based on well-known stories and stage plays.

Harry O. Hoyt, former First National director, who made "The Lost World," will be in charge of production for Bachmann. He will have his headquarters in Hollywood, where the pictures will be made. Hoyt will leave for the coast in a few days to sign contracts with directors and scenarists, who will start preliminary work on the first group of productions at once.

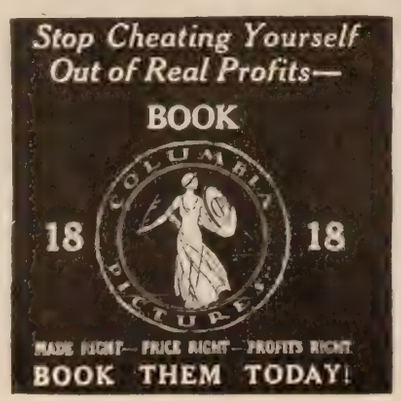
All of the stories formerly held by B. P. Schulberg Productions have been acquired by Bachmann. The first of his new schedule will be a screen version of Wallace Irwin's "Lew Tyler's Wives," which appeared serially first in *Pictorial Review* and later won popularity in book form. It will be ready for release early in March.

Included among the remaining stories are "Shenandoah," Howard Bronson's stage play; "Horses and Women," by L. B. Yates; "Dancing Days," by J. J. Bell; "The Aristocrat," by Larry Evans; "The Romance of a Million Dollars," by Elizabeth Dejeans; "Shameful Behavior," by Mrs. Belloc Lowndes; "His New York Wife," by John Goodrich; "The Worst Woman," by Larry Evans; "Studies in Wives," by Mrs. Belloc Lowndes; "Eden's Fruit," by John Goodrich, and "Exclusive Rights," by Evelyn Campbell.

Vital Exchanges Calls a Convention

Vital Exchanges, Inc., has called a convention of all managers for the Hotel Astor, New York, December 19th, 20th and 21st. The sessions will be presided over by David R. Hochreich, president of the company.

The purpose of the convention is to perfect plans for the season's product and to adopt ways and means to market the Vital super-special "The Red Kimono," with Mrs. Wallace Reid in the starring role.



European Director Is Signed by "U"

CARL LAEMMLE, President of Universal Pictures Corporation has signed E. A. Dupont, noted European director to direct for Universal. Dupont who has been directing for UFA, now affiliated with Universal, has signed a contract to come to Universal City for a period of three years.

In addition to directing for UFA, Dupont has written many screen stories and scenarios and is credited with being the first important author of photoplays in Europe. Laemmle is now in Europe to close his deal with the UFA Company and it is likely Dupont will accompany him on his trip back.

Actress 77 Joins Cast of Paramount Juniors

The cast for the Paramount Junior Stars' picture, "Glorious Youth," has been augment by the addition of Julia Hurley, 77 years of age, and said to be the oldest living actress. Sam Wood is directing the production at the Paramount, Long Island, studio from an original story by Byron Morgan.

Hergesheimer Conferring On Goldwyn Story

Joseph Hergesheimer is in Hollywood collaborating with Henry King, director, and Frances Marion, scenario writer of the Samuel Goldwyn organization on an original story for the screen. The nature of the story has not yet been revealed by the author.



Action scenes from Universal's "Bustin' Through."

With First Run Theatres

NEW YORK CITY

Capitol Theatre—
Film Numbers—Time, The Comedian (Metro-Goldwyn-Mayer), Cities of Other Lands (Scenic), Plantation Revels (Novelty), Capitol Magazine (Selected), Buster's Bust Up (Comedy).
Musical Program—"Leonore No. 3" (Overture), "Lullaby Lane" (Duet), "Southern Melodies" (Jubilee Singers), "The Skaters" (Ballet Presentation), Organ Solo.

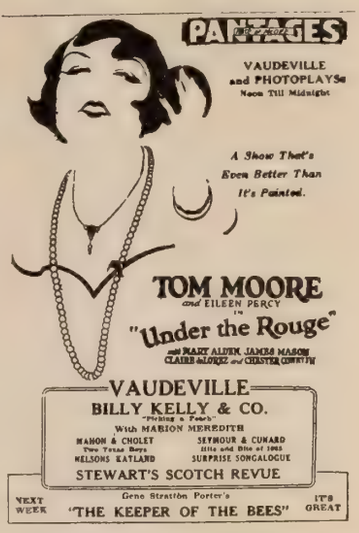
Warners Theatre—
Film Numbers—The Golden Cocoon (Warner Bros.), Warners News Weekly (Selected), Yarns of Old Kashmir (Scenic), Bokays and Brickbatz (Cartoon).
Musical Program—Selections from "No, No, Nanette" (Overture), "In the Garden of Tomorrow" (Tenor Solo), "Prima Vera" (Tenor solo), "The Songs of the Volga Boatmen" (Quartette).

Strand Theatre—
Film Numbers—Joanna (First National), Topical Review (Selected), Noah and His Troubles (Aesop Fable).
Musical Program—Excerpts from "La Forza del Destino" (Overture), "Pace, Pace, Mio Dio" (Solo), "The Hunt" (Quartette), "In a Garden" (Solo), "Liebestraume" (Ballet Corps), Organ Solo.

Rialto Theatre—
Film Numbers — The Splendid Crime (Paramount), The Voice of the Nightingale (Educational), New York (Scenic), Rialto Magazine (Selected).
Musical Program — Ben Bernie (Special Presentation), "Looking for Talent" (Organ Novelty).



Effective layout combining black on white and reverse used over two-columns for "The Keeper of the Bees" (F. B. O.) by the Alamo, Louisville, Ky.



Absence of detail in sketch and plenty of white space results in good display for arrangement shown above—a two-column ad for Associated Exhibitors' "Under the Rouge" used by Pantages theatre, Kansas City.

Rivoli Theatre—
Film Numbers—A Woman of the World (Paramount), Laila (Wiking), Ta-ra-ra-Boom-Dere (Red Seal).
Musical Program—"Scheherezade" (Overture), "Dancing Feet" (Presentation by Staff).

Apollo Theatre—
Film Numbers—Stella Dallas (United Artists), Continued.

Colony Theatre—
Film Numbers—Phantom of the Opera (Universal), Continued.

BROOKLYN

Mark Strand Theatre—
Film Numbers—We Moderns (First National), Mark Strand Topical Review (selected).
Musical Program—"William Tell" (Overture), "Some of These Days" and "Ida" (Xylophone), Liszt's "Hungarian Rhapsody" (Piano Solo), "Atmospheric Prologue," "Sometime" (Soprano Solo), "Laughing Rag" (Octachorda Solo), an eccentric dance, "Then I'll Be Happy" (Dancers); "I Never Knew" (Tenor Solo), "Hayseed Rag" (Guitar), "Hugo, I Go Where You Go" (Ensemble), and Guilmont's "Grand Chorus in D."

CHICAGO

Chicago Theatre—
Film Numbers—Fine Clothes (First National), News and Views (Universal), Laughs of the Day; Cartoon.
Musical Program—"Medley of Current Musical Comedy Favorites," (Overture); "The Lost Chord," (Specialty); "A Reverie," (Organ Solo); "What Could Be Sweeter Than You," (Accompaniment to News); "Harp Ensemble," (Specialty).

Tivoli Theatre—
Film Numbers—The Knockout (First National), International News (Universal), Comedy (Selected).
Musical Program—"Scene's Hongroise," (Overture); "My Heart At Thy Sweet Voice," (Specialty); "Cinderela," (Presentation in connection with Perfect Foot Contest); "Liebestraum," (Organ).

Uptown Theatre—
Film Numbers—The Midshipman (Metro-Goldwyn), News and Views (Fox); The Great Train Robbery, (Special Reel); Comedy.
Musical Program—"Wagneriana," (Overture); "The Voice of the Canary," (Specialty); "Winter Wheezes," (Organ Solo); Male Quartette, (Specialty).

Harding Theatre—
Film Numbers—Irish Luck (Paramount), International News (Universal), Gang Comedy (Pathe).
Musical Program—"Gems of Ireland," (Overture), (Specialty), "The Maid Of The Mist," (Specialty).

Capitol Theatre—
Film Numbers—Keeper of the Bees, (F. B. O.), International News (Universal), Petrified Forest (Scenic).
Musical Program—"Mignon," (Overture); "Waltz Dreams," (Specialty); "A Little Christmas Cheer," (Organ Solo); (Specialty).

Roosevelt Theatre—
Film Numbers—The Phantom of the Opera (Universal).

Orpheum Theatre—
Film Numbers—The Pleasure Buyers (Warner Brothers).

Monroe Theatre—
Film Numbers—The Best Bad Man (Fox).

LOS ANGELES

Criterion Theatre—
Film Numbers—Havoc (Fox), Pleasure Bound (Educational), Fox News.
Musical Program—Organ Selections.

Forum Theatre—
Film Numbers—Three Faces East (Producers Dist. Corp.), Felix Comedy, International News and Kinograms.
Musical Program—Orchestra.

Hillstreet Theatre—
Film Numbers—Passionate Youth (S. R.), Aesop Fable, International News.
Musical Program—Vaudeville.

Loew's State Theatre—
Film Numbers—Sally, Irene and Mary (Metro-Goldwyn-Mayer), Wild Men and Beasts of Borneo (S. R.), International News.
Musical Program—Selections from "Sally, Irene and Mary."

Pantages Theatre—
Film Numbers—A Lover's Oath (Astor-S. R.), Pathe News.
Musical Program—Vaudeville.

Million Dollar Theatre—
Film Numbers—The Merry Widow (Metro-Goldwyn-Mayer).
Musical Program—"Merry Widow" Selections (Atmospheric Prologue).

Metropolitan Theatre—
Film Numbers—Irish Luck (Paramount), Charlie, My Boy (Pathe), Pathe News.
Musical Program—Orchestra.

Rialto Theatre—
Film Numbers—The Pony Express (Paramount).
Musical Program — Atmospheric Prologue.

SEATTLE

Coliseum Theatre—
Film Numbers — Stage Struck (Paramount), Pleasure Bound (Comedy), Pathe News.
Musical Program—"Radio Overture."

Blue Mouse Theatre—
Film Numbers — Seven Sinners (Warner Bros.), Aesop Fable, International News.
Musical Program—Selections from "The Chocolate Soldier" (Overture), "Just a Sinner's Sweetheart" (Novelty Prelude).

Columbia Theatre—
Film Numbers — The Storm Breaker (Universal), Speedy Marriage (Comedy), Travel Treasures, International News.
Musical Program—"Strauss Successes" (Overture), "Songs of the Sea" (Vocal).

Liberty Theatre—
Film Numbers—The Dark Angel (First National), Fares Please (Comedy), Pathe Review, International and Liberty News.
Musical Program—"Popular Selections" (Overture).

Pantages Theatre—
Film Numbers—The Price She Paid (F. B. O.), Aesop Fable, Pathe News.
Musical Program—Vaudeville.

Strand Theatre—
Film Numbers — Cobra (Paramount), Comedy, Fox News.
Musical Program—"Sunny South" (Overture).

INDIANAPOLIS

Apollo Theatre—
Film Numbers—Go West (Metro-Goldwyn-Mayer), Comedy (Educational), News (Fox).

TRAILERS SELL SEATS
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Musical Program—Orchestra and organist.

Circle Theatre—
Film Numbers—The Man on the Box (Vitagraph), Comedy (Educational), News (Universal).
Musical Program—Overture, "Russian Classics."

Colonial Theatre—
Film Numbers—The Coming of Amos (Producers Dist. Corp.), Comedy (Universal), Aesop Fable (Pathe), News (Universal).
Musical Program—Harmonists.

DES MOINES

Capitol Theatre—
Film Numbers—The Unguarded Hour (First National), Educational Comedy, Fox News.
Musical Program—"What Do We Care if it is One O'Clock?" (organ specialty), harmony singers.

Des Moines Theatre—
Film Numbers—The King on Main Street (Paramount), Big Game Hunting (Fox), International News.
Musical Program—Vocal artists.

Strand Theatre—
Film Numbers—Why Women Love (First National), Maizie (F. B. O.), Kinograms.
Musical Program—Song Hits (Accordian artist).

Rialto Theatre—
Film Numbers—When the Door Opened (Fox), The Failure (Fox Comedy).

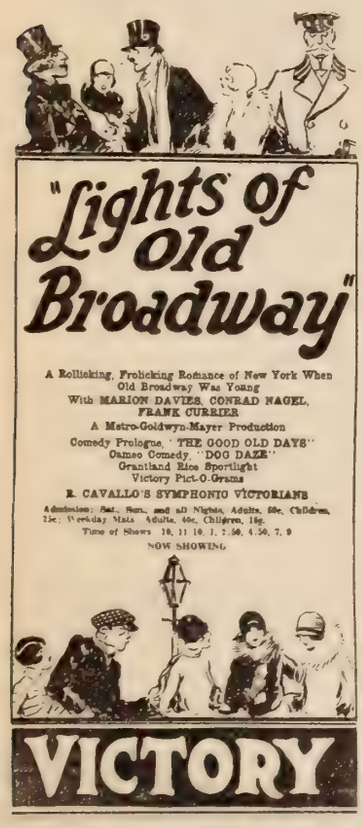
State Theatre—
Film Numbers—The Unguarded Hour (First National), Honeymoon Squabble, Mirror of the Seas (S. R.), Alexander Hamilton (Pathe).
Musical Program—Organ Overture, Vaudeville.

Park Theatre—
Film Numbers—Souls for Sables (Tiffany S. R.), Good Morning Madam (Pathe), Topics of the Day (Pathe), Kinograms (Educational).
Musical Program—Selections from "Naughty Marietta" (Overture), "What Could Be Sweeter Than You?" "Whoop 'Em Up Blues," "Show Me the Way to Go Home" (Jazz Unit).

Reade's Hippodrome—
Film Numbers — Lazy Bones (Fox), Starvation Blues (Pathe), International News (Universal).
Musical Program—Victor Herbert Selections (Overture), Vaudeville.

Keith's East 105th St.—
Film Numbers — Lazy Bones (Fox), The Wooden Wedding (Pathe), Aesop's Fables (Pathe), Pathe News.
Musical Program—Arias from Offenbach (Overture), Vaudeville.

Circle Theatre—
Film Numbers—Seven Sinners (Warner Bros.), Aesop's Fables, Pathe News.
Musical Numbers—Selections from "Naughty Marietta" (Overture), Vocal Trio (Specialty).



Good adaptation of press book layout for "Lights Of Old Broadway" (Metro-Goldwyn-Mayer) used by the Victory Theatre, Denver, Colo. Used over two columns. Affords good display for supporting bill.



Striking pyramid effect through use of rules and stock cuts. Two-column display used by the Galax, Birmingham, for Paramount's "The Ancient Highway."

NEWARK

Mosque Theatre—
Film Numbers—Cobra (Paramount), Comedy (Educational), News (International).
Musical Program — "Raymond" (Overture), ballerina and baritone with "Remember," Russian Orchestra.

Capitol Theatre—
Film Numbers—After Business Hours (Columbia), Comedy (Pathe), News (International).
Musical Numbers—Popular melodies (Overture).

Branford Theatre—
Film Numbers—Irish Luck (Paramount), Comedy (Pathe), News (Pathe).
Musical Program—Jazz orchestra, duo in popular airs, eccentric dancer, Suppe's "Beautiful Galatea" (Overture).

Rialto Theatre—
Film Numbers—Not So Long Ago (Paramount), What Fools Men (First National), Kinograms.

Fox Terminal—
Film Numbers—Thank You (Fox), His Master's Voice (Lumas), Comedy (Fox), News (Fox).
Musical Program—"Blues" singer, eccentric dancer, and "Popular Selections" (Overture).

CLEVELAND

Stillman Theatre—
Film Numbers—The Freshman (Pathe), Wild Beasts of Borneo (Educational), International News.
Musical Program—"Medley of Popular Songs" (Overture), "You Told Me to Go," "Tie Me to Your Apron Strings," "Show Me' the Way to Go Home." "Freshie," "Collegiate Blues." "Bam Bam Bammy Shore" (Quartet).

Allen Theatre—
Film Numbers—The New Commandment (First National), Rags to Britches (Pathe), Arrowhead Lake (S. R.), Topics of the Day (Pathe), Pathe News.
Musical Program—Second Hungarian Rhapsody by Liszt (Overture), "I Never Knew," "Bam Bam Bammy Shore," "Let's Wander Away," "What Could Be Sweeter Than You?" (Jazz).

SAN FRANCISCO

California Theatre—
Film Numbers—The Splendid Crime (Paramount), Cleaning Up (Educational), Artist at Home (Pathe Review), International News.
Musical Program—"Spring Song" (Overture), "Pour Vous" (Violin), "Venice" (Special Presentation Act).

Loews Warfield Theatre—
Film Numbers—Clothes make the Pirate (First National), Felix Cartoon, (International News), Kinograms.
Musical Program—"Babes in Toyland" (Overture), "I'm Setting On Top of World," "Kiddie Revue" (Presentation).

Granada Theatre—
Film Numbers—Lord Jim (Paramount), Papa Be Good (Pathe), Pathe News.
Musical Program—"Kiddies" and "Synco-Symphonists."

Cameo Theatre—
Film Numbers—The Prairie Pirate (Producers Dist. Corp.), Eighteen Carat (Universal), Kinograms.
Musical Program — "Close Your Eyes" (Overture), "You Told Me To Go."

Union Square Theatre—
Film Numbers—Heads Up (F. B. O.), Fox Comedy, Screen Snap Shots (S. R.).
Musical Program—Vaudeville.

Imperial Theatre—
Film Numbers—That Royle Girl (Paramount), Continued.

St. Francis Theatre—
Film Numbers—Phantom of the Opera (Universal) Continued.

BOSTON

Beacon Theatre—
Film Numbers—The Splendid Crime (Paramount), The Wedding Song (Prod. Dis. Corp.), Comedy (Educational), News (International).
Musical Program—Overture, organ.

Fenway Theatre—
Film Numbers—The Splendid Crime (Paramount), The Wedding Song (Prod. Dist. Corp.), Fables (Pathe), News (Pathe).
Musical Program—Overture, organ.

Gordon's Washington St. Olympia Theatre—
Film Numbers—The White Monkey (First National), Golden Bed (Paramount), Sea Scamps (Educational), News (Pathe).
Musical Numbers—Overture, organ. Vaudeville.

Loew's State Theatre—
Film Numbers—Go West (Metro-Goldwyn-Mayer), Time the Comedian (Metro-Goldwyn-Mayer), Comedy (Pathe), News (Pathe).
Musical Program—Overture, organ and orchestra.

Metropolitan Theatre—
Film Numbers—The Man on the Box (Warner Brothers), News (Pathe).
Musical Program—Overture, "Southern Rhapsody," orchestra and organ; "Faust" (Baritone solo).

New Boston Theatre—
Films Members—Lazybones (Fox), The Wooden Wedding (Pathe), News (Pathe).
Musical Program—Overture, orchestra and organ; musical sketch, "Country Days," vaudeville.

HOUSTON

Queen Theatre—
Film Numbers—The Merry



Interesting use of rules to gain inside frame effect and allow space for future attractions. Display for Universal's "The Teaser," over three columns by the Alhambra theatre, Charlotte, N. C.

Widow (Metro-Goldwyn-Mayer), Queen News (local), News (Pathe).
Musical Program—"Foot Loose (Overture), orchestra and organ selections.

Isis Theatre—
Film Numbers—Bobbed Hair (Warner Bros.), Our Gang (Comedy), News (International).
Musical Program—Concert numbers (Overture), Orchestra and organ selections.

Capitol Theatre—
Film Numbers—Irish Luck (Paramount), Comedy (Educational), News (Kinograms).
Musical Program—Popular selections (Overture), orchestra and organ selections.

Majestic Theatre—
Film Numbers—East Lynne (Fox), Aesop's Fable (Pathe), News (Pathe).
Musical Program—Orchestra playing overture. Vaudeville. Organ selections.

Rialto Theatre—
Film Numbers—Wreckage (Producers Dist. Corp.), Comedy (Educational), News (Fox).
Musical Program—Organ and piano selections.

Liberty Theatre—
Film Numbers—Red Hot Tires (Warner), Comedy (Fox), Review (Pathe).
Musical Program—Organ and piano selections.

KANSAS CITY

Newman Theatre—
Film Numbers—The Tower of Lies (Metro-Goldwyn-Mayer), Framed (Educational), Newman Mirror of the World (Selected), Newman Current Events (Local).
Musical Program—"Peer Gynt" (Overture), "In Paris" (Orchestral Novelty by Lee Evans and Melody Lads), (Organ Solos).

Liberty Theatre—
Film Numbers—Souls for Sables (Tiffany), The Caretaker's Daughter (Pathe), Aesop's Fables (Pathe), International News.
Musical Program—Selections from "Carmen" (Overture), (Organ Solos).



Good attraction values distinguish this striking two-column display for Paramount's "The Ancient Highway," by the Capitol, Oklahoma City.

Royal Theatre—
Film Numbers—The Merry Widow (Metro-Goldwyn-Mayer), Royal Screen Magazine (Selected), Royal Current Events (Local).
Musical Program—Royal Syncopators (Overture), (Organ Solos).

Main Street Theatre—
Film Numbers—Winds of Chance (First National), Pathe News and Educational Short Subjects.
Musical Program—Atmospheric Solos).

Pantages Theatre—
Film Numbers—The Man on the Box (Warner Bros.), Aesop's Fables and Pathe News.
Musical Program—Selections (Overture), "The Little Cottage by the Waterfall" (Organ Novelty by Ted Meyn), (Organ Solos).

MINNEAPOLIS

Aster Theatre—
Film Numbers—When the Door Opened (Fox), Love and the Lions (Fox Comedy), Fox News.
Musical Program—Organ overture.

Garrick Theatre—
Film Numbers—Time the Comedian (Metro-Goldwyn-Mayer), Hold Everything (comedy), Garrick News Weekly (selected). Amundsen Polar Flight (Pathe).
Musical Program—"Morning, Noon and Night" (organ overture), "That Certain Party" (orchestra novelty with baritone), Al Minneapolis Charleston Championship.

Lyric Theatre—
Film Numbers—Sporting Life (Universal), A Dog's Life (Pathe), News (Pathe).
Musical Program—Organ overture.

State Theatre—
Film Numbers—The King on Main Street (Paramount) Framed (Educational), State Digest (Selected News), Marvels of Motion (Red Seal).
Musical Program—"Hats and What Music They Might Suggest" (Orchestra novelty), State Snickers (musical novelty), "Sweetheart" (Organ specialty).

Strand Theatre—
Film Numbers—The Phantom of the Opera (Universal), How the Elephant Got His Trunk (F. B. O.), Strand News (Selected).
Musical Program—"I'm Tired of Everything But You" and "Sleepy Time Gal" (orchestra interlude).

ST. PAUL

Astor Theatre—
Film Numbers—The Unguarded Hour (First National), Bachelor Babies (Comedy), News (Selected).
Musical Program—"A Jazz Grab Bag" (Orchestra), "I'm Sitting on Top of the World" and "Mighty Blue" (Soprano).

Capitol Theatre—
Film Numbers—Stage Struck (Paramount), On Edge (Educational), Capitol Digest (Selected news).
Musical Program—"The Chime Overture" (Orchestra), "On the Bam Bam Bammy Shore" (Organ), "Two-Two Choo Choo" (Male quartet).

Garrick Theatre—
Film Numbers—The Fool (Fox), Garrick Rib Tickler (Comedy), Garrick World News (Selected).
Musical Program—"Pianologue" (male).

Princess Theatre—
Film Numbers—"The Limited Mail" (Warner Bros.), Salute (F. B. O.), Kinograms (Educational News).
Musical Program—Organ overture.

Strand Theatre—
Film Numbers—When the Door Opened (Fox), Strong for Love (Comedy), Kinograms.
Musical Program—Organ overture.

Tower Theatre—
Film Numbers—The Only Thing (Metro-Goldwyn-Mayer), Cold Turkey (Comedy), Pathe News.
Musical Program—"The Queen's Secret" (Orchestra Overture), "Cross My Heart, I Love You, Mother" (Organ Specialty).



Good display for title but arrangement is spotty. Ad used for Warner Bros. "Satan in Sables" by the State theatre.

WASHINGTON

Metropolitan Theatre—
Film Numbers — The Beautiful City (First National), Current Events (Selected), The Goofy Gob (Educational)), Pathe Review.
Musical Program—Classico (Jazz Overture), Oh, What a Boy, Remember (Peer Gynt Suite extracts).

Strand Theatre—
Film Numbers — The Lawful Cheater (S. R.), Current Events (Fox).

Columbia Theatre—
Film Numbers—The Vanishing American (Paramount), Current Events (Universal).
Musical Program—"Pale Moon," "At Dawning" (Overture).

Palace Theatre—
Film Numbers—A Woman of the World (Paramount), My Sweetie (Educational), Current Events (Pathe), Topics of the Day (Pathe).
Musical Program—"Naughty Marietta" (Overture).

Rialto Theatre—
Film Numbers—East Lynne (Fox), Current Events (Universal).
Musical Program—"Light Cavalry" (Overture), (Special presentation).

Earle Theatre—
Film Numbers—Hell's High Road (Frod. Dist. Corp.), Earle News (Selected).
Musical Program—"The Rosary" (Organ Solo), "The Kinky Kids' Parade" (Orchestral Overture).

PHILADELPHIA

Stanley Theatre—
Film Numbers—The King on Main Street" (Paramount), Cartoon; College Humor, Stanley Magazine.
Musical Program "Sakuntala" (Overture), Orchestra "Dance Divertissement."

Fox Theatre—
Film Numbers—The Fool (Fox), News (Fox).
Musical Program—Recording Artists.

Stanton Theatre—
Film Number—Don Q, Son of Zorro (United Artists).

Arcadia Theatre—
Film Number—The Ungarded Hour (First National).

Karlton Theatre—
Film Number—The Dark Angel (First National).

Palace Theatre—
Film Number—Stage Struck (Paramount).

Victoria Theatre—
Film Number—The Scarlet Saint (First National).

Capitol Theatre—
Film Number—What Fools Men (First National).

Aldine Theatre—
Film Number—The Merry Widow (Metro-Goldwyn-Mayer).

MILWAUKEE

Alhambra Theatre—
Film Numbers—Sporting Life (Universal), International News, Chester's Donkey Party (Universal), Scenic (S. R.)
Musical Program—"Bits of Hits" (overture), "Ladder of Roses," "Lilac Revue" (stage presentation).

Strand Theatre—
Film Numbers—Ancient Highway (Paramount), Fan but Foolish (Educational), Kinograms.
Musical Program — "Are You Sorry?" (organ), "In Germany" (overture and stage presentation).

Merrill Theatre—
Film Numbers—The Midshipman (Metro-Goldwyn-Mayer), Hot Doggie (Educational), Kinograms.

Mr. Exhibitor: Ask at the Film Exchanges for the



It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over



Attractive display in two columns for First National's "The Beautiful City." Used by the Empress theatre, Oklahoma City.

Musical Program—Orchestra overture.

Wisconsin Theatre—
Film Numbers—The Tower of Lies (Metro-Goldwyn-Mayer), On Edge (Educational), International News.
Musical Program — "Orpheus" (Overture), "The Twilight" (Quartet), "Down by the Winegar Woiks" (Organ).

Garden Theatre—
Film Numbers— A Dog's Life (Pathe), I Do (Pathe), The Green Archer (Pathe).
Musical Program—"Indian Love Call' (Overture).

CINCINNATI

Capitol Theatre—
Film Numbers — The Beautiful City (First National), Slow Down (Comedy), Capitol News (Selected).
Musical Program—Orchestra.

Walnut Theatre—
Film Numbers—Lights of Old Broadway (Metro-Goldwyn-Mayer), What's Up (Comedy), Aesop Fable, Pathe News.
Musical Program—Orchestra.

Strand Theatre—
Film Numbers—Madam Behave (Producers Dist. Corp.), Felix Cartoon, Beware, Pathe News.
Musical Program—Orchestra.

Lyric Theatre—
Film Numbers—Don Q (United Artists), Kinograms.
Musical Program—Orchestra.

Gifts Theatre—
Film Numbers—Headlines (Assoc. Exhibitors), Captain Suds (Universal), Kinograms.

Family Theatre—
Film Numbers — The Wedding Song (Producers Dist. Corp.), Hold Everything (Fox), Fox News.

SALT LAKE CITY

American Theatre—
Film Numbers—The Last Edition (F. B. O.), Half a Hero (Comedy), International News.

Kinema Theatre—
Film Numbers—The Sea Hawk (First National), The Sea Squak (Pathe), Pathe Review.

Pantages Theatre—
Film Numbers — Old Clothes (Metro-Goldwyn-Mayer).

Paramount Empress Theatre—
Film Numbers — Havoc (Fox), Pathe News.

Victory Theatre—
Film Numbers—Lord Jim (Paramount), Butter Fingers (Pathe), Pathe News.

ST. LOUIS

Loew's State Theatre—
Film Numbers—Sally, Irene and Mary (Metro-Goldwyn-Mayer), News and Views (Selected).
Musical Program—Orchestral overture. Organ accompaniments. Atmospheric prologue "At the Stage Door."

Missouri Theatre—
Film Numbers—The Best People (Paramount), Missouri Magazine (Selected).
Musical Program—Orchestral Overture. Music revue. Girls chorus. Organ acompaniments.

Grand Central, West End Lyric and Capital Theatres—
Film Numbers—The Road to Yesterday (Producers Distributing Corp.), Kinogram News and Views.
Musical Program—Orchestral Overture. Vocal and dance numbers.

Delmonte Theatre—
Film Numbers — The Unknown Lover (Vitagraph), International News.
Musical Program—Orchestral Overture and Popular Numbers. On stage—A local college glee club.

BUFFALO

Shea's Hippodrome—
Film Numbers—The Tower of Lies (Metro-Goldwyn-Mayer), Fair Warning (Comedy), Hippodrome Review (Selected).
Musical Program—"William Tell" (Overture), "A Yoddling Romance" (Novelty).

Lafayette Square Theatre—
Film Numbers—Steppin' Out (S. R.), Pathe comedy. Lafayette News.
Musical Program — "Stepping Stones" (Overture), Organ solo, Vaudeville.

Loew's State Theatre—
Film Numbers—Time, the Comedian (Metro-Goldwyn-Mayer), Framed (Comedy), Loew's Minute News (Pathe).
Musical Program—Babes in Toyland (Overture), Vaudeville.

Olympic—
Film Numbers—Back to Life (S. R.), and The Police Patrol (S. R.), International News.
Musical Program — Selections by Plantation Serenaders.

Shea's North Park Theatre—
Film Numbers—The Lost World (First National), Pathe comedy, North Park Review (Selected).
Musical Program—Selections from "Rose Marie" (Overture), Organ solo.

Victoria Theatre—
Film Numbers—Lights of Old Broadway (Metro-Goldwyn-Mayer), His Majesty Bunker Bean (Warner Brothers), Victoria News (Pathe).
Musical Program—Musical Comedy Memories (Overture).

BALTIMORE

Century Theatre—
Film Numbers—Cobra (Paramount), Framed (Comedy), News (Fox).
Musical Program—"Annapolis Lullaby" (Trumpet Solo), (Violin Solos). Orchestra. Organ.

Garden Theatre—
Film Numbers—The Timber Wolf (Fox), Chester's Donkey Party (Comedy), Clever Feet (Pathe Sportlight), International News.
Musical Program—Vaudeville. Orchestra, Organ.

Keith's Hippodrome—
Film Numbers—Under the Rouge (S. R.), News (Pathe), Aesop Fable (Pathe), A Sweet Pickle (Pathe).
Musical Program — Vaudeville, Orchestra, Organ.

Metropolitan Theatre—
Film Numbers—Satan In Sables (Warner Brothers), Hot Doggy (Comedy), Aesop Fable (Pathe), News (Pathe), Scenic (Pathecolor), Song Picture.
Musical Program—"I Live Over the Viaduct" (Baritone Solo), "Cross My Heart Mother, I Love You" (Baritone solo illustrated with movie). Orchestra. Organ.

New Theatre—
Film Numbers — The Golden Princess (Paramount), Bachelor's Baby (Comedy), News (Pathe).
Musical Program—Selections and vocal duet. Organ, Orchestra.

Parkway Theatre—
Film Numbers—Man and Maid (Metro-Goldwyn-Mayer), Hot Feet (Educational), Topics of the Day (Pathe), News (Pathe).
Musical Program — Selections from "Sally" (Overture). Orchestra. Organ.

Rivoli Theatre—
Film Numbers—The Iron Horse (Fox), Then and Now (Pathe Sportlight) News (Pathe).
Musical Program—Medley of Old Time Favorite Airs (Organ Selection), "Days of 1863–1869" (Prologue).



Fan used as effective frame for title of feature in this two-column display for Universal's "The Teaser" used by the Jefferson theatre, Huntington, Ind.



Scenes from "The Gold Hunters," a Davis Dist. Div. production, released through Vital Exchanges, Inc.

Motion Picture News Box-Office Honor Roll for 1925

Exhibitors, Through "The Check-Up," Pick the Fifty-Two Best

(EDITOR'S NOTE.—Selection of the Fifty-Two Best was made wholly by exhibitors from the box-office angle. Their selections are reports to Motion Picture News from the court of last resort—the Public.)

This Honor Roll is a guide to box-office merit already proved. And, for that reason, it is of great service to the exhibitor. "The Fifty-Two Best" is an annual feature of the Christmas issue of Motion Picture News, and is recognized as the industry's standard authority on performance at the box-office.

THE FIFTY-TWO BOX-OFFICE BEST (*With "Check-Up" Rating*)

The Freshman	94	Introduce Me	79
Charley's Aunt	92	The Bandit's Baby	79
The Merry Widow	91	Thundering Hoofs	79
Phantom of the Opera	90	He Who Gets Slapped	79
Sally	88	Seven Chances	79
Don Q, Son of Zorro	88	The Unholy Three	79
The Pony Express	86	Broken Laws	78
East Lynne	85	Husbands and Lovers	78
Madame Behave	85	Go West	78
Riders of the Purple Sage	84	Lights of Old Broadway	78
The Lost World	83	The Midshipman	78
The Iron Horse	83	The Rag Man	78
North of 36	83	Wild Bull's Lair	77
The Gold Rush	82	The Dark Angel	77
The Awful Truth	82	The Lady	77
Little Annie Rooney	82	Quo Vadis	77
California Straight Ahead	82	So Big	77
Clothes Make the Pirate	80	The Lucky Devil	77
A Thief in Paradise	80	American Pluck	77
The Deadwood Coach	80	The Crackerjack	77
Lazybones	80	Stage Struck	77
Excuse Me	80	K-The Unknown	77
Old Clothes	80	A Regular Fellow	77
The Thundering Herd	80	Graustark	76
The Eagle	80	Peter Pan	76
Battling Bunyan	79	The Live Wire	76



THE FRESHMAN—The comedy and pathos of "Freshie" in his struggle to adjust himself to college life—the secret ambition of every boy to be "the most popular man in the class"—his first sweetheart—his ambition to make the team and win his letter—all of these find full play in "The Freshman," culminating in a football game that is a masterpiece of thrills and laughter. Great entertainment from Harold Lloyd and his co-directors Sam Taylor and Fred Neumeyer. (Pathe).



CHARLEY'S AUNT—Masterly screen version of most celebrated farce. The old standard stage play takes on a new lease of life here. Never a dull moment while college youth masquerades as aunt, flirts with aged sheik, and merry absurdities intrigue the spectators. Outdoes famous original in sustained laughing appeal and bewilderingly fast action. (Producers Distributing Corp.).



THE PHANTOM OF THE OPERA—Unique among pictures of its size and class, in that it is a mystery melodrama filmed on a vast scale, "The Phantom of the Opera" has easily earned its place among the leading pictures of the year. In it a master of make-up and character acting rises to his greatest heights, moving against a background in which are blended lavish, colorful settings, the glitter of the Paris Opera, young love, adventure, mystery and thrills. (Universal).



THE MERRY WIDOW—All that is usually summed up in the word "Continental," all the glamor of one of the greatest light opera successes in history, plus a colorful pageantry that only the screen can mirror, coupled with romance and fiery love—that is "The Merry Widow." Beauty, drama, heart throbs and sentiment, lightened by deft touches of daring humor, guided by the hand of a master director—these earn it a place near the top of the list. (Metro-Goldwyn-Mayer).



DON Q, SON OF ZORRO—Filmed as a sequel, in a sense, to "The Mark of Zorro," this picture is a worthy successor to that well-remembered romance. In it the star returns to an earlier and unfailingly popular type of photoplay, filled chock-a-block with speedy action, ingenuity of incident, beauty and color of background, which, coupled with the stock-whip which figures so importantly, composes a vivid mosaic of high adventure. (United Artists).



SALLY—Unflagging heart interest and artistic charm. Humor evenly divided between slapstick and polite comedy. Colorful settings and a cast of superlative talent. Detail and atmosphere convincing, admirably directed. Cinderella heroine who scrubs dishes, but is swayed by lofty ambition, wins wealthy lover and also captures hearts of her audience. (First National).



THE PONY EXPRESS—A great spectacle! Another American historical epic of bewitching scenic beauty and tremendous dramatic power. Exploits of pony riders and events preceding Civil War fused into a compelling story of love and patriotism. Aglow with color, vibrating with action. Melodrama and romance craftily interwoven with sequences of educational value. (Paramount).



EAST LYNNE—There is never any doubt about the popularity of a melodrama of this type that has gained a reputation for itself over several generations. The story has an appeal to all classes and in its picturization it has lost none of the effectiveness it had on the speaking stage. The production is all that could be desired in the way of romance, thrills, direction, and it builds to a climax that is breath-taking in its forcefulness. (Fox).



RIDERS OF THE PURPLE SAGE—A popular star and a good western are almost bound to be a winning combination. This one is filled with strong western situations and incidents, done in a clean-cut style that wins a sympathetic audience. The angle of intrigue is well balanced by the romantic element, and the horsemanship of the star, coupled with some really intelligent acting contributed by the horse, account for the wide appeal of this production. (Fox).



MADAME BEHAVE—Sparkling farce comedy, the wheel of fun spinning dizzily, crowding one hilarious situation upon another. Remarkable for fine acting of cast. A highly entertaining story dealing with the efforts of two rivals in a lawsuit to locate a missing woman witness whom each is anxious to wed, because a wife cannot testify against her husband. Wild complications follow, with the hero, disguised as the unknown lady, being frantically courted by the elderly suitors. A literal scream of mirth from first to final reel, it was acclaimed by newspaper critics and photoplay reviewers from coast to coast. (Producers Distributing Corp.).



THE IRON HORSE—No word has been more often abused in characterizing pictures than "epic," but here is a photodrama that truly deserves it. Based upon one of the most all important events in American history—the spanning of the continent by the first trans-continental railroad—the indomitable spirit of the pioneer empire builders has been captured in celluloid and lives again in a stirring drama painted on a mighty canvas. (Fox).



THE LOST WORLD—In the re-creation on the screen of the ponderous dinosaurus and the mighty allosaurus, the makers of this picture have brought to the screen one of the outstanding novelties of recent years. Nothing like it has been seen. Yet not alone novelty has been responsible for its success. A brilliant cast, firm, well-knit continuity and a strong story make it a cinematic triumph and entertainment plus. (First National).



NORTH OF 36—A sweeping panorama of the cattle country visualizing with stunning realism and picturesqueness the great drive of an enormous herd across Texas. The story of a most popular author has been transferred to the screen with notable understanding of its most appealing qualities. Lois Wilson gives a vivid performance as the courageous cattle owner. (Paramount).



THE AWFUL TRUTH—When a jealous husband lacks a sense of humor and at the same time mistrusts his wife you have a theme about which may be woven some lively picturization. Combine this with situations that are popular in their appeal and you have a vehicle that is pre-destined for approval. Winter scenes with an enthralling beauty enhance the value of this production. (Producers Distributing Corp.).



THE GOLD RUSH—Satirizing, in a measure, the many melodramas of the Klondike, this ambitious comedy achieves a drama and a pathos of its own, such as the screen has seldom seen. Against the vast expanse of snow and ice, the struggling line of prospectors, the tawdry gaiety of the dance hall and the hard struggle with the elements, the comedian moves, a pathetic and lonely figure swaying the spectator to laughter and now and then to tears in an epic of comedy. (United Artists).



LITTLE ANNIE ROONEY—America's Sweetheart in one of her old-time roles—the kind that made her famous—as leader of an East Side kid gang; winsome, mischievous, bewitching, lovable as of yore! Melodrama, pathos and side-splitting comedy of the sort the masses like and respond to. A Pickford triumph picture! (United Artists).



CALIFORNIA STRAIGHT AHEAD—The tremendous appeal of spirited adventure tinctured with youthful romance and comedy, brought this feature to instant success and widespread popularity. A dashing treatment of a spirited story—a picture endowed with all the elements of "sure fire" appeal. (Universal).



THE DEADWOOD COACH—A photoplay that truly visualizes the virile West of the stage-coach days, it is remarkably rich in detail, incident and atmosphere. Vigorous movement and stirring incident add to the charm and power of the work. (Fox).



A THIEF IN PARADISE—A picture that boasts a surprise in every scene—a cast that registers some of the finest acting of the season—and a mounting that does credit to George Fitzmaurice—famed for his rich photographic effects. (First National).



CLOTHES MAKE THE PIRATE—A production that answers the never-ending cry for novelty in screen fare with a performance by a legitimate stage star that is screamingly funny. A tailor with a piratical complex involuntarily becomes the leader of a pirate crew—what comedy possibilities!—(First National).



LAZYBONES—A remarkable human interest picture replete with touching sentiment and alluring small-town atmosphere, which radiates sympathy and pathos. The star, heretofore best known by his work in rough Western roles, establishes himself as a real artist at character-sketching. (Fox).



EXCUSE ME—A delightful farce written around that extraordinary institution—the Pullman compartment car. An adaptation of a very successful stage play converted to the photoplay with marked ingenuity and cleverness in the treatment of screen comics, and enacted by artists skilled in the technique of the studios. (Metro-Goldwyn-Mayer).



THE THUNDERING HERD—Few writers' stories have fitted the needs of the screen so consistently and thoroughly as have those of this author. "The Thundering Herd" is one of the best of these. (Paramount).



THE EAGLE—The powerful drama of Russian court and peasant life, the intrepid daring of the Cossacks, the vengeance of a son—these are some of the ingredients that have given "The Eagle" its place among the 52. (United Artists).



OLD CLOTHES—An exceptionally talented juvenile with a vehicle that defies resistance to spontaneous and hearty applause and laughter, makes this one an outstanding success. The story, too, evokes sympathy. (Metro-Goldwyn).



INTRODUCE ME—Clever balance of thrills and romantic action account for the certain appeal which this exceptional comedy has registered with audiences everywhere, and won it a place as one of the star's finest efforts in photoplay comedy. (Associated Exhibitors).



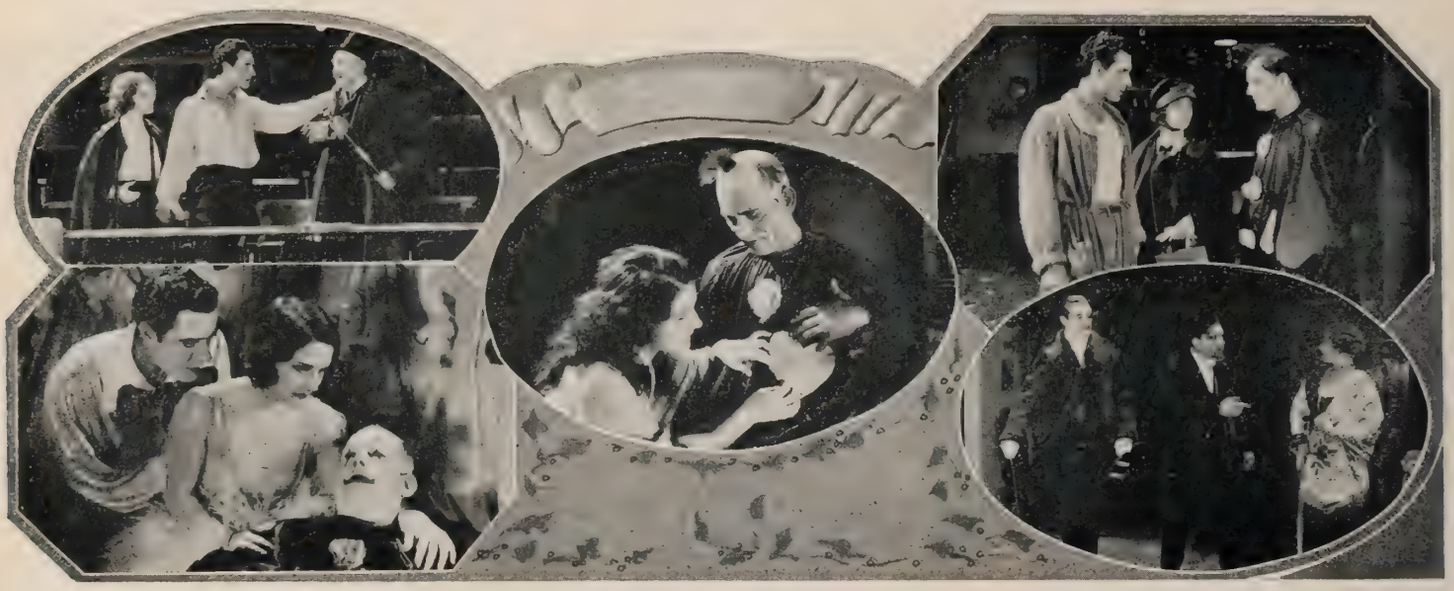
THE BANDIT'S BABY—A western filled with the "unusual" and packed with sufficient action to carry along several features. With noble assistance contributed by a baby actress and the star's horse it can be readily understood why this production ranked so high. (F. B. O.).



BATTLING BUNYAN—A combination of real American Youth, a rattling good story without a foot of unnecessary padding and some genuine fun and humor place this one among the front rank pictures of the year. Boxing has gained markedly among sport followers and Battling Bunyan's bouts make for merriment. (Associated Exhibitors).



THE UNHOLY THREE—Melodrama as it has never been done before—melodrama tempered by shrewd character drawing, rich in novel incident, beautifully acted, progressive, even daring in technique, and with a story sure in its appeal to the emotions, "The Unholy Three" is a rare contribution to the screen. (Metro-Goldwyn-Mayer).



HE WHO GETS SLAPPED—Intensely realistic, intelligently produced. Stresses appealing theme, sounding the depths of human suffering. Lon Chaney is an infinitely pathetic figure as the tragic clown whose happiness is destroyed by ridicule. Characters stand out vividly, circus background and atmosphere admirably delineated. (Metro-Goldwyn).



SEVEN CHANCES—The highly individualistic comedian found rich scope for his abilities in this adaptation of a stage success. His portrayal of a bashful youth forced to become a benedict or lose his inheritance was one to be greeted hilariously and remembered long as a joyful contribution to the screen. (Metro-Goldwyn-Mayer).



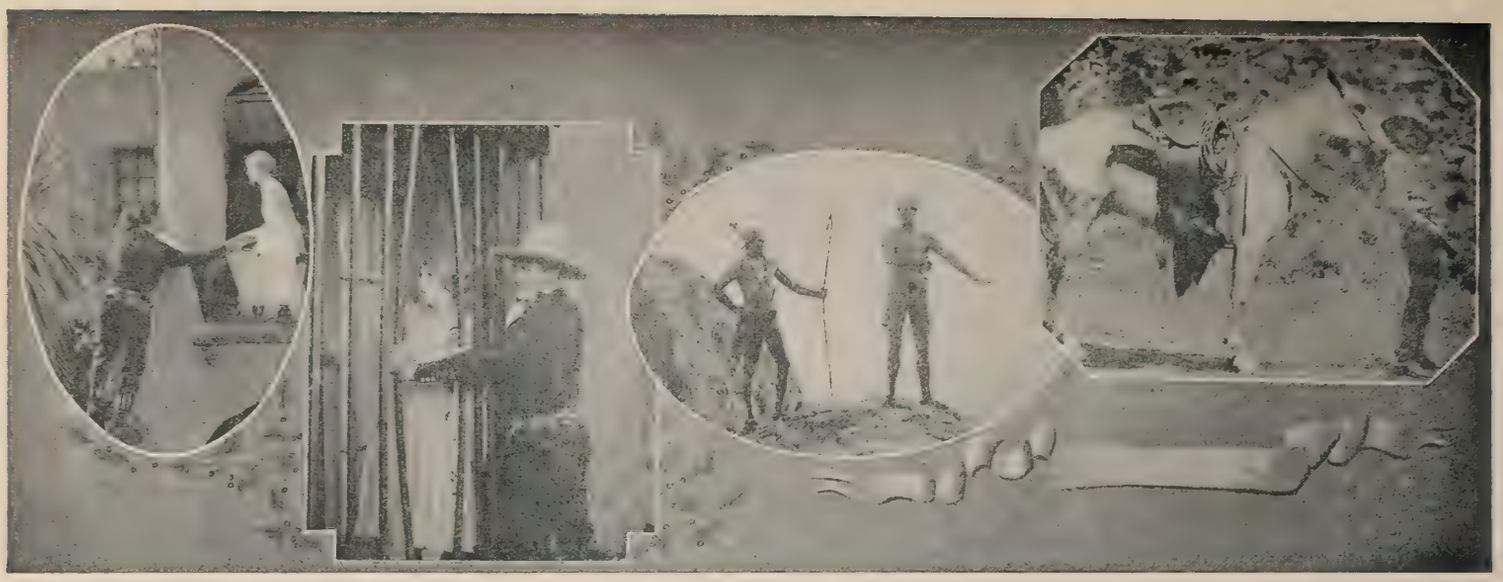
THUNDERING HOOFS—A picture literally packed with excitement and suspense, is the way the critics described this one that has been meeting with approval wherever it has been shown. It is a stunt picture with some hair-raising thrills and an excellent display of real horsemanship. (F. B. O.).



BROKEN LAWS—Telling a story that appealed to every mother in the land with special emphasis laid on the results of too much wild life among the younger set and building up to one of the most thrilling climaxes ever staged, this production was bound to please the picture fans throughout the world. (F. B. O.).



HUSBANDS AND LOVERS—Another one of those inimitable tales of real life, which has been transplanted to the screen in admirable manner and enacted with sterling worth. Perfectly directed and mounted. (First National).



THE WILD BULL'S LAIR—Battles with redskins, flying bullets, deadly hand-to-hand grapples, thrills galore, with romance emerging and the feats of a wonderfully intelligent horse to marvel over! A Western of super-spectacular lure, for kiddies and adults alike to rejoice in. (F. B. O.).



LIGHTS OF OLD BROADWAY—Offers romantic, colorful background of New York in 1870, delightful love theme and interesting story. Historically accurate mingling bright, amusing comedy with strong dramatic appeal. Marion Davies excellent in dual role of Shantytown girl and a daughter of the "400." (Metro-Goldwyn-Mayer).



THE RAG MAN—A comedy riot, Jackie Coogan appearing in his familiar ragged clothes and cap set askew. Has sure-fire humor, timely pathos. A picture which recalls the Jackie of old, with laughter freely aroused by contrasts of Irish and Hebrew drollery. (Metro-Goldwyn-Mayer).



THE MIDSHIPMAN—Scenic effects charming, showing ancient Annapolis buildings framed by silver radiance of the glistening river Severn. A capital portrayal of life in the U. S. Naval Academy. Forceful melodramatic phases; naval sequences ingeniously worked into story enhance entertainment values. (Metro-Goldwyn-Mayer).



THE CRACKERJACK—A great comedy feature filled with some of the most ingenious bits of funny business ever introduced in a production of this type along with John Krafft's titles. Coupled with tireless energy on the part of Johnny Hines and supporting cast, is it any wonder that it has proved so popular with all classes? (C. C. Burr).



GO WEST—A delightfully contrived humorous treatment of the adventures of a tenderfoot in the virile West with an ingratiating performance by the star, whose appeals to the risibles address themselves to all. (Metro-Goldwyn-Mayer).



THE DARK ANGEL—A moving and impressive drama dealing with post-war romance of universal appeal. The perfect illusion of self-sacrificing love has been achieved in this absorbing story concerning characters of truly heroic stature. (First National).



THE LADY—The inherent dramatic values of a poignant and convincing story are enhanced by treatment that achieves a high standard of naturalness and a performance by the star which takes its place with a select few of the most outstanding of the year. The production shows clever direction. (First National).



QUO VADIS—One of the great novels of all time has been faithfully and lavishly screened in this picture, filmed in Italy against authentic backgrounds. The "splendor that was Rome," the mad revels of the Romans, the tribulations of the first Christians under Roman oppression, make a spectacle of strong contrasts. (First National).



SO BIG—The word "big" in the title of this is not at all misplaced, for in it the star amazed her most sincere admirers with the depth and understanding expressed in her performance of a difficult role. Based upon a powerful story, it might so easily have been "just a picture," instead of which it became a vital, human document. (First National).



STAGE STRUCK—Rich comedy elements, with the human note clearly sounded, enticing romance and clever acting. The little waitress heroine who longs for a footlight career is as appealing as she is irresistibly amusing. Skillfully directed and beautifully filmed. A palpable hit! (Paramount).



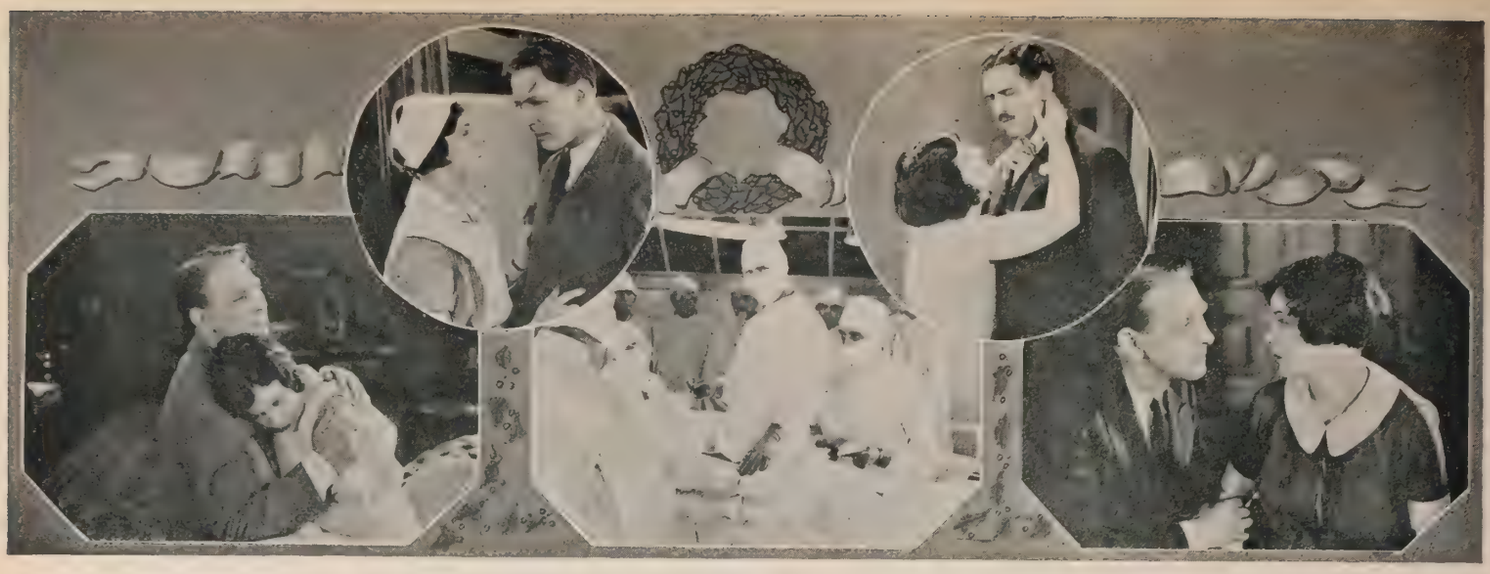
AMERICAN PLUCK—An up and going action picture is what this has been termed. It is a high speed adventure story that abounds in appealing incident and there is never a let-down. The plot is one that calls for an athletic actor and that actor must be physically fit to accomplish what he does, which is fully met in this instance. (Chadwick).



A REGULAR FELLOW—As breezily refreshing as a salt gust of wind from the ocean. Farce comedy, with a droll Prince disporting his royal person through the round of princely duties. A whirl of gaiety and unrestrained mirth! One of the season's snappiest productions! (Paramount).



THE LUCKY DEVIL—A sparkling comedy of high-speed action and telling incident with one of the screen's most dashing interpreters of heroic roles—Richard Dix. That the motor racing story holds its grip upon the affections of photoplay audiences is proved by the success of this exciting play. (Paramount).



K–THE UNKNOWN—One of the most interesting love stories of the year told in a manner that stresses the human side rather than pointing the dramatic angle. An unusually compelling story of character studies with sterling acting by every member of a brilliant cast. (Universal.)



THE LIVE WIRE—A combination of thrilling scenes under the 'big top' and humorous situations with high-speed action all the way—and John W. Krafft's titles. Designed primarily as a fun feature it exceeded the fondest hopes of its sponsors, Johnny Hines and C. C. Burr, auguring well as their first production for a national distributing organization. (First National).

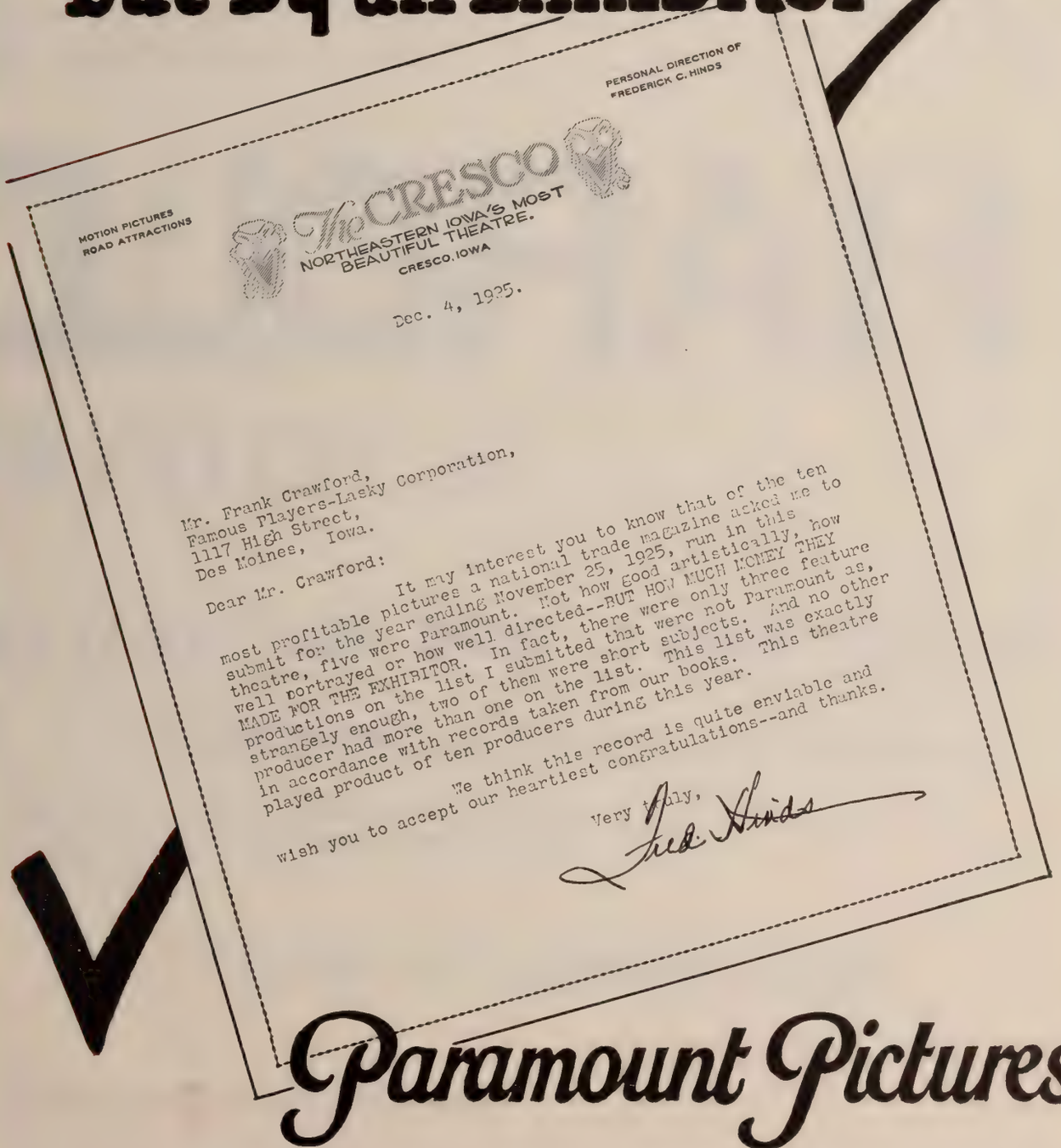


GRAUSTARK—A romance that has won a conspicuous place in fiction as a model of its type is here brought to the screen with its highly colored appeal set off to fine advantage. A love story produced with magnificent pictorial effectiveness and clever direction by Dimitri Buchowetzki. (First National).



PETER PAN—In no other medium could "Peter Pan" have been told quite as it was on the screen. The rich potentialities of the screen in the domain of fantasy found new expression in this picture, which was the very spirit and essence of youth. It might well have been the dream of a child, and what greater tribute could be paid it? (Paramount).

A REAL Check-up ~
Not made by a Statistician
but by an Exhibitor



PERSONAL DIRECTION OF
FREDERICK C. HINDS

MOTION PICTURES
ROAD ATTRACTIONS

The CRESCO
NORTHEASTERN IOWA'S MOST
BEAUTIFUL THEATRE.
CRESCO, IOWA

Dec. 4, 1925.

Mr. Frank Crawford,
Famous Players-Lasky Corporation,
1117 High Street,
Des Moines, Iowa.

Dear Mr. Crawford:

It may interest you to know that of the ten most profitable pictures a national trade magazine asked me to submit for the year ending November 25, 1925, run in this theatre, five were Paramount. Not how good artistically, how well portrayed or how well directed--BUT HOW MUCH MONEY THEY MADE FOR THE EXHIBITOR. In fact, there were only three feature productions on the list I submitted that were not Paramount as, strangely enough, two of them were short subjects. And no other producer had more than one on the list. This list was exactly in accordance with records taken from our books. This theatre played product of ten producers during this year.

We think this record is quite enviable and wish you to accept our heartiest congratulations--and thanks.

Very truly,
Fred Hinds

Paramount Pictures

"THE FRESHMAN" WINS!
— WITH 94%

HIGHEST

BOX OFFICE REPORTS ON ALL FEAT
MOTION PICTURE NEWS

HAROLD

in "THE FR

Exhibitors, not Reviewers,

—AND BY FURTHER COMPARISON, A WID

"COMES NOW THE REPORT THAT THE BOX
LIC OF THE CAMPUS AND THE FOOTBALL
THOSE OF . . . . . , IN . . . . . , IN VARIOUS

THE HONOR IS GREAT . . . .

PRODUCED BY HAROLD LLOYD CORP.

BOOKING NOW AT ALL PATHE

RATING OF ALL

URES OF THE YEAR, ACCORDING TO
CHECKUP, AWARDED TO —

LLOYD

ESHMAN"

Furnished the Reports

ELY CIRCULATED NEW YORK DAILY SAYS:

OFFICE RECEIPTS OF HAROLD LLOYD'S FRO-
FIELD, 'THE FRESHMAN,' ARE EXCEEDING
SECTIONS OF THE COUNTRY."

. . . . . IT IS DESERVED

A PATHE PICTURE

EXCHANGE INC. BRANCHES



To the entire motion picture industry, Harold Lloyd extends
a most cordial wish for a merry Christmas and
a happy, prosperous New Year.

SAM TAYLOR

Harold Lloyd's Director

completing, with "THE FRESHMAN,"
five years' association with
the Lloyd comedies.

NOW DIRECTING THE
FIRST HAROLD LLOYD
PRODUCTION FOR
PARAMOUNT





FRED NEWMEYER

Co-director of
Harold Lloyd's
"The Freshman"

The Best Box-Office Attraction of 1925

Director of

"Never Weaken"
"A Sailor Made Man"
"Grandma's Boy"
"Dr. Jack"

Co-Director of

"Why Worry"
"Safety Last"
"Hot Water"
"Girl Shy"

Directed Douglas MacLean in
"Seven Keys to Baldpate"

Now Directing Leon Errol in
"Lunatics at Large"

—facts prove it!

Exhibitors report Fox pictures most consistent big money makers!

Where four or more pictures are listed in this year's 52 best—**FOX PICTURES** top the field with a box office average of

84%

When you are booking for the new season—keep this point in mind

—and play FOX for profits.

Fox Film Corporation



The sub-titles may have been another reason why "The Live Wire" and "The Crackerjack" were included in the 52 Best!

A FEW OF THE COMMENTS ON THE TITLES OF THE WINNING JOHNNY HINES PRODUCTIONS

"THE CRACKERJACK"

Johnny Hines ought to sign the man who wrote the titles to a lifetime contract. They were pippins!
Moving Picture Stories, N. Y. Oct. 20, 1925.

The subtitles are an entertainment in themselves, and like Katisha's elbow, worth going many miles to see.
N. Y. Evening Graphic.

Well written subtitles.
Harrison's Reports.

Credit is due John Krafft for the remarkably clever titles which help bring the laughs.
Photoplay, July, 1925.

. . . . subtitles are indubitably clever.
Mordaunt Hall, N. Y. Times.

Filled with hilarious subtitles.
Rose Pelswick, N. Y. Eve. Journal.

TITLED IN 1925

The Crackerjack	*(C. C. Burr)*
The Live Wire	*(First National)*
Rainbow Riley	*(First National)*
The Unguarded Hour	*(First National)*
The Pace That Thrills	*(First National)*
The Scarlet Saint	*(First National)*
So This Is Eden!	*(Industrial)*

EDITED AND TITLED

The Lady from Hell	*(Associated Exhibitors)*
The Wrong Doers	*(Bernarr Macfadden)*
False Pride	*(Bernarr Macfadden)*
Broken Homes	*(Bernarr Macfadden)*
The Jokers	*(Bernarr Macfadden)*

"It is a pleasure for me to recommend John Krafft, the title writer."
C. C. Burr, First National Producer

"By an intelligent application of humor, pathos or drama in his titles, Krafft conserves the best there is in the picture."
Hugh Dierker, Producer-director

"Your work and your results are entirely satisfactory and very much appreciated."
Earl J. Hudson, of First National, regarding "The Pace That Thrills."

"A wonderful job."
Robert G. Welsh, Associated Exhibitors regarding "The Lady From Hell."

"THE LIVE WIRE"

And the titles! If your patrons don't get a laugh out of every one of them it will be due only to a lack of humor in their make up.
Harold Flavin, M. P. News.

The titles are exceptionally funny.
St. Paul Pioneer Press.

The titles are clever.
M. P. World.

The titles are especially well done.
Exhibitors Trade Review.

A goodly amount of laughs in which the subtitles aid.
Film Daily

For Titling and Editing

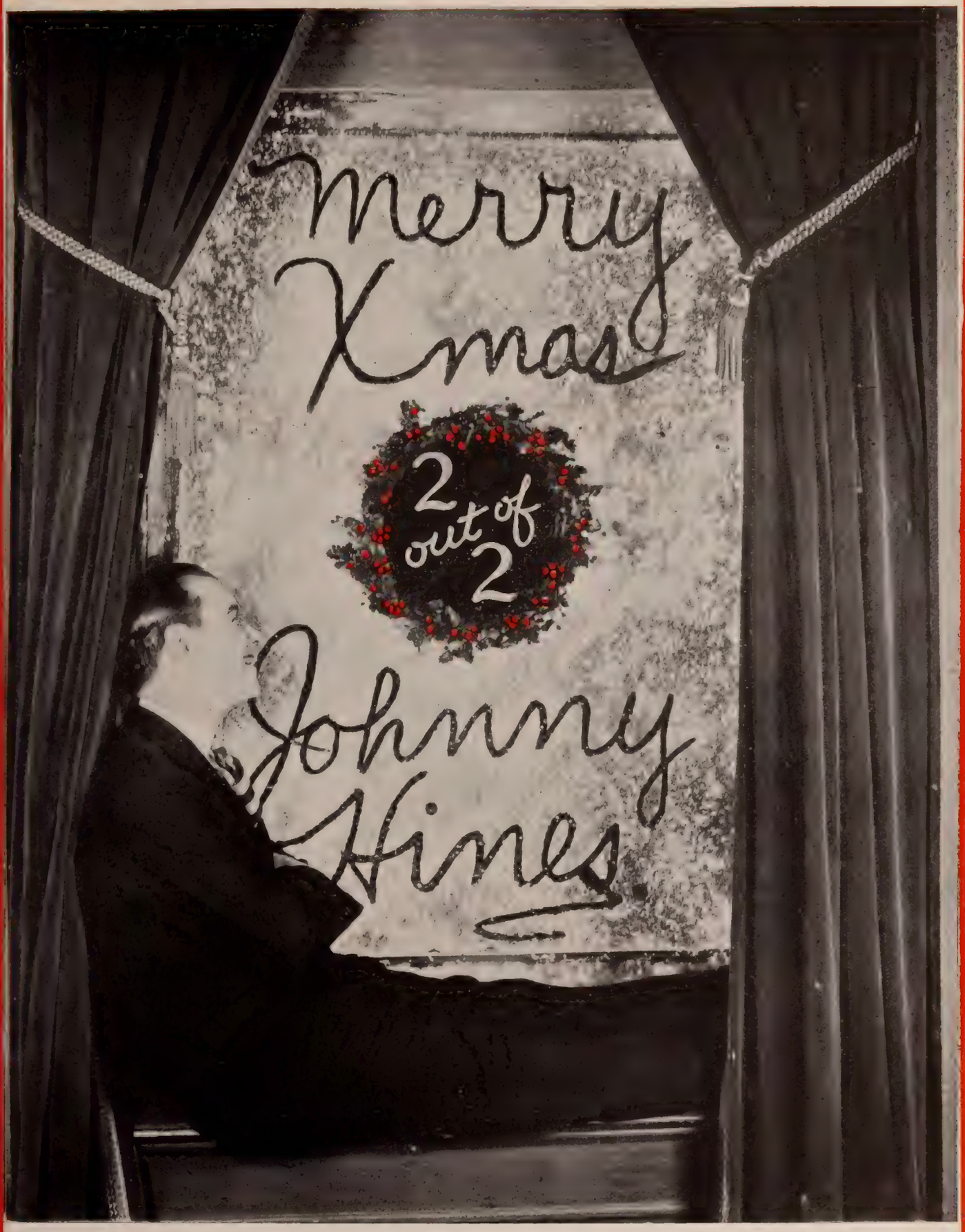
JOHN W. KRAFFT

OFFICE
135 W. 44 Street
Bryant 8626

HOME
573 W. 192 St.
Washington Heights 0757

New York City

Five years with Fox — One year with Universal


Merry
Xmas
2
out of
2
Johnny
Hines

TWO Out of TWO Makes a Perfect Record!

—Exhibitors are bound to analyse the Motion Picture News "Check-up" and the list of 52. How many organizations made 100% score—how many made 50%—some of the largest companies scored less than 5% of the pictures they produced.

—No wonder the big fellows are going to the unit production system.

This isn't the first year the Johnny Hines-C. C. Burr pictures have been included in the 52 Best.

—that's the real test of consistent box-office performance.

—exhibitors select the best 52.

—it proves that Johnny Hines lines 'em up at the box-office everywhere —everytime!



Johnny Hines is First National's Comedy King!

HINES first for FIRST NATIONAL SCORES!

FROM the start "The Live Wire" took its place among the leaders with Johnny Hines holding his own as a "big time" attraction in the same way he led the Independent field—and his first for First National stayed right up in front.

One of the best 52 of the year—you can't top that much—the Motion Picture News Check-up proves this.

—but wait until you see "Rainbow Riley," the second made by the Hines-Burr combination for First National —here is a comedy—You all remember "The Cub"—Thompson Buchanan's play done by Douglas Fairbanks on the stage—Oh boy what a story—what situations—such a predicament for a hero but what a chance for a comedian, and Johnny Hines takes full advantage of the opportunity.

Then comes "The Brown Derby"—Why the very title makes you laugh with anticipation. C. C. Burr says it's the best story they have had and Johnny Hines thinks it was just made for him. It is sure to be a fitting climax for his first First National year. Here's three reasons why—

"The Live Wire"
"Rainbow Riley"
"The Brown Derby"

Johnny Hines is First National's Comedy King!





Greetings of the Season!

Cordially,

Richard Dix

"THE LUCKY DEVIL" "THE VANISHING AMERICAN" "WOMANHANDLED"



Best Wishes of the Season!

Lois Wilson

On Honor List

"The Thundering Herd" **"The Pony Express"**

Other Releases

"The Vanishing American" "Irish Luck" "Seven Wives of Bluebeard"



THE GEORGE FITZMAURICE PRODUCTIONS

"A Thief in Paradise"
and "The Dark Angel"

were voted by Exhibitors
as Two of the Fifty-two best
pictures of the year.



DIMITRI BUCHOWETZKI

DIRECTOR *of*

"Graustark"

A FIRST NATIONAL PICTURE

Selected as one of the Best Box-Office Attractions for 1925

"The Midnight Sun"

A SUPER UNIVERSAL-JEWEL

Now with Famous Players-Lasky

Another WALSH Knockout

Bigger and Better than "American Pluck"!



Exhibitors, who have selected "AMERICAN PLUCK" as one of the 52 best pictures of the year, will find another winner in "BLUE BLOOD," George Walsh's current release, a bigger and better picture.

"THE PRINCE OF BROADWAY," a knockout of the prize ring, is George Walsh's next winner.



Chadwick Pictures Corporation
PRESENTS

GEORGE WALSH *in* Blue Blood

SPEED ROMANCE & PEP

CHADWICK PICTURES CORPORATION 729 SEVENTH AVE. NEW YORK CITY



Richard Burke, N. Y.

SPENCER BENNET

Director

Pathe Serials

Productions-1925

"PLAY BALL!"

"THE GREEN ARCHER"

Edward Everett Horton

Now starring in

"The Nutcracker"

S. S. Hutchinson's Jazzy
Fast-Stepping Comedy
From Frederick Isham's Story



to be released through

Associated
Exhibitors, Inc.

Directed by
Lloyd Ingraham



Walter F. Seely Photo

Lucille Lee Stewart

Recent Pictures

"The Fool"—with Edmund Lowe

"Bad Company"

"The Ultimate Good"—with Conway Tearle

"The Perfect Lover"—with Eugene O'Brien

"His Wife's Good Name"—with Huntly Gordon

"Our Mrs. McChesney"—with Ethel Barrymore

"Friendly Enemies"

With Weber and Fields

"Fifth Avenue"

Producers Distributors

Sincerest wishes
for a Wonderful
Christmas and a
Happy and Prosperous
New Year—

George Kuwa



EDWARD J. MONTAGNE

Supervising Scenario
EDITOR

UNIVERSAL PICTURES



LOU TELLEGEN

wishes all his friends in the industry a most Happy Christmas and a Bright New Year.



Kane Starts Casting For "Dancer of Paris"

Casting is under way for "The Dancer of Paris," Robert T. Kane's fourth picture of the current season for First National. The story, by Michael Arlen, will go into production next week under the direction of Alfred E. Santell.

Conway Tearle will have the leading male role in "The Dancer of Paris," while the title role has not yet been filled. Lowell Sherman will also appear in the Arlen picture, as will Paul Ellis.

Three New Comedy Directors on Fox Staff

Three new comedy directors have been added to the Fox West Coast staff. They are Lex Neal, Max Gold and Andrew Bennison. Neal has just completed his first picture, "A Flaming Affair," while Gold and Bennison co-directed "Officer of the Day."

Neal went to the Fox studios after having directed several pictures for Buster Keaton. Gold was promoted from assistant director to director and Bennison was for several years a Fox comedy writer.

"A Bankrupt Honeymoon" Near Completion

"A Bankrupt Honeymoon," latest of the Fox Imperial comedies, is nearng completion under the direction of Lou Seiler, with Harold Goodwin and Shorley Palmer in the leading roles, and Frank Beal and Harry Dunkinson in the supporting cast.

Raoul Walsh to Direct "What Price Glory"

RAOUL WALSH, at present with Famous Players-Lasky, will report at the Fox lot on the first of January to direct "What Price Glory," an adaptation of the stage drama by Laurence Stallings and Maxwell Anderson. The screen production will be made for release next season.

Walsh has directed some notable productions in the past, among them Douglas Fairbanks in "The Thief of Bagdad" and Pola Negri in "East of Suez." His latest big success with Famous was "The Wanderer." Several years ago he directed "The Honor System" for Fox.

Roach Busy Casting For New Comedies

Hal Roach is busy casting players for a number of comedies for Pathe release. Among those selected for prominent roles in different vehicle are Lincoln Steadman, son of Myrtle Steadman; Grace Gordon and Josephine Crowell.

Steadman will appear in Glenn Tryon's current comedy being directed by Fred Guiol. The balance of the cast includes Katherine Grant, Sue O'Neill, Charlotte Mineau, Charles Sellan, Nancy McKee, Husky Hanes and the dog actor, Pal.

Grace Gordon has been signed for a part in the Clyde Cook comedy, directed by James W. Horne. Josephine Crowell is again appearing with Charley Chase in a new vehicle directed by Leo McCarey, titled "Mama Behave."

Sennett Studios Busy On "Laugh Month" Comedies

The Mack Sennett studios are busy on pictures which Pathe will release during the National Laugh Month drive in January. Eddie Cline, who recently completed a two-reeler with this star, has started another Alice Day starring vehicle. Miss Day will be supported by Danny O'Shea, Ruth Taylor, Joe Young and Eddie Quillan.

Lloyd Bacon is making a Ralph Graves comedy in which Thelma Parr, Marvin Lobach and Sunshine Hart will support the star. Director Del Lloyd, who is in charge of the unit making a series of star comedies, is filming a two-reeler in which Billy Bevan and Andy Clyde have featured parts.

Among the comedies which Sennett will contribute to Pathe's Laugh Month program is "Saturday Afternoon," starring Harry Langdon.

James Gruen Joins Mack Sennett Staff

The Mack Sennett lot continues to hum with activity, with additions being made regularly to casts and scenario staff. The latest writer to join the Sennett forces is James Gruen, who is now busily engaged with Jefferson Moffitt in the preparation of a story for Ralph Graves.

Alice Day has started work on her new comedy, "A Love Sundae," and Billy Bevan is being directed by Del Lord in a new fun concoction, which has in the cast Madeline Hurlock, Andy Clyde and Kewpie Morgan.

Floyd Bacon is making a new Ralph Graves two-reeler, in which Thelma Parr again plays opposite the comedian. The cast also includes Marvin Lobach.

Ain't We Great?

THE United Studios is the best organized and the best managed Motion Picture Studio in the world, and the following Producers and Artists prove it by producing their pictures there:

PRODUCERS AND ARTISTS:

Edwin Carewe	Harry Langdon	June Mathis	Joseph M. Schenck
First National Productions	Sol Lesser	J. E. McCormick	Norma Talmadge
Samuel Goldwyn	M. C. Levee	Colleen Moore	Constance Talmadge
Corinne Griffith	Frank Lloyd	Sam Rork	Rudolph Valentino

UNITED STUDIOS, INC.

5341 Melrose Ave., Hollywood, California.

M. C. LEVEE, *President.*

Exhibitors Service Bureau



Novelty display for Universal's "The Phantom of the Opera.". A scene of color and action was gained by utilizing cut outs from the 24-sheet in this arrangement at the Capitol Theatre, Dallas.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

Edward L. Hyman, Mark Strand theatre, Brooklyn.

Leo A. Landau, Lyceum theatre, Minneapolis.

C. C. Perry, Managing Director, Garrick theatre, Minneapolis.

E. R. Rogers, Managing Director, Tivoli theatre, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Metropolitan theatre, Atlanta.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Managing Director, Famous Players-Lasky theatres, Los Angeles.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

W. C. Quimby, Managing Director, Strand Palace and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Sidney Grauman, Grauman's theatres, Los Angeles.

: : THE CHECK-UP : :

Weekly Edition of Exhibitors' Box Office Reports

Productions listed are new pictures on which reports were not available previously.

For ratings on current and older releases see MOTION PICTURE NEWS—first issue of each month.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

TITLE	Poor	Fair	Good	Big	Value	Length
FAMOUS PLAYERS						
Flower of Night	—	6	6	—	55	6,374 ft.
Golden Princess, The	—	7	4	—	51	6,394 ft.
FILM BOOKING OFFICES						
Riding the Wind	—	2	7	2	70	5,014 ft.
FIRST NATIONAL						
What Fools Men	—	5	5	—	55	7,264 ft.
METRO-GOLDWYN-MAYER						
Tower of Lies, The	1	1	8	1	65	6,849 ft.
PROD. DIST. CORP.						
Coming of Amos, The	3	—	10	—	58	5,677 ft.
Hell's Highroad	—	5	4	2	62	6,084 ft.

George E. Brown, Managing Director, Loew's Palace theatre, Memphis, Tenn.

Louis K. Sidney, Division Manager, Lowe's theatres, Pittsburgh, Pa.

Geo. Rotsky, Managing Director, Palace theatre, Montreal, Can.

Eddie Zorn, Managing Director, Broadway-Strand theatre, Detroit.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, Ohio.

Joseph Plunkett, Managing Director, Mark-Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, T. D. & L. theatre, Glendale, Calif.

Claire Meachime, Grand theatre, Westfield, N. Y.

Ace Berry, Managing Director, Circle theatre, Indianapolis.



The prison phase of Paramount's "The Man Who Found Himself" was featured in the display arranged for the engagement at Birmingham, by Manager D. Roscoe Faunce.

Educational Tie-Up in Demand

Company Reports Many Requests For Displays Arranged For "Wild Beasts Of Borneo" Film

SUBSTANTIAL proof that exploitation tips and national tie-ups are desired by exhibitors on Short Subjects, is offered by the tremendous response to the window tie-ups arranged for by Educational with the National Biscuit Company on its Barnum Animal Crackers and the two-reel Educational Pictures Special "Wild Beasts of Borneo."

The tie-up was first brought to the attention of exhibitors through Educational's press sheet on the animal film.

Under the arrangement, as soon as an Educational Exchange receives word from an exhibitor that he desires this tie-up, the National Biscuit Company is notified to start its local salesman out, securing store window space in the neighborhood of the theatre. When a number of windows are secured, the salesman calls on the manager of the theatre, whose duty it is to furnish enough stills, play-date cards and posters to trim the windows properly. The manager usually sends his representative along with the salesman to assist in the arrangement of the window displays.

Within a period of only five days, November 21 to 25, the New York Educational Exchange has had requests for tie-ups from fifteen theatres. These theatres are the Costello, Mt. Morris and Clinton Theatres of New York City, The New Colonial, Kismit, State, Sumner, Republic, Roebling, Gem and Meserole Theatres of Brooklyn, the Victoria of Elmhurst, L. I., Hyperion and Palace of Corona, L. I., and the Forest Hills Theatre of Forest Hills, L. I.

In a few of the above instances the theatres will purchase at a special price (ten per cent less than wholesale) from the National Biscuit Company, a quantity of full size packages of Barnum Animal Crackers, for free distribution to children who attend a special matinee with a grown person.

Another plan under consideration calls for purchasing the animal crackers in bulk and inserting several in an envelope on the outside of which is printed the following:

"These animals are thoroughly tame and harmless—If you want to see ferocious wilds animals being captured alive—see "Wild Beasts of Borneo" at the ——— Theatre.

National Tie-Up Exploits "The Pony Express"

Tying-in with the Pony Express Rider's stunt of the Old Trail Drivers' Association, Manager Roberts of the Majestic, Austin, Tex., gained valuable publicity for "The Pony Express."

A week before picture's opening, an official welcome was accorded the Pony Express rider enroute from Dallas to San Antonio with messages from prominent people to the reunion of the Old Trail Drivers' Association. Rider was met at city limits and escorted to the capitol grounds, where he was greeted by a party consisting of Governor Ferguson, city officials, Manager Roberts of the Majestic, and other well-known Austin citizens. Pictures were taken of the rider placing a wreath on the cowboy statue in capitol grounds, surrounded by governor and official escort.

Holds Club Night During "He's A Prince" Run

As a means of building good-will primarily but for the publicity value of the stunt as well, Manager C. T. Perrin of the Sterling Theatre in Greely, played host to the Kiwanis Club and their guests at an evening performance of "He's a Prince."

The club members went to the theatre in a body following their regular meeting. After the show the stage was cleared for dancing. The theatre's musicians furnished the dance music at a nominal figure, thereby reducing the expense to a comparatively small amount.

Waltz Music Advances For "Merry Widow", Chicago

"House exploitation" based mainly on solo renditions by the organ of the "Merry Widow" waltz, thoroughly sold the picture version of the famous musical comedy to the patrons of the Roosevelt Theatre in Chicago. The campaign which supported the showing of "The Merry Widow" there, however, included strong billing through tie-ups with music, book stores and other organizations.

The famous waltz was cleverly used to advance the picture at the Roosevelt, where it was played at each performance for five weeks in advance of the showing of the picture.

Outside attractors included the display of large cutouts over the lobby of the Roosevelt. National tie-ups arranged in advance of the showing resulted in dozens of window displays throughout the city. Novelizations of the story were featured by the Boston Store, the Davis Company, Brentano's, Janckey's, The Fair and Marshall Field's. Records, rolls and sheet music were displayed in windows contributed by Lyon & Healey and by eighty Victor Company stores, while the Leo Feist Music Company exploited "Merry Widow" music throughout their trade.

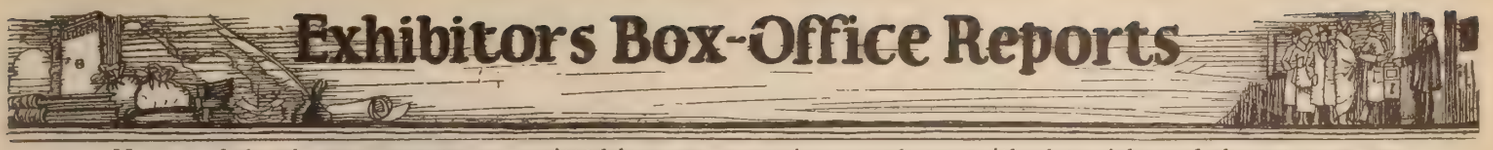
Selections from the operetta were played as an overture at the Chicago Theatre to over 100,000 people, and at the Uptown Theatre to as many more. Paul Ash and his orchestra played it in a jazz arrangement at McVicker's Theatre to 65,000 people. The piece was played in six Balaban and Katz theatres, in nineteen Lubliner and Trinz theatres, and was broadcast over the five leading radio stations. Copies of the score were supplied each of the orchestra conductors in town, and all dance palaces and cabarets used it.

Phone Announcements Of "Tower Of Lies" Show

The telephone announcement was used for the presentation of "The Tower of Lies," at the Jackson theatre in York, Pa. As the stunt was new to the town it caused widespread comment. Girls engaged by the theatre rang the numbers of a selected list of phone subscribers and courteously stated that an especially interesting picture was being shown at the Jackson.



Novel and apt ballyhoo for "Simon the Jester" (Prod. Dist. Corp.), used in Los Angeles by the Forum theatre.



Names of the theatre owners are omitted by agreement in accordance with the wishes of the average exhibitor and in the belief that reports published over the signature of the exhibitor reporting, is a dangerous practice.

Only reports received on specially prepared blanks furnished by us will be accepted for use in this department. Exhibitors who value this reporting service are urged to ask for these blanks.

Title of Picture.	Population of Town.	Location.	Class of Patronage.	Weather.	Box Office Value.	Check-up Percentage from other Reports.
ASSOCIATED EXHIBITORS						
Camille of the Barbary Coast	363591	Mo.	1st run	Cold	Fair	—
Counsel for the Defense	687092	Mo.	1st run	Cold	Good	—
Manhattan Madness	450000	Mo.	1st run	Clear	Good	—
FAMOUS PLAYERS						
Ancient Highway, The	315652	Wash.	1st run	Cold	Fair	55
Argentine Love	450000	Mo.	1st run	Clear	Good	61
Best People, The	154839	Ga.	1st run	Cold	Good	55
Big Brother	315652	Wash.	1st run	Clear	Good	80
Cobra	416192	Cal.	1st run	Clear	Good	—
	120000	Fla.	1st run	Clear	Good	—
	363591	Mo.	1st run	Cold	Good	—
	687092	Mo.	1st run	St'my	Fair	—
	796836	Ohio	1st run	Clear	Fair	—
	237194	Wash.	1st run	Cold	Fair	—
Flower of the Night	315652	Wash.	1st run	Clear	Fair	55
	400000	Wash.	1st run	Clear	Good	—
Garden of Weeds, The	450000	Mo.	1st run	Clear	Good	59
Golden Bed, The	670585	Mass.	1st run	Clear	Fair	71
Irish Luck	233650	Ind.	1st run	Clear	Good	—
	363591	Mo.	1st run	Cold	Good	—
King On Main Street, The	450000	Mo.	1st run	St'my	Good	63
	315652	Wash.	1st run	Clear	Fair	63
Lord Jim	315652	Wash.	1st run	Cold	Good	—
Lovers in Quarantine	687092	Mo.	1st run	Cold	Fair	59
A Man Must Live	450000	Mo.	1st run	Cold	Good	63
Pony Express, The	600000	Wis.	1st run	Rainy	Good	86
Splendid Crime, The	670585	Mass.	1st run	Cold	Fair	—
Stage Struck	150000	Iowa	1st run	Clear	Fair	77
	450000	Mo.	1st run	Rainy	Fair	—
	237194	Wash.	1st run	Clear	Good	—
That Royle Girl	416192	Cal.	1st run	Cold	Good	64
	150000	Iowa	1st run	Rainy	Fair	—
	687092	Mo.	1st run	Clear	Good	—
	560663	Ohio	1st run	Clear	Good	—
	250000	Texas	1st run	Clear	Good	—
Welcome Home	687092	Mo.	1st run	Clear	Fair	58
Woman of the World	416192	Cal.	1st run	Clear	Fair	—
F. B. O.						
American Manners	450000	Mo.	1st run	Cold	Good	72
Keeper of the Bees, The	233650	Ind.	1st run	Clear	Big	—
Last Edition, The	450000	Mo.	1st run	St'my	Fair	—
	315652	Wash.	1st run	Clear	Good	—
Lets Go Gallagher	416192	Cal.	1st run	Clear	Good	—
FIRST NATIONAL						
Beautiful City, The	450000	Mo.	1st run	St'my	Fair	—
Clothes Make the Pirate	154839	Ga.	1st run	Cold	Fair	80
Dark Angel, The	237194	Wash.	1st run	Cold	Good	77
Graustark	315642	Wash.	1st run	Rainy	Fair	76
	400000	Wash.	1st run	Cold	Big	—
Half Way Girl, The	416192	Cal.	1st run	Clear	Good	65
Joanna	687092	Mo.	1st run	Rainy	Good	—
New Commandment, The	687092	Mo.	1st run	Clear	Good	—
Scarlet Saint, The	120000	Fla.	1st run	Clear	Good	—
Shore Leave	250000	Texas	1st run	Clear	Good	76
Splendid Road, The	560663	Ohio	1st run	Clear	Fair	—
Unguarded Hour, The	233650	Ind.	1st run	Clear	Big	—
	993678	Mich.	1st run	Clear	Good	—
	450000	Mo.	1st run	Clear	Fair	—
When A Man's A Man	450000	Mo.	1st run	Clear	Big	—
White Monkey, The	670585	Mass.	1st run	Cold	Poor	45
Why Women Love	400000	Wash.	1st run	Rainy	Poor	62
Winds of Chance	993678	Mich.	1st run	Clear	Good	—
FOX						
As No Man Has Loved	120000	Fla.	1st run	Clear	Good	73
Best Bad Man, The	363591	Mo.	1st run	Cold	Good	—
Gold and The Girl	450000	Mo.	1st run	Clear	Good	73
Lazybones	670585	Mass.	1st run	Clear	Good	80
	687092	Mo.	1st run	Clear	Good	—
	250000	Texas	1st run	Clear	Good	—
Wages For Wives	560663	Ohio	1st run	Clear	Fair	—

Title of Picture.	Population of Town.	Location.	Class of Patronage.	Weather.	Box Office Value.	Check-up Percentage from other Reports.
METRO-GOLDWYN-MAYER						
Bright Lights	687092	Mo.	1st run	St'my	Fair	—
	796836	Ohio	1st run	Clear	Fair	—
Circle, The	154839	Ga.	1st run	Rainy	Fair	52
Exchange of Wives, An	150000	Iowa	1st run	Clear	Fair	62
	600000	Wis.	1st run	Clear	Fair	—
Go West	670585	Mass.	1st run	Rainy	Good	73
	363591	Mo.	1st run	Clear	Fair	—
	796836	Ohio	1st run	Cold	Fair	—
His Hour	450000	Mo.	1st run	Cold	Good	70
Lights of Old Broadway	450000	Mo.	1st run	St'my	Good	78
	600000	Wis.	1st run	St'my	Fair	—
Little Robinson Crusoe	450000	Mo.	1st run	Clear	Good	78
Merry Widow, The	154839	Ga.	1st run	Clear	Big	91
	450000	Mo.	1st run	Clear	Big	—
	687092	Mo.	1st run	Cold	Big	—
	600000	Wis.	1st run	Cold	Big	—
Midshipman, The	315652	Wash.	1st run	Clear	Good	78
	400000	Wash.	1st run	Rainy	Big	78
Old Clothes	120000	Fla.	1st run	Clear	Good	80
Only Thing, The	560663	Ohio	1st run	Clear	Fair	—
Pretty Ladies	150000	Iowa	1st run	Cold	Fair	54
Sally, Irene and Mary	416192	Cal.	1st run	Cold	Good	—
Time, The Comedian	670585	Mass.	1st run	Cold	Good	—
PATHE						
Freshman, The	560663	Ohio	1st run	Clear	Big	94
	796836	Ohio	1st run	Cold	Good	—
	600000	Wis.	1st run	Cold	Big	—
Kivalina of the Icelands	315652	Wash.	1st run	St'my	Fair	54
	400000	Wash.	1st run	Cold	Good	—
PRODUCERS DISTRIB. CORP.						
Beauty and the Bad Man	154839	Ga.	1st run	Cold	Good	52
Crimson Runner, The	450000	Mo.	1st run	Clear	Poor	69
Her Wedding Song	250000	Texas	1st run	Clear	Fair	—
	670585	Mass.	1st run	Clear	Fair	—
UNITED ARTISTS						
Don Q	993678	Mich.	1st run	Cold	Big	88
	363591	Mo.	1st run	Cold	Good	—
Gold Rush, The (3d wk.)	400000	Wash.	1st run	Clear	Good	82
UNIVERSAL						
Arizona Sweepstakes, The	687092	Mo.	1st run	Cold	Fair	—
Goose Woman, The	450000	Mo.	1st run	St'my	Big	75
Peacock Feathers	450000	Mo.	1st run	Clear	Good	65
Storm Breaker	237194	Wash.	1st run	Clear	Fair	—
Two Fisted Jones	154839	Ga.	1st run	Clear	Good	—
Where Was I?	796836	Ohio	1st run	Clear	Good	67
	315652	Wash.	1st run	Clear	Good	—
	400000	Wash.	1st run	Cold	Good	—
(2nd wk.)	400000	Wash.	1st run	Cold	Good	—
STATE RIGHTS						
Morals For Men	687092	Mo.	1st run	Clear	Fair	—
Price She Paid, The	237194	Wash.	1st run	Clear	Fair	60
Some Punkins	315652	Wash	1st run	Cold	Fair	—
Souls for Sables	993678	Mich.	1st run	Cold	Good	60
VITAGRAPH						
Empty Saddle, The	450000	Mo.	1st run	Clear	Good	55
Fear Bound	450000	Mo.	1st run	Cold	Good	49
WARNER BROS.						
Clash of the Wolves, The	796836	Ohio	1st run	Cold	Fair	—
	250000	Texas	1st run	Clear	Fair	—
Compromise	687092	Mo.	1st run	Clear	Good	50
Hogan's Alley	560663	Ohio	1st run	Clear	Good	—
Man on The Box, The	670585	Mass.	1st run	Clear	Good	70
	400000	Wash.	1st run	Cold	Big	—
Satan in Sables	315652	Wash.	1st run	St'my	Good	70
	400000	Wash.	1st run	Clear	Good	—
Seven Sinners	237194	Wash.	1st run	Cold	Fair	—

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents.

Wanted

OPERATOR AND ELECTRICIAN with 9 years' experience; married man; wants steady job; will go anywhere. Operator, Box 282, Mason City, Iowa.

YOUNG MAN, 19, desires chance to learn theatre managing; references; what offers? Address, E. McDonald, 137 Bond St., Springfield, Mass.

THEATRE MANAGER WANTED for high class house showing road shows, vaudeville and pictures; must have at least 10 years' experience and state when and where and salary received; must be capable of handling theatre with large stage; best references required. Box 575, Motion Picture News, New York City.

WANTED.—To buy or lease theatre; one with stage preferred; in city of not less than 5,000. Address, Box 520, Motion Picture News, New York City.

FEATURE ORGANIST wishes steady position; first run theatre; 10 years' experience; 4 years, organ factory; play any make organ; complete library for perfect musical accompaniment; prefer position both playing and organ maintenance; not an "organ jazzer;" expect fair salary if you are looking for an organist who understands your musical needs. Wire or write, Frank C. Howard, Rialto Theatre, Pueblo, Colo.

ORGANIST.—Experienced. References. Minimum, $60 six (6) days. Worth investigating. Now employed. Box 390, Motion Picture News, New York City.

THEATRE MANAGER AVAILABLE.—35 years of age; 14 years in business, both in United States and Canada; 9 years in present theatre as manager; best of references; or would lease or buy; mention size theatre; what have you to offer? New England preferred. Box 540, Motion Picture News, New York City.

WELL KNOWN PICTURE THEATRE MUSICAL DIRECTOR of national reputation is contemplating new connection by the new year; has been for years featured attraction in some of the finest theatres in America; exceptional references from some of the most successful and largest theatre owners in United States; will consider offers from the highest class moving picture theatres only; if you are looking for a permanent box office attraction, wire or write Box 5, Motion Picture News, Security Bldg., Hollywood, Calif.

HIGH CLASS CARTOONIST, artist and camera man; must be experienced in Bray and other popular systems of animation; write fully first letter for immediate connection. National Film Studios, 311 So. Sarah St., St. Louis, Mo.

YOUNG MAN with considerable experience in various phases of the picture industry, extending from coast to coast, would like to associate with reputable producing organization; recent connection afforded opportunity to visit over 3,000 theatres to study conditions, obtain exhibitors' reports on pictures and exploitation ideas, together with previous experience around studio. Box 560, Motion Picture News, New York City.

For Sale

FOR SALE.—Motion picture theatre; town of 5,000; fully equipped; seats 290; one other small theatre opposition. M. J. Weber, Galena, Illinois.

MOTION PICTURE SUPPLIES.—December pre-inventory sale of used motion picture machines, theatre supplies, frames, etc.; send for bargain list. Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo.

FOR SALE

700 Haywood-Wakefield Veneer Theatre Chairs. Used less than 90 days. William J. Dunn, Academy Bldg., Fall River, Mass.



Many interesting and clever adaptations of press book layouts have been made by first-run exhibitors in their newspaper ads for United Artists' "Little Annie Rooney." As indicated by the examples grouped above, a wide variety of treatment marks the layouts featuring Mary Pickford in this new vehicle. Theatres whose ads are reproduced include, Loew's Palace, Washington, D. C.; Eastman, Rochester, N. Y.; Liberty, Kansas City; Rialto, Omaha; Palace, Philadelphia; Grauman's Million Dollar, Los Angeles; Liberty, Wheeling, W. Va.

Short Subjects and Serials

Kinograms Claims Novel Chinese Feature

KINOGRAMS, Educational's newsreel claims another novel news special as the result of the recent signing of a contract for exclusive subjects from Asia. The latest subject is General Ma Fu-Haiang, absolute ruler of the Mohammedan Chinese who are distinctly apart from the mass population where Buddhism prevails. He bears the distinction of being perhaps the wealthiest man in China and one of the wealthiest in the world. His income from opium growing alone is said to be more than $2,000,000 a year and he receives enormous revenue from vast land holdings.

The principal city of the General Fu-Haiang domain is Suiyuan, where the pictures were taken. The city is walled and gated like those of the old world centuries ago. This special occupies about one-third of the entire newsreel.

Earle Rodney Completes His Second Christie Comedy

Earle Rodney, recently promoted to direct comedies for the Christies, has completed his second work, a Bobby Vernon picture to be released by Educational under the title, "Yes, Yes, Babette." Rodney's first directorial work was "Hot Doggie," starring Walter Hiers.



Scenes from "Bachelors Babies," an Educational Christie comedy.

Tryon Heads New Pathe List

Program For December 27 Includes "Sportlight" And Serial Episode In Addition To Novelties

THE Pathe list of releases for the week of December 27th will be headed by a two-reel comedy produced by Hal Roach with Glenn Tryon in the starred role, and a Grantland Rice "Sportlight" reel called "Fins and Feathers."

Other screen attractions listed for this date are "On the Storm King Road"; the fourth chapter of the Patheserial, "The Green Archer"; "Noah and His Troubles"; one of the "Aesop's Film Fables"; "Topics of the Day"; Pathe Review No. 52, screen magazine, and two issues of Pathe News.

"Flaming Flappers" is a very modern fun concoction based upon happenings of the times. Glenn Tryon is the star of this Hal Roach two-reeler which Fred L. Guiol directed. Tryon is supported by Jimmie Finlayson, Tyler Brooke, Charlotte Mineau, Yvonne Howell, Sue "Bugs" O'Neill and Sally Long.

"Fins and Feathers" reveals thrilling scenes of fishing and hunting. The scenes were taken in various sections of the United States.

The Patheserial, "The Green Archer", reaches the fourth chapter entitled "On the Storm King Road". In this chapter the scene shifts from the picturesque Bellamy Castle to the squalor of Coldharbor Smith's waterfront saloon, where the beautiful Valerie Howett (Allene Ray) walks into a trap set for her by Bellamy (Burr McIntosh). Miss Ray and Walter Miller play the leading roles of this Patheserial.

Pathe Review No. 52 features Annette Kellerman in demonstration of her prowess as a dancer. The multiple-action made by the "process-camera" provides both merriment and wonder. "Yale" of the new series "American Colleges in Pathecolor" is another subject of this issue, which also includes "The Triangle", one of the "Makin's of an Artist" series by Hy Mayer.

"Noah and His Troubles" is a mirthful animated cartoon of the "Aesop's Film Fables" series. "Topics of the Day" and two issues of Pathe News complete the December 27th program announced by Pathe.

Pathe Issues Ad Series For Special Newsreel Features

As an adjunct to the regular exhibitor aid which Pathe issues in connection with Pathe News, a special sheet of advertising illustrations with mats has been prepared as an accessory for the special and general news features of the topical reel.

The series consists of ten ads varying from one column wide and an inch deep to a two-column display of six inches in depth. The ads call attention to the regular Pathe News features and to "Flashes of the Past," the record of big news events of the past 15 years.

Two Universal Comedy Units Under Way

Universal has started two comedy units to work under the supervision of Scott Darling. Richard Smith is directing Neely Edwards in the first of a new series of one reelers and Edgar Kennedy is directing Arthur Lake and the "Sweet Sixteen" company in another of this series.

Fox Starts Production on "Pawnshop Politics"

Fox has started production on "Pawnshop Politics," third of the "East Side, West Side" series. Benjamin Stoloff is directing. Georgie Harris and Barbara Luddy have the leading roles, while the balance of the cast includes Sidney Franklin, Barney Gilmore and Vincent Howard.



Entry Blank for Laugh Month Exploitation Contest

(Use this coupon to file your entry in the prize contest for the best Laugh Month exploitation. Send entry to Laugh Month Committee, 218 West 42nd Street, New York City.)

Name of Theatre_____
Address_____
City or Town_____
State_____
Name of person responsible for campaign_____
(This is the person to whom money will be paid if this entry wins)
Is theatre first run, second run or subsequent run?_____
Seating capacity_____
Population of City or Town_____
Was campaign for one day, two days, three days or a week?_____
Was a particular comedy exploited? If so, give title and name of distributing company

(It is not necessary that a particular comedy should be exploited, it being sufficient if the campaign boosts Laugh Month. But if a particular comedy is exploited, it must be a short comedy—not more than three reels.)

Christie Product Progressing

Half of Twenty-eight Comedies for Season Delivered to Educational

THE Christie organization has turned over to Educational for release just one-half of the twenty-eight comedies of the 1925-26 series. New vehicles for Bobby Vernon, Walter Hiers and Jimmie Adams and other Christies have just been delivered to Educational. Four new two-reelers will be released for National Laugh Month in January.

The newest Bobby Vernon comedy completed is "Yes, Yes Babette," with Frances Lee playing the leading feminine role. Also in the picture are Yola D'Avril and Bill Irving. The comedy was written by Hal Conklin and directed by Earl Rodney.

The new Walter Hiers release is "Weak But Willing." Jack Duffy and Duane Thompson are prominent in the cast. The comedy was written by Sig Herzig and will be released in January.

"A Salty Sap" is the title of the next Christie comedy which features Billy Dooley, supported by Amber Norman, Jack Duffy, Kalla Pasha and others and which was directed by William Watson. It is likely that Dooley will be featured in five of the current series of ten Christie comedies.

Following this will be a Jimmie Adams star series comedy, the title of which has not been selected. Molly Malone, Anita Garvin, Bill Blaisdell, Eddie Baker aud a large chorus of girls under the direction of Ramona Oliver are in support of Adams in the new comedy.

Syndicates To Feature Laugh Month

THE Short Features Advertisers Association is receiving splendid cooperation for Laugh Month in January from various newspaper syndicates. Arrangements have been completed whereby columnists, editorial writers, cartoonists and other special feature writers serving thousands of American newspapers, will devote special attention to the Laugh Month idea.

It is reported that from fifteen to twenty columnists of the King Features Syndicate are to make Laugh Month a feature in one or more of their articles. Two special Laugh Month poems have been written and will soon appear in newspapers all over the country.

Six of the leading King Features cartoonists and the following well known independent newspaper artists; Terry Webster, Bill Johnston and Locher, were filmed in special Laugh Month scenes for Pathe News early this week.

Billy Dooley, Comedy Star, Undergoes Operation

Billy Dooley, new Christie Comedy star, had just completed work in "A Salty Sap," the third of the series in which he is featured, when he was stricken with a stomach disorder and was forced to undergo an operation which will confine him to the hospital for about two weeks.

Dooley was between pictures and was performing the act which he used in vaudeville at a local West Coast theatre when stricken. He was removed to his home and later to the hospital by a friend who was in the audience and had noticed Dooley during his act apparently in pain. Dooley's Christie Comedy appearances will not be thrown out of schedule, as it is expected that the comedian will be able to resume work in a new comedy in time for the regular release on the Educational Pictures program.

Lupino Lane On Temporary Leave From Studios

Lupino Lane is returning to London to play the lead in a stage production at the Oxford Theatre. The comedian will return to the Educational studios in the spring and resume his work in screen comedies. His temporary absence from pictures was made necessary by contractural obligations which he assumed before signing up as an Educational star.

Red Seal Pictures Shows Big Increase

Red Seal Pictures Corporation claims a record to be proud of for the past year. The release schedule shows an increase of almost six hundred per cent, with an even greater increase claimed in the percentages of bookings.

In 1924 Red Seal released but twenty-six featurettes, whereas the present year's schedule calls for one hundred and forty-one one-reel releases. Last year saw only one hundred and fifty theatres booking the product, while it is claimed three thousand houses are booking the product this year.

Among the series being displayed are the Marcus, "Animated Hair Cartoons," "Ko-Ko Song Car-Tunes," "Gems of the Screen," "Out of the Inkwell," "Marvels of Motion," "Searchlights," "Film Facts" and "Reel-views." The success of the concern is largely attributable to the able guidance of President Edwin Miles Fadman.

Johnny Fox Joins Pathe Serial Cast

Pathe has added Johnny Fox, freckled-faced youth of "The Covered Wagon," to the cast of the forthcoming serial, "The Bar-G Mystery," which C. W. Patton is producing with Dorothy Phillips and Wallace MacDonald in the featured roles. Others who will appear in prominent roles are, Philo McCullough, Ethel Clayton, Violet Schram, Fred De Silva, Jim Corey, Victor Potel, Albert Hart, Billy Bletcher, Tom London, Robert Irwin, Fred Kohler and Whitehorse. Robert F. Hill is directing.



Scenes from "Marionettes," an Educational release starring Hope Hampton.

Laugh Month Rally in Philadelphia

P. A. Parsons Says 1926 Will Be Greatest Year For Comedies In Speech Before Meeting Of Exhibitors and Exchangemen

A LAUGH Month rally held in Philadelphia at the Aldine Theatre, December 11, brought together a large number of exhibitors and exchangemen, and resulted in much constructive work of planning for a vigorous campaign supporting the movement sponsored by the Short Features Advertising Association and to be held during January.

The meeting was attended by 125 managers of the Stanley Theatres and a fair representation of the other exhibitors of the territory. Also present were managers of the Educational, F. B. O., Fox, Pathe and Universal local branches, and Charles Henschel, District Manager of Pathe.

At the invitation of Frank Buehler, general manager of the Stanley Co., P. A. Parsons, president of the Short Features Advertising Association, and Stanley B. Waite, manager of the Two-Reel Comedy department of Pathe, addressed the assemblage. Mr. Buehler presided at the meeting and presented to Lou Williams, manager of the Family Theatre, the cup for the best exploitation campaign on a short subject.

Mr. Buehler told his hearers that Laugh Month was a sales proposition and that additional attendance could be obtained by featuring the comedy entertainment during the drive especially, and pointed out that the campaign afforded theatre men an opportunity to sell the public a form of entertainment that would build better business, and declared that he personally was for the movement and the Stanley Company was solidly behind the idea.

Mr. Parsons then spoke of Laugh Month, its origin and purpose. He said in part:

"The day of the short subject is here.

"One of the trade papers said the other day that the short subject has come back. As a matter of fact it has never been away, in the affections of the public, particularly among the juveniles, who undoubtedly prefer the short comedy to any other branch of product.

"I predict with confidence that 1926 will be the greatest year for comedies this business has yet seen, and that the backbone of the comedy entertainment during the year will be the big little two-reel comedy.

"We have no argument against features. They are necessary. But so is the short subject necessary. Our argument is against the unfairness of a practice that overemphasizes the feature to the point of exclusion of mention of the short subject.

"It was to correct this situation that the advertising, publicity and exploitation men connected with those companies concerned with the distribution of short subjects, together with several men connected with the Short Subject departments of those companies met informally this last spring and discussed ways and means by which the short-subject could get a fair break.

"These conferences were continued throughout the summer. As the result of them the Short Features Advertising Association was founded a few weeks ago.

"The first official act of the association was to inaugurate January, 1926, as Laugh Month.

"The reception of the idea has been really amazing. Approval has been general. The comic strip men have taken to it wholeheartedly. Columnists are mentioning it. So far as the committee can, in the time at its disposal, it is getting to the newspaper and magazine men who can help us in getting over the idea, and they have been most generous in their approval and their support.

"The benefits of Laugh Month can only come to those who go after them. The exhibitor who sits back expecting that Laugh Month is going to do it all for him is going to be disappointed.

"Advertising by exhibitors on two-reel comedies is increasing as the experience of Pathe proves. Pathe gives to an exhibitor playing a Pathe comedy a free advertising mat on that comedy, of a size that can be slipped into the corner of his regular newspaper ad. For the first month the average distribution of those free mats was only 50 per comedy. Today, six months later, the number has jumped to 1,500 and it is still going up. Other comedy distributors are having the same experience."



Fourth of a Series of Cartoons to be printed in Motion Picture News during National Laugh Month Campaign.

Mr. Parsons then spoke of the Prize Contest, and gave the rules and conditions. He also showed samples of the Laugh Month posters, banners and pennants.

Stanley B. Waite was then introduced and spoke in brief as follows:

"If, by properly presenting attractive programs in which comedy subjects appear and properly exploiting such programs, the exhibitors secure one additional admission per week from every ten of their regular patrons, it will mean that Laugh Month nationally will bring in excess box-office receipts of one million dollars per week.

"The average weekly attendance at moving picture theatres is 50,000,000 persons at a conservative estimate, and if one-tenth of these can be induced, through the exploitation of Laugh Month, to go to one more show each week, it will mean five million additional admissions to the theatres of the country. Figured on an average of 20 cents per admission, this will mean $1,000,000. You can figure for yourselves just what this increased business would amount to for your houses.

"Laugh Month will mean to the exhibitors just exactly what they make it mean."

On the conclusion of Mr. Waite's talk, Mr. Buehler called upon "Emo" Orawitz for a few remarks. Mr. Orawitz spoke of Laugh Month as a great idea, urged every exhibitor in the Philadelphia territory to get behind it, and pledged his assistance in getting the idea to the public through his broadcasting talk every Tuesday at 10.05 p. m.

Resume of Current News Weeklies

INTERNATIONAL NEWS NO. 102: Grays Harbor Bar, Wash.—Big schooner trapped on treacherous rocks; Rome, Italy—King of Italy sees unique high-jumping contest; Paris, France (Omit Washington)—Paris midinettes hold yearly hunt for hubbies; Baltimore, Md. (Washington only)—Wonderful Xmas show for Baltimore children; L. Angeles, Cal.—Santa Claus arrives! Atlanta, Ga.—$15,000,000 sought in great charity drive; Washington, D. C. (Washington ony)—Famous Illinois iceman visits Capitol; Mundelein, Chi. (Chi. only)—Cardinal Mundelein blesses site for Church Congress; Norway, Me. (Deter. only)—Goin' to make Henry dance the jig, b gosh! Around Miami, Fla.—What's what in Florida: Blue Canyon, Cal.—Flame-fighting train battles forest fires; London, Eng.—Locarna Peace Treaty designed to banish war in Europe for all the time, signed by great nations.

INTERNATIONAL NEWS NO. 103: Osaka, Japan—Great tournament shows Japanese girls "free;" Interesting Folks in the Public Eye—N. Y. City—John D. Rockefeller, Jr., returns from a trip abroad; Toledo, Spain—King Alfonso encourages the introduction of American farm machinery into Spain; Dearborn, Mich.—Mellie Dunham, champion fiddler of New England, shows Henry Ford how he earned his title; Universal City, Cal.—Jungle folk broadcast from station Z. O. O.; Volendam, Holland—Dutch children revel in first skating of the season; Pulham, Eng.—A new development in aviation; Miami, Fla.—Charleston fad goes south with winter; Constantinople, Turkey—Turkish army chiefs confer as war clouds threaten; Frisco, Cal. (Frisco only)—Golden Gate holidays to be drier; Philadelphia, Pa. (Philadelphia only)—Kiddies road race has many entries; Boston, Mass. (Boston only)—Sledge hammars smash captured stills; Washington, D. C.—Princess Alice wheels her own; Paris, France—Paris daredevil makes shortest parachute jump.

PATHE NEWS NO. 101: Chicago, Ill.—(Except Chicago, Milwaukee, New York and Newark)—Joie Ray sets new record in 5-mile cross-country race, champion runner leads 56 harriers through whirling snow to win in 28 minutes, 1 second. Finishing in a burst of speed, Ray lowers previous record by 2 minutes and 5 seconds. (Also except Des Moines, Omaha, Memphis, St. Louis, 2 Detroit, 1 Seattle, 1 Cleveland); Austin, Tex.—Fergusons, Governor "Ma" and ex-Gov. Jim, center of bitter political fight; Seek to oust woman executive as result of many pardons and road tangle. Speaker Catterwhite of the Texas House, who may call special session to try to impeach the Governor. Attorney General Moody, it was "Dynamite Dan's" investigation into highway contracts which caused the return to the state of over $600,000. With the Governor refusing to call a special session, the Texas situation seems deadlocked—here are Governor "Ma" and "Farmer Jin," central figures in this unique political battle; Flashes of the Past, 1910-1925—The pulsing historical drama of the past 15 years has been preserved in graphic record by the Pathe News. It now resurrects the greatest chapter of this epoch to make history repeat itself before your eyes. The ninth and final instalment of this series begins in 1924 with the lauching at Santa Monica, Cal., of the first flight around the globe. Half way around the world! Uncle Sam's aerial pioneers in Calcutta, India with 12,500 miles behind them. 26,100 miles in 365 hours flying time—Pres. Coolidge and Sec. of War Weeks congratulate the gallant world fliers, arriving in Washington, upon their remarkable achievement. In Moscow, thousands pay tribute to Nicolai Lenin as they march to Red Square in terrific cold. The homage of Russia to its fallen leader. March 4, 1925, President Coolidge inaugurated! Elected by a plurality of 1,130,902 votes—the largest in the nation's history. President Calvin Coolidge and Vice-President Charles G. Dawes; London, England—Era of peace hailed as seven nations sign Locarno Treaty! Greatest step toward restoration of Europe since war's end is taken at historic congress. Police keep back the crowds outside the Foreign Office as the hour of signing nears. A staunch advocate of the Locarno pact, Premier Briand of France, arrives for the conference. Also Sir Austen Chamberlain, British Foreign Secretary, who was knighted by the King as a tribute to his work at Locarno. Signatories for Germany, Chancellor Luther (left) and Foreign Minister Stresemann. The men who led Europe into new paths of peace. And even as the treaty is being signed in England, British troops begin the evacuation of Cologne, the first fruits of the "spirit of Locarno." Cologne, occupied by the British for the past seven years, is to be restored completely to German rule; Sharpshooters of the Sky—A Pathe News Fifteenth Anniversary Feature. Firing at a sleeve target from plane in flight, members of the Second Aviation Group, U. S. Marines, of Naval Air Station at San Diego, show rare accuracy. Two dauntless Pathe cameramen take off with the huge Martin Bomber—one "set up" on the top and the other on a lower wing. On way to the "air target field," they fly over the graveyard of the fleet where scores of ships have lain unused since the war. Launching the sleeve for the battle in the blue. Getting in range, the gunner in the nose of the plane prepares for action. Cutting loose at the "enemy"! An eagle's view of one of America's giant bombing planes in flight; Chicago, Ill. (Newark, New York and Denver only)—Season's first ice brings out champion skaters! Stars of the steel blades perform fancy capers in welcome to King Winter. Cutting deep into the ice! As graceful as an old-fashioned waltz; Washington, D. C. (Washington only)—Grange and Chicago Bears beat Washington All-Stars, 19 to 0! Illinois football hero fails to play usually brilliant game and is curbed by opponents. In the third quarter Sternaman smashes through tackle for the Bears' first touchdown. Intercepting a forward pass, Bryan runs 76 yards for a touchdown. Red Grange, who bids fair to become a millionaire by his gridiron prowess; Albany, N. Y. (Albany only)—Hundreds of children made happy at Orphans' Day celebration! Loyal Order of Moose fosters plan to make event an annual national holiday. Lots of goodies make the kiddies happy. Directors of Albany's first Orphans' Day (left to right) James Healy, chairman, L. W. Bloch and J. R. Van Schoonhoven.

PATHE NEWS NO. 102: Chicago, Ill.—Season's first ice brings out champion skaters! Bruceton, Pa. (except Boston and Portland)—Bureau of Mines conducts tests to prevent loss of life from explosions! Madrid, Spain—Spain honors heroes of Riff war; New York City—Who said the spirit of Xmas is waning? In the Limelight—Gov. Pinchot of Pennsylvania calls special session of state Legislature; Washington, D. C.—Vice-President joins the page boys' union! Princeton, N. J.—Students favor U. S. entry into World Court by sweeping vote. New Orleans, La.—Tulane University halfback is highest point scorer in U. S.! Pulham, England—Launch plane from dirigible in flight for first time in England! Nederland, Colo. (except Denver)—Two killed, 20 rescued in mine disaster! San Francisco, Cal.—Daredevil cyclists race on inverted saucer high above city! Bangor, Maine (Boston only)—Ice jam threatens city's water supply! Portland, Oregon (Portland and Denver only)—Non-smokers win 50-mile hike! Miami, Fla. (Atlanta only)—Builders unable to keep pace with immigrants to Florida; Richmond Hill, N. Y. (Newark and New York only)—Sixteen persons hurt in elevated train crash!

KINOGRAMS NO. 5143: Chicago—Great crowds greet President and Mrs. Coolidge in Chicago where the chief executive addresses members of Farm Bureau Federation; Mundelein, Ill.—Cardinal Mundelein picks procession route for Eucharistic Congress next June; Boston—Cardinal O'Connell celebrates his sixty-sixth birthday; New York — Cardinal Hayes sails for Rome for Holy Year festivities; Paris—Parisian midinettes hold walking race through city streets; New York—All America eleven gathers together for first time and celebrate at dinner; San Francisco—Santa Claus surprises California youngsters and some of the grown ups; Suiyuan, China—Ma Fu—Hsiang, General, multimillionare and opium king, who rules a vast domain in China, is shown in a supernews KINOGRAMS exclusive as he holds picturesque review of his army on his birthday.

KINOGRAMS NO. 5144: Norfolk, Eng.—Airplane drops from dirigible and is rehooked by daring British pilot; Boston, Mass.—Eleanora Sears, Boston society girl, walks far in fast time to win a wager; New York—Mellie Dunham, Maine's champion fiddler, who played for Henry Ford, looks over New York and is greeted by Mayor Hylan; Washington—Wife of blind U. S. Senator Thomas D. Schall of Minnesota, acts as his "eyes" while he performs duties of office; Los Angeles—William G. McAdoo, former secretary of the treasury, acts as a bill poster in the interest of charity; Brooklyn, N. Y.—Big fleet of war dogs are reconditioned in Navy Yard; St. Louis—Thirty-two men, all over seventy, engage in billiard tournament; Washington—Page boys greet Vice President Dawes and Speaker Longworth; New York—John D. Rockefeller, Jr., returns from trip to Europe; Blatchingdon, Eng.—Oxford undergraduates take bad tumbles in steeplechase event.

FOX NEWS CONTINUITY, VOL. 7, NO. 22: Chicago, Ill—The President and Mrs. Coolidge pay flying visit to attend the American Farm Bureau meeting; Paris, France—Carrying the hat boxes of their calling, midinettes from the modiste shops hold 4-mile walking race. Figures of Prominence; In the News of the Day—Cardinal Hayes departs for Rome; New York City—Here's the very newest thing in dogs. U. S. Draws on Europe for coal during strike. First shipload arrives from German mines in Ruhr; Los Angeles, Cal.—First subway system in the West is opened; Columbus, Ohio—Gov. Donahey greets Motion Picture Theatre Owners' Association of Ohio; Mundelein, Ill.—Site for the Statue of the Immaculate Conception at St. Mary's is blessed by Cardinal Mundelein; London — Locarno treaty signed; How Big Corporations Keep Employees Fit—Here's one in New York that builds "sym" on roof; Reno, Nevada—A rarely visited spot is Pyramid Lake.



Scenes from the Educational comedy release "Sea Scamps."

Opinions on Current Short Subjects

"Cupid a la Carte"
(Fox—Two Reels)
(Reviewed by Edw. G. Johnston)

AS a straight out and out O. Henry story which seems to have been faithfully carried out—this one will register—but it is a question as to whether it will please the fans who want slapstick and thrills, although there is a little of both introduced here and there. Most of this centers aroung the abnormal appetite of one of the characters. The real surprise of the story has been carefully concealed until the very last. Florence Gilbert and William Colvin easily run away with honors. Robert Kerr was the director and the picture was supervised by George Marshall.

The Cast

Mame.....Florence Gilbert
Tom Hardin.....Carroll Nye
Jeffrey Peters.....Maine Geary
Michael Peters.....Wiliam Colvin

The Story.—"Mame" is the charming little proprietress of a boarding house at a rail-road junction point and has managed to corner most of the trade on the division by virture of her pleasing ways and good eats. She has many suitors and one of the most ardent is young Jeffrey Peters, son of the road's general manager. Jeffrey is serving an apprenticeship as a brakeman and in order to impress Mame, discloses who his Father is. Mame does not seem to be over-impressed. Out on his private car, a few stations away, the general manager is having troubles with the kitchen help. The cook has walked out and as eating is the chief interest of Michael Peters' life, the situation is terrible. However his secretary cheers him with the thought that he can stop at the junction point to satisfy his abnormal appetite. They find Jeffrey at the boarding house and the father proceeds to consume sixty or so minute steaks. In the meantime the secretary is making eyes at Mame who seems to like her new admirer. Michael is so impressed with Mame's cooking that he invites her to accept a position abroad the private car. Before leaving her restaurant, a man drives up and inquires for the last time if she will come back to his home. Mame refuses.

In her new position, Mame does so well that Michael is also considering her as a mate and in the meantime Jeff is in such distress that he seeks the aid of the secretary. He plans to win his father over in the matter of taking a cook for his wife and is overjoyed when he becomes aware of his father's wedding plans. Jeff thinks that they are for him. Mame and the secretary go for a walk while the train is at a stop off and with a lot of fast work, the secretary induces her to marry him. Consternation reigns in the private car when they return and announce the marriage. At this point, the stranger who besought Mame to return to his home, enters the car. He turns out to be the president of the railroad—and Mame—his daughter.

Summary.—This one will please O. Henry fans. However, the action is not swift enough for an audience that likes lots of slapstick and thrills. Story is faithfully carried out and well presented. Suitable for the better class of houses.

"His Own Lawyer"
(Fox—Two Reels)
(Reviewed by E. G. Johnston)

ANOTHER two reel comedy, based on "The Married Life of Helen and Warren" that will surely register as first class entertainment. The chief appeal of these pictures to an audience is that they hold the interest thru the portrayal of domestic diffitulties—and while the circumstances in this one are somewhat overdrawn—a corking good story has been worked out. Kathryn Perry and Hallam Cooley are the leads, Albert Ray did the directing and supervision was by George Marshall.

The Cast

Helen.....Kathryn Perry
Warren.....Hallam Cooley
Fred.....David Butler
Carrie.....Grace Goodall
Flora.....Grace Darmond
Bobbie.....Mickie McBan
Judge.....Charles Sellon
Hawkins.....Tiny Sanford

The Story.—After a brief absence from their apartment, Helen and Warren return to find their home invaded by a brother-in-law's family who announce that they can stay for a month. The brother-in-law is keen for these visits on account of the liberty that they afford him from his home ties, and immediately suggests to Warren that they visit a night club. Warren is tired after a hard day in court where he lost his case and reluctantly consents to go although Helen urges him to do so. The judge of Warren's court is out on a tour of inspection that evening and chooses to visit the same night club. Soon after they arrive the place is raided by prohibition agents, Warren and the judge escape but brother-in-law is caught and gives Warren's name next morning, Warren is presented with a summons to appear in court and is thrust in jail with the same man whose case he lost the day before. Helen, unaware that Warren has been arrested and thinking that he is defending a case, picks out the day of his trial to witness his efforts. Discovering Helen in the court room and with his jail companion near him. Warren adroitly switches to his defense to the consternation of all. About this time, the judge's trousers which he lost on the wild night before are returned to him and all cases are dismissed.

Summary.—Good entertainment, cleverly work out and should not fail to please. Is suitable for the average audience.

"Hotsy Totsy"
(Pathe—Two Reels)
(Reviewed by Edw. G. Johnston)

This two reeler of Mack Sennett's while providing a fair brand of comedy does not seem to give charming Alice Day a real chance to show at her best. Miss Day plays the part of an attractive little department store girl who has received an invitation to a banquet given by her boss. The compliment has been bestowed on account of her ability to recite a presentation speech and hand over a loving cup to the new partner. Al Goulding did the directing.

The Cast

Alice Day, Eugenia Gilbert, Danny O'Shea, Barney Helleum and Kalla Pasha.

The Story—The boss is giving a banquet in honor of his new partner and little Alice has been chosen by the employees of the store to attend the event. She is to make a speech before presenting a loving cup as a token of their esteem. Her strange surroundings seem to embarrass her and she falls down terribly while doing her act. However, the situation is saved from being a total flop by the good graces of the new partner with whom Alice makes a big hit.

Summary—Fair Comedy entertainment but not Alice Day at her best. The supporting cast is excellent.

"The English Channel Swim"

Paul Terry has another one here that contains the usual amount of laughs. This time his animals endeavor to swim the English channel and after a number of very close calls, the cat—always one of the star performers of these single reelers—ties up with a whale and beats them all across.

EDW. G. JOHNSTON.

"The Flying Fool"
(Fox—Two Reels)
(Reviewed by Edw. G. Johnston)

There's enough crazy airplane circus stuff and thrills in this one to satisfy any comedy fan and Sid Smith's antics in the freak 'plane are due to get a lot of laughs for the reason of their extreme absurdity. In the latter part there is another good sized kick furnished when Marion Harlan makes a parachute descent. Story and Scenario are by Bryan Foy and Murray Roth and Lew Seiler did the directing.

The Cast

The Boy.....Sid Smith
The Girl.....Marion Harlan
Aviator.....Harry Woods
Girl's Father.....William Cartright

The Story—Sid's prospective father-in-law is the inventor of a new kind of airplane which several aviators inspect and pronounce unsafe. Eager to impress the girl of his choice, Sid engages one of the flyers to put him thru an aviation test with the idea of trying out the new machine which no one else will attempt to do. He is put thru a series of tests on ingenious mechanisms. The day of the flight arrives, Sid hops into the freak machine, the propellers whirl and off he goes—backwards. He is supposed to receive instructions via radio but inadvertently tunes in on another station where a girl's calisthenic class is in action. He follows the dizzy antics of the class, and his instructors, thinking that the machine is beyond control, send up another aviator who carries along Sid's sweetheart as a passenger. A furious battle in the air follows in which our hero's machine tumbles earthwards. Not liking the villain's love making, Sid's sweetheart gets out to walk home by means of a parachute and after a thrilling descent, lands in about the same spot as her true lover who effects the rescue.

Summary—An amusing comedy, full of ridiculous stunts and some real good thrills. Suitable for the average audience.

"The Iron Trail Around the World"
(Fox—789 Feet)

THESE subjects are, as a rule very good and this one is not an exception. It is not only a fine scenic—some beautiful shots having been procured—but is highly interesting and instructive in the matter of showing the contrasting methods of transportation and the giant strides taken along this line during recent years. It shows how man, ever striving to move more quickly, developed the old "DeWitt-Clinton" to the fast, powerful locomotive of today. Scenes jump from the jungle to the desert and from the crowded railroad yard to the mountains, showing how steel has brought together the corners of the world.—E. G. JOHNSTON.

ON BROADWAY
Famous Players'
RIVOLI
a KO-KO SONG CAR-TUNE
"Ta-Ra-Ra Boom Der E"
playing this week
a MARVEL OF MOTION
played last week
729 7th Ave. RED SEAL PICTURES CORP. N. Y. C.
Edwin Miles Fadman, Pres.

Pre-release Reviews of Features

The Perfect Clown

(Chadwick Picture Corp.—5600 Feet)

(Reviewed by George T. Pardy)

FOLLOWING its title suggestion, this picture consists of a skeleton plot constructed to show off the clowning tactics of Larry Semon and the result is a series of knockabout farce comedy situations, loosely strung together, but good for the laughs wherever the star is popular, or patrons aren't disposed to be ultra-critical regarding narrative form and development. For there really isn't any story worth mentioning, Larry's troubles in trying to guard a satchel of money entrusted to him by his employers furnishing all the fun, with a suggestion of romance in the background evidently thrown in just to provide the customary clinch finish. Semon skips around in his usual fantastically comic style, aided by G. Howe Black in a negro role, the latter sharing comedy honors with the leading man. The picture winds up with an army of cops chasing the pair, a familiar but mighty fast action finish that should tickle the average fan. Not a high-grade comedy, but provides fair entertainment.

THEME. Farce comedy. Broker's clerk, given satchel of money to deposit in bank, is kept out all night, has awful time in company with negro porter guarding treasure, but finally lands back at office with it.

PRODUCTION HIGHLIGHTS. Star's knockabout comedy and G. Howe Black's work in colored role. Fast action and slapstick situations.

EXPLOITATION ANGLES. Bill as lively farce. Feature Semon's slapstick performances with his negro pal. Play up big cop chase at close.

DRAWING POWER. Suitable for daily change and smaller houses.

SUMMARY. Goes the limit on slapstick stuff, moves swiftly, has slender plot but rough-house humor will amuse in certain communities.

THE CAST

Bert Larry	Larry Semon
Mrs. Mulligan	Kate Price
The Porter	G. Howe Black
John Mulligan	Oliver Hardy
The Girl	Dorothy Dwan
Her Chum	Joan Meredith
The Boss	Otis Harlan

Author Not Credited. Director, Fred Newmeyer.

SYNOPSIS. Bert Larry, broker's clerk, is in love with the office manager's pretty secretary. He is given a satchel containing $10,000 to deposit, finds the bank closed, is picked up by Snowball, the negro porter, driving a Ford. They lose their way, are compelled to change clothes with two escaped convicts, have a variety of adventures and are chased by cops in the morning. Finally Larry reaches the office, the money is duly returned and he gets the girl.



Larry Semon, star of "The Perfect Clown," a Chadwick production.

The Perfect Clown (Chadwick Pictures)

PRESS NOTICE

WHEN Larry Semon starts his slapstick comedy work, you know you are in for an hour's lively entertainment. Watch for his appearance in the "Perfect Clown" which comes to the ———— Theatre on ————. Larry is seen as Bert, a broker's clerk, who is given a satchel containing $10,000 to deposit. He finds the bank closed, meets Snowball, negro porter, driving a Ford, and the two are hounded from pillar to post all night. They are forced to trade clothes with two escaping convicts, and the cop chase that ensues is one of the merriest, wildest things ever filmed.

Dorothy Dwan, Kate Price and Otis Harlan appear in important roles.

CATCH LINES

There's no mirth control in "The Perfect Clown." Larry Semon's laughs linger! A scream of fun from start to finish.

Skinner's Dress Suit

(Universal-Jewel—6887 Feet)

(Reviewed by George T. Pardy)

A DELIGHTFUL comedy that should swell box office receipts wherever it is shown. No exhibitor can go wrong booking this one! It's a guffaw of mirth from beginning to end, and William A. Seiter has done the best job of his career in directing it. Reginald Denny has never been seen to better advantage than in the role of young husband who lies to his artless spouse about a salary increase, and finds himself tangled in a net of near-financial disaster as a consequence of her social ambitions and joyous expenditures. Much of the picture's lure is due to craftily maintained suspense, as well as the excellent acting of every member of the company. It is very human. The wife, with her tremendous faith in the really commonplace chap whom she styles her "big, handsome, successful husband," is the sort of person most everyone has met at some time or another.

THEME. Farce comedy. Skinner tells wife he has received salary raise. It isn't true, but wife proceeds to spend money as though it were. Husband has to lie and worm way out of financial complications, but attains success in end.

PRODUCTION HIGHLIGHTS. All-around good direction, acting and splendidly maintained suspense. Home part and ball scenes. The surprising climax.

EXPLOITATION ANGLES. Safe to bill this as one of the year's best comedies. Feature Reginald Denny, play up money tangles and human interest touches.

DRAWING POWER. Should pull 'em in any house, big or little. A great card.

SUMMARY. Sure box office winner. Has direct audience appeal, is the limit in successful fun-making. Denny at his best, and a fine supporting cast.

THE CAST

Skinner	Reginald Denny
Honey	Laura La Plante
Perkins	Ben Hendricks, Jr.
McLaughlin	E. J. Ratcliffe
Tommy	Arthur Lake
Mrs. Colby	Hedda Hopper
Jackson	Lionel Braham

Author, Henry Irving Dodge. Director, William A. Seiter. Photographed by Arthur Todd.

SYNOPSIS. Skinner's wife, Honey, insists that he ask his employers for salary raise. He does, is refused, but tells her he got it. Honey makes him buy a dress suit, spends their savings joyously and they attend various social affairs. Skinner is fired, but keeps his secret. By chance he is enabled to do a favor to a wealthy contractor and latter's spouse fixes up a half million deal so that Skinner is made partner in the firm.



Reginald Denny, star of the Universal production "Skinner's Dress Suit."

Skinner's Dress Suit (Universal)

PRESS NOTICE

ONE of the greatest comedy hits of the year, and thus acclaimed by all the critics, is "Skinner's Dress Suit," starring Reginald Denny, listed for its first local showing at the ———— Theatre on ————. Skinner's wife insists that he ask for a salary raise. He tells her he got it, which is a lie, but wifie proceeds to spend money like water and Skinner is caught in a net of awful finance complications. He wins out in the end, but not until disasters menace him everywhere. A screamingly funny film!

The support includes such well-known players as Laura La Plante, Ben Hendricks.

CATCH LINES

Skinner's troubles started through lying to his wife about a supposed salary increase. So she spent money accordingly.

Time, the Comedian

(Metro-Goldwyn-Mayer—Five Reels)

(Reviewed by Frank Elliott)

JUST a mildly entertaining offering with nothing startlingly new in its makeup except the small figure of Time, portrayed by Theodore Kosloff, as a clown and not as the proverbial old man with beard and scythe. Into the action, ever and anon, leaps this small figure to assure the audience that everything is working out according to schedule. The plot relates the adventures of a woman living in a small town in 1904 who, bored to death with her part in life, listens to the words of the tempter and goes to New York. Later the husband dies and the lover deserts her and then time flies for some fourteen years to Paris, where we find the same characters — although none but the daughter show much effect from the elapse of a decade. In Paris the old lover seeks to wed the daughter but we see his plans foiled by the woman he wronged early in life. There are some elaborate sets in the Parisian episodes and here also the Misses Busch and Olmstead appear in some gorgeous gowns. None of the characters are called upon for much acting.

THEME. Society drama that spans a quarter century relating the love adventures of mother and daughter. Former saves latter from man who deserted her.

PRODUCTION HIGHLIGHTS. The scene in which Nora joins Brundage in New York. The death of Nora's husband and her desertion by Larry. The reception in Paris at which they meet again after many years. The climax.

EXPLOITATION ANGLES. Window display of clocks in jewelry stores, suitable photos and cards from Picture. Arrange fashion display of 1904 and 1926 costumes. Play up Mae Busch and Lew Cody.

DRAWING POWER. Well exploited, should do business in small theatres and community houses.

SUMMARY. A rather artistic production but weak in plot and lacking in suspense. Fairly well acted and possessing some elaborate sets. Will please most audiences.

THE CAST

Nora Dakon ..... Mae Busch
Larry Brundage ..... Lew Cody
Ruth Dakon ..... Gertrude Olmstead
Ruth Dakon (as child) ..... Rae Ethelyn
Michael Lawler ..... Roy Stewart
Mrs. St. Germaine ..... Paulette Duval
Tom Cautley ..... Creighton Hale

Author, Kate Jordan. Directed by Robert Z. Leonard. Photographed by Oliver Marsh.

SYNOPSIS. Nora Dakon's husband dies. She goes to Gotham, is deserted by Larry Brundage, whose attorney seeks to appease her with a check for her daughter's sake. The scene shifts to Paris where fourteen years later, Nora has become famous as a singer. At a reception Brundage again meets Nora and becomes infatuated with her daughter, Ruth. Nora prevents the marriage of the two. Ruth eventually weds her real lover, Tom Cautley.



Lew Cody, featured in "Time, the Comedian," a Metro-Goldwyn-Mayer production.

Time, the Comedian (Metro-Goldwyn-Mayer)

PRESS NOTICE

MAE BUSCH and Lew Cody are co-starred in the Robert Z. Leonard production, "Time, the Comedian," which comes to the ———— Theatre, commencing ————. The story from the pen of Kate Jordan, while chronicling the changes in customs, mannerisms, styles and modes of life in the first quarter of the 20th century, also tells a fascinating romance that takes the audience from a small town in New Jersey in 1904, to New York at the same time and then to Paris in the armistice days.

Mae Busch is at her best in the feminine lead while Lew Cody, of course, is an ideal type for the crusher of women's hearts. Gertrude Olmstead is attractve as the daughter.

CATCH LINES

The story of a woman who fought against time—and lost. A dramatization of the dread of womanhood-age.

The Splendid Crime

(Paramount—6000 Feet)

(Reviewed by George T. Pardy)

AN entertaining crook play with melodramatic and comedy values nicely balanced and thrills that "get you," even if it is patently plain that such things never did and never will happen in actual life. But what does that matter? The feature was made to entertain and does so by virtue of snappily sustained action and good work by the entire cast. And when dainty Bebe Daniels, as the enterprising crook lady, suddenly resolves, as per subtitle, that "housebreakin' ain't no work for a lady," and determines to go straight, you can't help wishing her the best of luck and watching her subsequent career with increasing interest. The subtitles, by the way, are uncommonly well written, terse and to the point, and although the story twists and winds through some surprising sidealley issues, its continuity never breaks, nor does the action drag. So, on the whole, "The Splendid Crime" can be listed as a good box office asset for most any house, with acting, direction and photography far above average.

THEME. Crook melo. Jenny, feminine burglar, is persuaded by a chap she meets in the course of business operations to quit the game. She does, and years later is the means of regenerating her adviser, when he in turn goes wrong.

PRODUCTION HIGHLIGHTS. Speedy action, good direction, Miss Daniel's clever acting, work of supporting cast. Bright comedy, thrills, pleasing romantic lure.

EXPLOITATION ANGLES. Feature Bebe Daniels as appearing in one of her best films. Stress the crook atmosphere, the humor touches, suspense and thrill punches.

DRAWING POWER. Should please patrons of any house.

SUMMARY. A bright, brisk comedy-melodrama with crook atmosphere, well acted, directed and photographed. Bebe Daniels at her best. A box office winner.

THE CAST

Jenny ..... Bebe Daniels
Bob Van Dyke ..... Neil Hamilton
Beth Van Dyke ..... Anne Cornwall
John Norton ..... Anthony Jowitt
Dugan ..... Fred Walton
Kelly ..... Lloyd Corrigan
Mary ..... Josephine Crowell

Author and Director, William de Mille. Photographed by L. Guy Wilky.

SYNOPSIS. Jenny, discovered by young millionaire Van Dyke, while robbing his house, is persuaded by him to go straight. Later Van goes broke and determines to avail himself of $20,000 belonging to his old housekeeper. He encounters Jenny. In order to save Van from himself, Jenny has old confederates rifle the safe. When the money is missed she assumes the blame, Van realizes the truth and it goes back to owner. Van Dyke eventually makes good for himself and Jenny.



Bebe Daniels, who is starred in "The Splendid Crime," a Paramount production.

The Splendid Crime (Paramount

PRESS NOTICE

BEAUTIFUL, vivacious Bebe Daniels as the erstwhile crook heroine of "The Splendid Crime," will be seen on the screen of the ———— Theatre on ————. The dainty Bebe impersonates a dashing young girl burglar, who is induced to reform by young Van Dyke, when he finds her robbing his house. Years later Van Dyke goes broke and is saved from taking the crooked path himself by the girl he reformed. A film crammed with suspense, thrills and lively comedy

Handsome Neil Hamilton appears as Bebe's benefactor and lover, Anne Cornwall, Anthony Jowitt, Fred Walton, Lloyd Corrigan, Josephine Crowell, Marcelle Corday are members of the supporting cast.

CATCH LINES

He warned her to go straight, then he turned crooked. She wanted to rob his safe, instead, he stole her heart! A sparkling romance of a spendthrift millionaire and a female Raffles

The Golden Cocoon

(Warner Brothers—7200 Feet)

(Reviewed by George T. Pardy)

MAKING all due allowances for certain illogical absurdities in its plot, such as the extremely shaky foundation upon which the villain bases his power to expose the heroine's past, "The Golden Cocoon" is nevertheless a picture with strong audience appeal, so far as the rank-and-file of movie-goers are concerned. It is ultra-theatrical to be sure, but travels at a fast clip, offers a lot of sure-fire hokum melodrama and emotional stress, scoops up bucketfuls of sympathy for the young wife-heroine, and arouses frank detestation of the blackmailing gent who digs up her past and threatens to blow her domestic happiness sky-high. The so-called intellectuals won't like this stuff but, thanks to good direction and players that put it over in vigorous style, a big majority of fans will pronounce it satisfactory entertainment. Helene Chadwick, always a sincere and clever performer, does very nicely indeed in the heroine role and is well supported by Huntly Gordon and an adequate cast.

THEME. Melodrama. Girl deserted by lover, weds happily, is later threatened with exposure by former swain, who is killed, but exonerates her before dying.

PRODUCTION HIGHLIGHTS. Rainstorm scene, heroine's adventure in disorderly house. Renfro's return. His death. Brisk action, romance, thrills.

EXPLOITATION ANGLES. Stress predicament of innocent woman blackmailed by villain. Bill as exciting melo with unabated heart interest. Feature Helene Chadwick.

DRAWING POWER. Good attraction for the average house.

SUMMARY. They lay melodramatic and emotional varnish on thick in this one, but it moves swiftly and will please those who like extra-sentimental exciting films.

THE CAST

Molly Shannon	Helene Chadwick
Gregory Cochran	Huntly Gordon
Mr. Renfro	Richard Tucker
Mr. Bancroft	Frank Campeau
Mrs. Shannon	Margaret Seddon
Mrs. Parker	Carrie Clarke Ward
Mr. Shannon	Charles McHugh

Author, Ruth Cross. Director, Millard Webb. Photographed by Byron Haskins.

SYNOPSIS. Molly Shannon, jilted by Renfro, falls exhausted before a notorious sporting house, is taken in and revived. She leaves, meets and marries Judge Cochran. They are happy until Renfro appears and threatens to expose her past. Molly goes to Renfro's hotel apartment, a struggle ensues, the gun she carries is discharged and Renfro fatally wounded. Before dying he exonerates her in presence of husband and witnesses. She and Cochran are reunited.



Helene Chadwick, starred in "The Golden Cocoon," a Warner Brothers production.

The Golden Cocoon (Warner Bros.)

PRESS NOTICE

LOVERS of strong melodrama, combined with sentimental lure and unfailing heart interest, may expect a screen treat when "The Golden Cocoon," starring Helene Chadwick, is shown at the ——— Theatre on ———. The story deals with the harrowing experiences of a happily married young woman, whose past rises up to threaten her through the medium of a blackmailing villain to whom she was once engaged and deserted her.

Huntly Gordon appears in the hero role, with Richard Tucker as the heavy, supported by such stellar players as Frank Campeau, Margaret Seddon, Carrie Clarke Ward, Charles McHugh, and other favorite lights of the screen.

CATCH LINES

She was innocent, but evil hands wove a net of suspicion around her, and shadowy spectres of the past threatened to ruin her happiness

A Woman of the World

(Paramount—6353 Feet)

(Reviewed by George T. Pardy)

THIS picture presents Pola Negri in a totally different setting from any in which she has yet appeared, for it takes a jump from the gilded society of Paris and the Riviera to a country burg in the U. S. A., where most of the action takes place. Moreover, the broad comedy element is given full swing, another new departure for a Negri feature. But the net result is undeniably entertaining, Miss Negri's exotic beauty and gorgeous gowns shine out resplendent amid the drab surroundings of the town of Maple Valley, a truly startling contrast, and in the role of the visiting Countess she certainly makes the wondering natives sit up and take notice. The story is interesting throughout and the star acts with all the versatility, fire and passion which have made her famous on the silver sheet. The scene where she encounters the Puritanical District Attorney while she is smoking in the street, and that in which she horsewhips the same gentleman, although they afterward kiss and make up, are remarkably effective and artistically staged. A well directed and good box office film.

THEME. Comedy drama. Foreign Countess comes to small American town, scandalizes District Attorney, surprises prim inhabitants, but finally weds the D. A.

PRODUCTION HIGHLIGHTS. Miss Negri's fine acting. Broad comedy relief. Development of love affair. Horsewhipping scene. Small-town stuff. Surprise climax.

EXPLOITATION ANGLES. Feature Pola Negri. Tell patrons this is different from all her other vehicles. Play up romance and humorous situations and star's gowns.

DRAWING POWER. Has audience appeal, good for large and small houses.

SUMMARY. An entertaining Pola Negri film, "different" because of small-town atmosphere which predominates. Strong dramatic values and lots of comedy laughs.

THE CAST

Countess Natatorini	Pola Negri
Richard Granger	Holmes Herbert
Gareth Johns	Charles Emmett Mack
Lennie Porter	Blanche Mehaffey
Sam Poore	Chester Conklin
Annie	Dorothea Wolbert
Judge Porter	Guy Oliver

Author, Carl Van Vechten. Director, Malcolm St. Clair. Photographed by Bert Glennon.

SYNOPSIS. Countess Natatorini's lover proves faithless and she comes to Maple Valley, U. S. A. There she surprises the natives and has an encounter with District Attorney Granger, who does not approve of women smoking on the street. However, Granger falls in love with the disdainful beauty. He grows jealous of his assistant and is finally horsewhipped by the indignant lady. But when she finishes her athletic feat, he hands back the whip, embraces her and all ends well.



Pola Negri, star of "A Woman of the World," a Paramount production.

A Woman of the World (Paramount)

PRESS NOTICE

POLA NEGRI'S latest picture, "A Woman of the World," will be given its local premier at the ——— Theatre on ———. This new Negri film presents the popular star for the first time in a small American town setting, where most of the action takes place. Also, it is unique as a Negri vehicle because of the fact that it revels in sidesplitting comedy as well as those tense dramatic moments in which the great Polish actress excels. The star appears as a foreign Countess who seeks seclusion in the country burg and falls in love with the District Attorney.

Holmes Herbert plays the male lead, with a splendid cast of talented players in support.

CATCH LINES

A beautiful foreign Countess in a little American town, a District Attorney who at first considered her a moral menace! But he learned to love her.

Steel Preferred

(Producers Distributing Corp.—6680 Feet)

(Reviewed by George T. Pardy)

A BULLY audience picture that was actually filmed in a huge steel mill, for the first time, it is claimed, in the history of screenland; offering wonderfully spectacular effects, a story replete with human interest, thrill wallops that slam home with staggering force and some great comedy gags. No fear that the fans in general will fail to respond to this one. It has all the earmarks of a sure box office winner, is uncommonly well directed, acted, and registers as a lasting credit to all concerned in its production. A fine cast is in evidence, with vivacious Vera Reynolds as heroine, William Boyd as the devil-may-care, energetic lover, both giving their best, Hobart Bosworth an impressive, forceful mill-owner, and those sterling comedians, Charlie Murray and wandering-eyed Ben Turpin getting all kinds of fun out of their respective roles. Never a dragging moment and a whale of a punch toward the close, when the ladle train upsets and Boyd snatches Vera Reynolds away from the surging molten flood.

THEME. Steel-mill melodrama. Hero a worker in love with owner's daughter, who defeats villain's strike scheme, saves girl's life and gains her affections.

PRODUCTION HIGHLIGHTS. Impressive mill interiors, scene where hero saves Waldron from being hurled into open furnace, ladle-train wreck, with molten metal flood. Wally's fight with Devil Daggy. Comedy bits, thrills, romantic development.

EXPLOITATION ANGLES. You have a fine cast to play up, boost it to the limit. Tell patrons mill scenes are genuine. Bill as stunning melo, strong love interest.

DRAWING POWER. A money-maker for any house, large or small.

SUMMARY. Unique melodrama, with scenes actually filmed in big steel mill. Has big audience appeal, romantic, melodramatic and humorous values. A great card.

THE CAST

Amy Creeth	Vera Reynolds
Wally Gay	William Boyd
James Creeth	Hobart Bosworth
Dicker	Charlie Murray
Redface	Walter Long
Bartender	Ben Turpin
Waldron	Nigel Barrie
Nicker	William V. Mong

Adapted from Story by Herschel S. Hall. Director, James Hogan.

SYNOPSIS. Wally Gay, steel-worker, is disliked by superintendent Waldron, who is jealous of favor shown him by Amy Creeth, mill-owner's daughter. Wally halts Waldron's scheme to promote a strike, also rescues his rival when latter is about to be thrown into a furnace. While Amy and Waldron are on an inspection tour a ladle train full of molten steel is upset. Waldron flees. Wally saves Amy from the red-hot flood of metal and wins her for his wife.



Vera Reynolds, featured in "Steel Preferred," a Prod. Dist. Corp. release.

Steel Preferred (Prod. Dis. Corp.)
PRESS NOTICE

A ROMANTIC, human story dealing with the great steel industry, beautiful, thrilling, appealing and humorous, is set forth in "Steel Preferred," which comes to the screen of the ——— Theatre on ———. The hero, a young steel-worker, in love with the mill-owner's daughter Amy, has a dangerous rival in superintendent Waldron, whose life he saves, but who nevertheless loses no chance to discredit courageous Wally Gay. The film abounds in exciting scenes, one, in which the heroine narrowly escapes death in a flood of molten metal, is absolutely hair-raising,

Vera Reynolds and William Boyd head a notable cast.

CATCH LINES

A wonderful film showing the interior of a great steel mill at night, with its tongues of flame and myriad sparks; death in escaping flood of molten metal, real drama absolutely new to the screen.

Joanna

(First National—Eight Reels)

(Reviewed by Frank Elliott)

A COLORFUL and lavishly mounted drama that mirrors our jazz-mad age in all its realism and pictures for the edification of the sophisticates many of the activities of our ultra modern sheiks and shebas. The original story ran in newspaper serial form. Therefore many will be waiting to see the screen version. Edwin Carewe certainly has spread the jazz on thick. Petting, necking, drinking, dancing a la Charleston, wild parties, all are here and then some. It is most certainly not a picture for family consumption, but should be a big box office draw in houses catering to a clientele that desires this kind of material. Dorothy Mackaill is at her best in the title role and she is given good support by a well known cast, including Dolores del Rio, the new Mexican beauty, who is all that the press agents call her. The settings throughout are elaborate, beautifully lighted and decidedly artistic. The story, while improbable, holds the interest. The subtitles are snappy and aid greatly in getting over the modern idea.

THEME. A syncopated drama of a modern girl against whose chastity a million dollars was bet, but the girl proved that she wouldn't sell her soul.

PRODUCTION HIGHLIGHTS. Dorothy Mackaill's characterization. The night club shots. The wild parties. The elaborate interiors. The attempted attack on Joanna.

EXPLOITATION ANGLES. Tie up with papers that ran serial. Photos from picture will aid in radio, motor car, ladies' apparel, real estate and other tie-ups. Feature Miss Mackaill and Jack Mulhall.

DRAWING POWER. Good wherever they want sensational and "sexy" stuff.

SUMMARY. Another one of those "Flaming Youth" type of pictures. Plot quite impossible, although possessing qualities of entertainment for some. Houses catering to family trade better see this first!

THE CAST

Joanna	Dorothy Mackaill
John Wilmot	Jack Mulhall
Anthony Eggleson	George Fawcett
Frank Brandon	Paul Nicholson
Lord Teddy	John T. Murray
Georgia Leach	Yvonne Carewe
Carlotta deSilva	Dolores del Rio
Mrs. Adams	Lillian Langdon

By H. L. Gates. Directed by Edwin Carewe.

SYNOPSIS. Joanna Manners, working girl, engaged to John Wilmot, becomes the recipient of a mysterious legacy of $1,000,000. Wilmot leaves her. Frank Brandon, nephew of a banker, and a countess, aid her in getting rid of her fortune. Joanna is arrested when caught speeding with the inert body of Brandon, whom she has struck and stunned with a shoe. Brandon recovers. Joanna is freed. She learns she had been a pawn, object of a bet of $1,000,000 as to her chastity. She is reunited with John.



Dorothy MacKaill, featured in "Joanna" a First National production.

Joanna (First National)
PRESS NOTICE

THE film version of H. L. Gates' sensational newspaper serial, "Joanna," with Dorothy Mackaill in the title role, will open at the ——— Theatre, commencing ———. "Joanna," is the intensely interesting drama of a modern girl in whom many other flappers will see their counterpart.

The production has been mounted without regard for expense, some of the interiors, especially those showing the night clubs of New York and the countess' home on Long Island, being the last word in lavish settings. There are several scenes in a Fifth avenue atelier which will please feminine fans. The strange adventures of a girl who suddenly becomes heir to a mysterious $1,000,000, are fascinating at all times.

CATCH LINES

Millions are waiting to see this drama of a modern girl. She toiled for bread, but wanted cake

A Kiss for Cinderella

(Paramount—Eight Reels)

(Reviewed by Frank Elliott)

PARAMOUNT, Herbert Brenon, Betty Bronson and the entire motion picture industry may well feel proud of this contribution to the screen, which comes to the public at a most opportune time. Truly it is an ideal Christmas present and one that exhibitors, large and small, will be glad to offer their audiences at any date. Mr. Brenon has caught in admirable manner the whimsical touches of this heart-tugging Barrie tale. He has taken the delightful story of the little Cinderella slavey and transplanted it to the shadow stage in a masterful fashion, painting it in a series of pictures beautiful beyond description. Cinderella's early days in Mr. Bodie's studio, her dream and the lavish, fantastic ball—all these sequences have been developed in true Barrie style, alternate lights and shadows, tears following smiles and vice versa. Betty Bronson eclipses her success in "Peter Pan," and she is given excellent support by Tom Moore and a great cast. Miss Bronson IS Cinderella.

THEME. Modern romance of a little slavey who is called Cinderella because of her tiny feet and belief that one day she will find a prince for herself.

PRODUCTION HIGHLIGHTS. Scenes in Mr. Bodie's studio, elaborate ball, awakening from the dream. Miss Bronson's characterization. Elaborate mounting. Mr. Brenon's direction.

EXPLOITATION ANGLES. See special section December 5 issue of Motion Picture News. Play up Betty Bronson, Barrie, and the title. Advertise picture in schools. Get cooperation of Mothers' clubs.

DRAWING POWER. Suitable for any theatre, large or small.

SUMMARY. Undoubtedly one of the most artistic productions of the year and one approaching 100 per cent in acting, direction, mounting, entertainment, heart appeal and human interest. A masterpiece if there ever was one. Book it quick!

THE CAST

Cinderella ..... Betty Bronson
Policeman ..... Tom Moore
Fairy Godmother ..... Esther Ralston
Richard Bodie ..... Henry Vibart
Customer ..... Flora Finch

By J. M. Barrie. Directed by Herbert Brenon. Scenario by Willis Goldbeck and Townsend Martin. Photographed by J. Roy Hunt.

SYNOPSIS. Cinderella, a little slavey cleans studio by day and runs a "penny shop" after hours. Policeman on beat thinks she is a German spy, but is later convinced of her innocence. He is invited to supper and hears about Cinderella's dream of going to the ball and being chosen by a handsome prince. The policeman leaves Cinderella waiting in the bitter cold on the doorstep. Then comes the dream, big ball and later her recovery after being found half frozen by the policeman who weds her.



Betty Bronson, starred by Paramount in "A Kiss for Cinderella."

A Kiss for Cinderella
(Paramount)

PRESS NOTICE

JAMES M. BARRIE'S imaginative whimsy, Betty Bronson's charming personality and Herbert Brenon's directorial genius are the three factors which combine to make "A Kiss for Cinderella," which comes to the ——— Theatre, as a special attraction, commencing ———, one of the screen's notable achievements. "A Kiss For Cinderella," is a colorful, appealing modern romance with lovable Betty in the role of Cinderella and Tom Moore as the policeman who eventually weds the little slavey. The story of this little girl who dreams of the time when she will be invited to a wonderful ball and there chosen by the prince as his princess

CATCH LINES

The delightful tale of a little Cinderella slavey who dreams of the day when she will be invited to a marvelous ball where a handsome prince will choose her as his princess.

The Cowboy Musketeer

(F. B. O.—4500 Feet)

(Reviewed by George T. Pardy)

TOM TYLER comes to the front again in another lively picture that contains all that the most ardent admirers of Westerns could desire in the line of dashing deeds of gallantry and wild adventure in the open. A good feature of its kind, and satisfactory program attraction. The yarn isn't quite the cut-and-dried affair usually put forth under the Western brand, naturally there are some familiar situations, but even these are put across with such vim that they prove entertaining, in fact the fast action carries the story along at such a rattling pace that its thrill motif never ceases to grip the spectators. Also the romantic side is neatly developed, big Tom Tyler proving just as an impassioned a lover as he is an athlete and winning cartloads of sympathy for himself, a dog of doubtful breed but uncommon intelligence and a sagacious horse. Frances Dare figures as a very appealing heroine, Jim London and David Dunbar register well as the paired villians, the support is adequate and photography O. K.

THEME. Western melodrama. Cowboy hero foils plot of villains to wrest secret of gold deposit from helpless girl, and wins her love.

PRODUCTION HIGHLIGHTS. Brisk action, good atmosphere, fine scenic shots. Hero's rescue of heroine from drowning, his escape from pursuers and intervention to save Leila from assailant. Tyler's riding and fighting stunts.

EXPLOITATION ANGLES. You can safely promise patrons an hour of fascinating thrills and romantic enjoyment. Boost as fine Western. Feature star and animal pals.

DRAWING POWER. Good for any house where fast Westerners are in favor.

SUMMARY. A breezy Westerner, full of action and melodramtic punches. Tom Tyler, horse and dog pulling amusing and breath-taking stunts. Likely box office card.

THE CAST

Tom Grainger ..... Tom Tyler
Joe Dokes ..... Jim London
Leila Gordon ..... Frances Dare
Tony Vaquerrelli ..... David Dunbar
Billy ..... Frankie Darro
The Dog ..... Beans

Author, Buckleigh Fritz Oxford. Director, Robert De Lacey.

SYNOPSIS. Tom Grainger, cowboy, learns from Barton, an outlaw he befriends in the desert, that Dokes, foreman of the Gordon ranch, and his conferedate, Vaquerrelli, are plotting to obtain the secret of a gold deposit from Leila Gordon, whose father has just died. Tom rescues Leila from drowning, is made prisoner by Dokes, who thinks he is Barton, escapes and outwitts sheriff's posse. Tom returns to the ranch in time to prevent Dokes from stealing the map of the gold location from Leila. Barron is caught, Tom cleared and he wins Leila.



Tom Tyler, star of "The Cowboy Musketeer" an F. B. O. release.

The Cowboy Musketeer
(F. B. O.)
PRESS NOTICE

A RATTLING Western melodrama, "The Cowboy Musketeer," starring Tom Tyler, is scheduled as the main screen attraction at the ——— Theatre on ———. Innumerable thrills, wonderful riding feats, romantic lure and scenic beauty are the principal characteristics of this picture, which shows Tyler as a bashful but resourceful gallant, who poses temporarily as an escaped bandit, comes in the nick of time to the aid of a pretty girl menaced by a couple of conspiring villains, is emeshed in a net of adventure, but fights his way through triumphantly

Frances Dare fills the heroine role, with Jim London, David Dunbar, Frankie Darro, and a marvelously sagacious dog and horse, appearing in support.

CATCH LINES

A secret gold pocket in the mountains a bracelet that holds the key to the hiding place of treasure, romance, love, adventure!

Heartless Husbands

(Dependable Films—4900 Feet)

(Reviewed by George T. Pardy)

CHIEFLY remarkable for its sensational flavor, this picture gets off to a bad start by staging some disagreeable scenes in which a brutal husband mauls about a helpless wife who is on the verge of motherhood. They could have spared this stuff, which is altogether unnecessary to the plot development and leaves an unpleasant impression on the spectators. Otherwise, it is a pretty good melodrama, with a unique twist given the story by introducing a drug which is injected into the villain's veins and forces him to tell the truth, thereby clearing up the hero's horrible doubt as to whether the girl he loves is his sister. The idea is taken from recent articles in the daily press, asserting that such a serum has been employed with success in certain prisons. Gloria Grey is pleasing in the heroine role, with John T. Prince giving an excellent performance as the good-hearted crook, Thomas G. Lingham a sufficiently sinister villain and adequate support rendered by remainder of the cast.

THEME. Melodrama. Orphan son of divorced mother falls in love with girl whom he is later told is his sister. Villain under influence of drug confesses he lied and lovers are united.

PRODUCTION HIGHLIGHTS. Pathetic scenes in hero's boyhood. His meeting with Mary. Scene where he hears she is his sister. Administration of "truth serum."

EXPLOITATION ANGLES. Should be able to work up interest in plot by referring to newspaper stories concerning the drug's powers. Bill as sensational melo.

DRAWING POWER. Suitable where patrons favor the luridly sensational films.

SUMMARY. Forceful melo. Opening scenes unpleasant. Offers unique plot, hinging on giving criminals a certain drug to make them confess truth. Fair entertainment.

THE CAST

Mary Eileen ..... Gloria Grey
James Carleton ..... John T. Prince
Jackson Cain ..... Thomas G. Lingham
Mrs. Jackson Cain ..... Vola Vale
Minnie Blake ..... Edna Hall
Detective Kelly ..... L. J. O'Connor
Sonny ..... Waldo Moretti

Author, Burl R. Tuttle. Director, Bertram Bracken. Photographed by Gordon Pollock.

SYNOPSIS. Sonny Cain, orphan, is adopted by Carleton, ex-convict, who keeps him straight. Carleton is jailed, but released when Sonny attains manhood. Sonny loves Mary Kayne. Her father reveals himself as Sonny's father. Carleton doubts the story, rifles Kayne's safe to obtain papers, is shot by detective, but states Kayne is a crook. Kayne is arrested, given a drug which compels him to speak truthfully and admits he lied. The lovers are therefore left free to wed.



Gloria Grey, star of "Heartless Husbands," a Dependable Films production.

Heartless Husbands (Dependable Films)

PRESS NOTICE

A LOVE story of gripping interest is told in "Heartless Husbands," listed as the leading screen attraction at the ——— Theatre on ———. This picture for the first time in films introduces the great sensational scientific discovery, hailed by the daily press as one of the marvels of the century, a serum which, injected into the veins compels a person to tell the absolute truth when questioned. By this means a villain is compelled to admit that he lied, when he told the hero that the latter was in love with his own sister. A unique and interesting romantic melodrama.

Gloria Grey and John T. Prince are starred, supported by a brilliant cast of noted players.

CATCH LINES

How would you feel if you learned that the girl you loved was your sister? This was what the hero of this picture faced, until science came to his rescue and proved the statement false.

The Count of Luxembourg

(Chadwick Pictures Corp.—5600 Feet)

(Reviewed by George T. Pardy)

A PLEASING picture offering a romantic angle that will surely catch the fancy of lovers of sentiment, liberally sprinkled with melodramatic seasoning, well directed and acted. As a program attraction it should run up a very respectable box office score. Some sticklers for ethics may object to the titled hero descending from a high moral plane by wedding a woman he doesn't even know for a pecuniary consideration, but it's the mystery surrounding the bride's identity, so far as her new mate is concerned, that makes the yarn interesting, and after all, he makes amends by really falling in love with her and turning the commercial marriage into a genuine Cupid affair. The film is replete with handsome settings, as evidenced in the Carnival, ball masque scenes of brilliant backgrounds and fantastic costumes, there's a snappy duel episode and a host of intriguing complications which straighten out into a satisfactory happy finish. George Walsh scores as the dashing Count and Helene Lee Worthing is an alluring heroine.

THEME. Melodrama. Actress weds impoverished Count, for title's sake, so that she can marry a duke. But she falls in love with husband and becomes wife in reality.

PRODUCTION HIGHLIGHTS. Engaging romantic developments. Smooth action, colorful atmosphere. Well staged Carnival, bal masque and duel scenes. Star's acting.

EXPLOITATION ANGLES. Boost as sympathetic heart interest story, with powerful melodramatic action. Play up Carnival and duel scenes. Feature principals.

DRAWING POWER. Should do good business in average house.

SUMMARY. Piles up the sentimental and melodramatic interest. Is tastefully staged, well directed. Has audience appeal. Abounds in handsome settings and attractive photography. Star and leading lady effective in respective roles.

THE CAST

Renee Duval (The Count) ..... George Walsh
Angele Diddier ..... Helen Lee Worthing
Duke Rutzinoff ..... Michael Dark
Duke's Secretary ..... Charles Requa
Anatole ..... James Morrison
Juliette ..... Lola Todd
Yvonne ..... Joan Meredith

Adapted from Operetta by Franz Lehar. Director, Arthur Gregor.

SYNOPSIS. Duke Rutzinoff wishes to wed actress Angele Didier, but as he cannot marry an untitled girl, persuades her to become wife of Renee Duval, impoverished Count, whom she is to divorce afterwards. The wedding takes place. Angele goes to the Riveria, where the Count, having inherited an unexpected fortune, shortly appears. He saves her from drowning and they fall in love. Renee is victor in a duel with the enraged Duke's secretary and settles down with his bride.



George Walsh, star of "The Count of Luxembourg," a Chadwick production.

The Count of Luxembourg (Chadwick Pictures)

PRESS NOTICE

BRILLIANT backgrounds of Paris society, intrigue, romance and the shadow of impending tragedy, narrowly averted, are set forth in "The Count of Luxembourg," a picture which will be given its initial local showing at the ——— Theatre on ———. The story treats of a young actress who weds an impoverished Count, with the intention of divorcing him and becoming the wife of an old Duke. But Fate intervenes, the husband becomes the lover, determines to keep his wife and does so.

George Walsh gives a great performance as the dashing Count hero, with beautiful Helen Lee Worthing filling the sweetheart role.

CATCH LINES

Would you marry a girl behind a screen, a girl unknown, a girl you had never seen?

S. O. S. Perils of the Sea

(Columbia Pictures—5303 Feet)

(Reviewed by George T. Pardy)

A MARINE melodrama which furnishes plenty of thrills and spectacular scenes in the way of rescues at sea, ships sinking and a love romance, with two brothers, one a designing villain, the other a "regular fellow," rivals for the heroine's hand. A fairly entertaining feature, but one that could have been greatly improved had the director exercised better judgment in developing the main theme of his story. He had a likely plot to start with but has sacrificed continuity smoothness to the "putting over" of exciting punches. Thus the narrative seems to consist merely of a series of detached episodes, stirring enough but failing to carry conviction as a whole. As it stands, the picture will pass O. K. for program purposes where audiences aren't too particular regarding logical sequences. Elaine Hammerstein does good work in the dual roles of mother and daughter, Robert Ellis fills the hero part in capable style, the support is adequate. Photography, especially marine shots, uniformly excellent.

THEME.. Marine melodrama. Little girl picked up at sea by two young brothers, fishermen, is reared by them to womanhood, becomes heiress to fortune, weds one of her rescuers.

PRODUCTION HIGHLIGHTS. Attractive marine shots. Big punch scene where flaming liner sinks and hero and heroine escape death. Thrills and fast action.

EXPLOITATION ANGLES. Bill as exciting sea melodrama. Stress the romance and play up burning ship episode. Feature Elaine Hammerstein and Robert Ellis.

DRAWING POWER. O. K. for program purposes, not convincing enough for high-class trade.

SUMMARY. Marine melodrama with lots of spectacular punches. Plot weakened by bad continuity, due to poor directorial judgment. Romantic effects over-strained. Offers sufficient thrills to please a certain class of patrons.

THE CAST

Madame LaCoeur	Elaine Hammerstein
Rose LaCoeur	Elaine Hammerstein
Ralph Seldon	Robert Ellis
Pete	William Franey
Rose (in childhood)	Jean O'Rourke
Cook	Frank Alexander
Andrew Carson	J. C. Fowler

Author, Tom J. Hopkins. Director, James P. Hogan. Photographed by George Meehan.

SYNOPSIS. Little Rose LaCoeur is saved from torpedoed ship by Ralph and Jim Seldon, young fishermen. In time she falls in love with Ralph. A fortune awaits Rose, left by her grandfather. This money goes to charity unless Rose is found within ten years. Jim learns of this and plots to wed Rose. Later, the three are aboard a liner which catches fire and sinks. Jim is drowned. Among the survivors are Ralph and Rose. She gets the fortune and is united to her lover.



Elaine Hammerstein, starred by Columbia Pictures in "S. O. S. Perils of the Sea."

S. O. S. Perials of the Sea
(Columbia Pictures)

PRESS NOTICE

ONE of the most spectacular marine melodramas ever filmed, "S. O. S. Perils of the Sea," is listed for its local premier at the ——— Theatre on ———. The heroine, a little child picked up by two young fishermen from a torpedoed vessel, grows to womanhood with them, is sought in marriage by both, turns out to be an heiress and weds the man she loves. Thrills all the way, the greatest of all being the scene where a liner burns and sinks in a terrific storm. Old Ocean at its worst, a series of nerve-racking situations and a tender romance.

Elaine Hammerstein is the fascinating heroine, supported by Robert Ellis and a cast of talented players.

CATCH LINES

A lost heiress to a huge fortune. A fisherman who loved and beast in human form that trailed them! A liner sinking in flames, men and women battling for life in icy waters, thrills by the score!

The Shadow of the Mosque

(Usa Film Distributors—5750 Feet)

(Reviewed by George T. Pardy)

ALTHOUGH this picture presents a tale of love and adventure amid Arabian surroundings it isn't one of the "sheik" variety in the sense that sheik has come to be accepted by the movie fans. There is a sheik to be sure, but far from being a fascinating lover, he figures as an unprepossessing barbarian chieftain who continually stirs up trouble for the representatives of the British Government. As a love-maker, his tactics are of a rough-house kind not likely to find favor with the flapper movie contingent. The feature ought to give satisfaction in the program field, as it moves swiftly, combines effective thrills with pleasing romance, and is very well photographed, both desert and native town shots being realistically colorful. It is a French production, sponsored by Birtish players whose work is excellent, Stewart Rome a capable hero, Edmund Loewe and Lewis Anderson contribute clean-cut characterizations, Mary Odette appealing as Yuni, the girl in the case. Director Walter Hall deserves credit for his clever handling of the mob, battling scenes and skillfully maintained continuity.

THEME. Melodrama, Arabian locale. Hero British Government representative in native town, meets with many adventures opposing rebels, is finally rescued by troops and wins love of white girl brought up by Arabs.

PRODUCTION HIGHLIGHTS. Convincing atmosphere, realistic touches, good native types, skirmishing episodes, scene where British soldiers come to aid hero.

EXPLOITATION ANGLES. Bill as sheik picture that is different from usual run. Stress the snappy action, the fighting, love affair and sensational climax.

DRAWING POWER. Suitable for neighborhood and smaller houses.

SUMMARY. Strong in Oriental color and melodramatic swing. Tells good love story, provides surprise finish with double-edged suspense. Its realism and romantic urge should please most patrons.

THE CAST

Captain Richard Galt	Stewart Rome
Agha Hahmed, the Sheik	Lewis Anderson
Major Gordon Falconer	Alexander Mursk
Musa	Edmund Loewe
Yuni	Mary Odette

Author, Morris MacDougall. Director, Walter Hall.

SYNOPSIS. Captain Galt, sent as British Government representative to Arabian town, does much to relieve strain of military rule, wins favor of Musa, blind Koran teacher, and his daughter, Yuni, but incurs enmity of sheik Hahmed. Latter seizes Yuni and attacks British native troops. Yuni escapes to the governor's house where she and Galt are besieged and rescued by British infantry. Yuni turns out to be white girl, reared by Musa, and finds happiness with Galt.



Walter Hall, director of "The Shadow of the Mosque," a Usa Films release.

The Shadow of the Mosque
(Usa Films)

PRESS NOTICE

GENUINE Oriental backgrounds and a wealth of realism characterize "The Shadow of the Mosque," a stirring drama of love and perilous adventure, which comes to the ——— Theatre on ———. This film was made right on the spot where the story action takes place, an Arabian town, surrounded by the desert. It concerns the romance of a young British army captain, who is sent as English Government representative to the spot, falls in love with a beautiful girl who afterwards turns out to be white, and wins her after many adventures.

The cast consists of prominent British players, headed by Stewart Rome, as hero and Mary Odette, as heroine.

CATCH LINES

Love amidst the desert's burning sands, enveloped in weird perils, lulled by the dreamy breezes of the Orient.

Regional News from Correspondents

Cincinnati

BUILDINGS are being torn down on Vine Street, between Fourth and Fifth Streets, to make way for the new theatre that will be built for the Keith and Libson interests of this city. The Honing Hotel, an old land mark, is among the buildings slated to go.

Guy C. Mace of the Gary Theatre, Gary, W. Va., was in the city last week visiting with the various film managers. Mace is at the head of quite a circuit of theatres in the coal region.

C. Crist manager of the Opera House at Williamsburg, Ohio, booked several pictures while at the exchange last week.

H. C. Passe has sold the Forum Theatre in Hillsborough, Ohio, to H. M. Byrd.

W. E. Truogh, Division Manager for Universal, paid the local exchange quite an extended visit recently.

R. B. Williams, general sales director for Universal of the Southern division, was another visitor at the local U Exchange.

George Fenberg, the jovial manager of the Auditorium theatre, Newark, Ohio, has been making quite a record in his town lately. So much so that Universal has asked for his picture to be used in their news weekly.

Bill Danziger, local exploiteer for Famous Players, has been transferred to the Chicago territory. Bill will assume his new post on January 1st.

New England

SMALL damage was done the Laurier Theatre in Providence recently when fire broke out in the adjoining building. The theatre was not open at the time so that no excitement occurred. The fact that the theatre was of brick probably saved it from serious damage, as the nearby structures were badly gutted.

The city of Derby, Conn., which owns the Sterling Theatre in that city, has authorized the preparation of plans by Architect William J. Smith of Derby, for alterations to the playhouse which will cost between $20,000 and $25,000. The city plans to lease the theatre for motion pictures as soon as the remodelling is completed.

The Rialto Theatre in Everett and the Fellsway Theatre in Medford, Mass., two of the Green circuit houses, will have special Christmas exercises the day before the holiday and will give presents to every child attending. A Christmas tree entertainment will be an attraction added to the regular program.

A fire broke out in the projection booth of the Sunshine Theatre in Leominster, Mass., Saturday afternoon. Manager Daniel O'Keefe and his assistants opened all emergency exits and the house was emptied within three minutes, while James Doherty extinguished the blazing film within the booth. Two women who fainted during the excitement comprised the list of casualties.

As the result of continued heavy rains, several of the large lighting cables in the theatre district of Boston were put out of commission Sunday and Monday night. Street lights were out of commission all evening, but temporary routings of emergency lines were made into the theatres so that there was practically no delay in the programs of any of them. Large crews worked all night Monday repairing the damage.

The Rhode Island department of Motor Vehicles has resorted to the use of films and slides in the theatres to urge automobile owners to register early for the new year's number plates.

Walter L. Matthews, whose mania for throwing missiles into audiences from theatre balconies for a time baffled Boston police, was sentenced to two years in the House of Correction by Judge William Sullivan in the Boston Municipal court. He appealed and was released on a $1,000 bond.

William Gallant, who has operated the Strand Theatre at Newburyport, Mass., has opened a moving picture show two nights weekly in the Town Hall at Rowley, Mass.

William Snyder, formerly with the Universal interests in Boston, has joined the Pathe staff and is covering Maine and part of New Hampshire selling two-reel comedies.

Fred Steele, who was formerly with the Pathe exchange in New England, is now a member of the staff of Associated Exhibitors, and is covering Rhode Island and the Cape Cod section of Massachusetts.

In addition to a benefit performance, the Strand Theatre at Pawtucket, R. I., donated $25 towards the Community Chest, which was recently conducted there, in which $150,000 was raised for local charities for the year.

A piece of plaster from the ceiling of the Palace Theatre on Broad street, Providence, R. I., became loosened during the recent heavy rains and fell during a performance, one woman requiring the services of a physician. The plastering crumbled as it left the ceiling, breaking into small pieces.

Edward J. Farrell, one of the best known distributors in New England, has joined the Metro-Goldwyn forces in New Haven as manager of the New Haven distributing headquarters.

Owner-Manager Kirstein of the Graphic Theatre, Bangor, Me., was a visitor to Boston and Film Row during the week.

Michael Husson, connected with the Lowell Theatre at Lowell, Mass., and known in the industry as the man who handles practically all of the films between Boston and Lowell, received a bad gash in the forehead and was treated at the Chaote Memorial Hospital in Woburn recently when a big motor bus collided with his truck, smashing the truck. The bus then crashed into a tree and twelve passengers were taken to the hospital.

Nathan C. Brown, owner-manager of the Strand and Broadway Theatres in Everett, Mass., has been elected a member of the school committee in that city in a hotly contested fight.

The Boston Film Board of Trade at its meeting this week, adopted the annual budget, which is approximately the same as a year ago.

St. Louis

CHRISTMAS seals and buttons for the benefit of the St. Louis Tuberculosis Society were placed on sale in the lobbies of all the motion picture theatres of St. Louis, Mo., on Sunday, December 13.

The Hi-Pointe Theatre Company, which operates the Hi-Pointe Theatre and Airdome on McCausland avenue, has been incorporated with $15,000 capital, of which $8000 is paid up. The incorporators were W. Lyris, 38 shares; N. Softis, 19 shares; G. Lyris and George Skouras, 1 share each; G. Tompras, 19 shares, and C. Tompras, 2 shares.

Ed Schiller, general manager of Loew's Incorporated, was a visitor to St. Louis during the past week. Louis K. Sidney, division manager for the same organization, also spent several days in St. Louis.

St. Louis film circles learned with much regret of the sudden death of H. S. Heartly of the Royal Theatre, Trenton, Ill.

Maurice Davis will assume his duties as director of publicity for Loew's State Theatre on Sunday, December 20. He has had much experienced in newspaper work and also an evploiteer of motion pictures and should make a very valuable addition to the Loew's organization.

S. E. Brady of Cape Girardeau, Mo., was a visitor of the week.

Harry Weiss, manager for First National's St. Louis office, has announced the appointment of James Hill as Southern Missouri and Northeast Arkansas salesman and of Jack O'Neil as Northern Missouri and Central Illinois salesman.

Paul Haynes, formerly with First National, is now on the sales staff of Producers Distributing Corporation. Leslie B. Mace has also severed his connection with First National Pictures and can now be reached at Webb City, Mo., where he has located permanently.

C. L. Hickman has joined Universal. He was with Arrow Pictures for the past few weeks.

Mollie Enger has joined Associated Exhibitors in the dual role of stenographer and booker.

Herbert J. Krause, manager here for Paramount Pictures, is at St. Luke's Hospital, where he underwent an operation several days ago. He is doing excellently but must remain at the hospital for several days.

Harry Weiss, manager of First National in St. Louis, spent the greater part of the week in Northern Missouri. He ran into bad roads and was forced to abandon his automobile at Mexico, Mo., and take a train.

Ray Nettemeier, booker for the local F.B.O. office, is all pepped up by the contest for bookers which opens on January 13 and which will close on February 13.

Charles Houseman and Jack Martin of Chaffee, Mo., came to town heavy and departed light. While here they were relieved of much of their picture worries, arranging their bookings for weeks ahead.

Bob Cluster of Johnston City has been under the weather for several days. He is considering undergoing an operation.

Bill Tigeley, owner of the Washington Theatre, Belleville, Ill., has moved from Benton to Belleville.

Mrs. I. W. Rodgers of Cairo, Ill.; Tom Reed of Duquoin and Dr. C. A. Tetley of Farmington, Mo., were among the visitors of the week.



MAYOR JAMES ROLPH, Jr., was notified Dec. 5th that because of delays in having city architects draw up a general architectural scheme for the east side of the Civic Center, the unfinished Hyde St. side of the new Pantages Theatre building would be decorated without conformity to the Civic Center plan.

The West Portal Theatre will open soon. Samuel H. Levin adds the West Portal to his family of suburban houses. The theatre will be operated under his personal supervision. The West Portal is substantially built of reinforced concrete and has ample exits on all sides. Every seat in the house is unusually large and comfortable with an unobstructed view of the stage.

Gordon Michie, former San Francisco theatre man, will leave for the south the first of the year, where Mrs. Mitchie's latest story is to be filmed.

A Patheite for several years, C. M. Van Horn, who until his resignation last week, guided the destinies of the Denver branch, has come to San Francisco where he will cover the Sacramento Valley territory.

W. (Randy) Randolph is leaving San Francisco for Seattle where he will sell for Warner Bros.

Charles Everett of Fallon, Nevada, and Gus Johnson of Newman, spent several days recently in San Francisco.

Ben Geroux is to fill the position vacated by Manager Newman of Stockton, who is to go to Long Beach to manage the new West Coast Theatre at that point.

Miss Morrison of Los Angeles has been added to the local Educational clerical staff.

Mabel Kahn, booker for West Coast, is back at her desk after a heavy siege of the flu.

Two more mechanics have been added to W. G. Preddey's staff.

Jack Ryan of Vallejo has taken over the theatre at Lincoln formerly operated by George Luce. Luce is an old pioneer exhibitor. He will be retained by Ryan as manager.

A new sales force is out in the territory for Pathe, Lee Hulling being the only one of the former line-up still in the field. He is now covering the Coast, which territory was Marpole's, who has returned to the booking department. C. M. Van Horn will cover the Sacramento Valley, Ben Fish, formerly Lloyd representative in the Denver zone, the San Joaquin valley; Frank Butler, city salesman; Lane, formerly with Paramount, two reel comedy representative of the North Coast and Sacramento Valley. Mr. Cathro in a like capacity along the South Coast and San Joaquin Valley, while Mr. Haas is special representative in the City and Bay district.

Sadie Barry, who for the past six years has been in charge of the books for Louis R. Greenfield, has resigned her position to join her husband in Eureka.

Max Blumenfeld now can boast of a daughter, since the younger Blumenfeld was married recently at the Hotel Rafael in San Rafael. A. Blumenfeld has been managing the Orpheus Theatre for his father.

Thanksgiving day the Alexandria celebrated its second birthday. The event had more than the significance of another milestone passed, according to Harry David, general manager for Herbert L. Rothchild Entertainment. It was a turning point in the career of the theatre. Under the Rothchild direction the Alexandria and its sister theatre of the Park-Presidio district, the Coliseum, will be given diversified programs of the high standard for which the name of Rothchild has long been a trademark in the downtown sections, David said.

Erection of a high ornamental facade of the city's 22-foot strip of land along the south side of Fulton street to conceal the blank rear wall of the new Pantages Theatre Building between Fulton and Market streets was included in plans for the beautification of the Civic Center approved by the public buildings committee of the Board of Supervisors November 27th.



HARMON PEERY, who with Lou Peery, ownes the Egyptian Theatre at Ogden, Utah, was recently elected one of the city commissioners there, and he has just returned from a trip to New York where he has been studying the methods of public administration. These brothers were visiting the local film mart this week.

H. Bradley Fish, branch manager for Fox here, held a sales meeting at the local office December 6th. David McElhenney came in from Idaho and Lenard Tidwell came from his territory in Utah to attend.

George Mayne, owner of the Preferred Pictures Corporation exchange in this city, is again in Idaho.

A new salesman has been added to the Universal salesforce in the person of Anthony Hartford, who has been assigned the Idaho territory.

W. K. Bloom is working the "High Line" in Montana. Joe K. Soloman is still in the Idaho branch out of this office.

Vete Stewart and John Harrington are both on extended trips in the Montana territory. Claude Hawkes is in the Idaho section out of this exchange.

W. H. Rankin returned to his managerial desk at the local Warner Brothers exchange a few days ago, from Butte, Montana. George Jensen is covering Montana out of this office.

Lon Hess is in Idaho with his Associated Exhibitors product and will be in by Christmas.

R. D. Boomer, Associated Exhibitors local exchange manager, is leaving to make a swing over the nearby towns.

L. W. Hyde, new salesman here for Greater Features Corporation, has left for his initial trip into Southern Utah, with this product.

Harry Kreiter of Los Angeles, is taking the Idaho territory for Producers Distributing Corpoation here, replacing Dave Schayer, who has resigned.

Dave Frazer, district manager for Producers Distributing Corporation, is in this city for several days.

J. Don Kessler, who was formerly a Vitagraph salesman here, has opened the Liberty Theatre in Helena, Montana, in conjunction with Dr. Bethel.

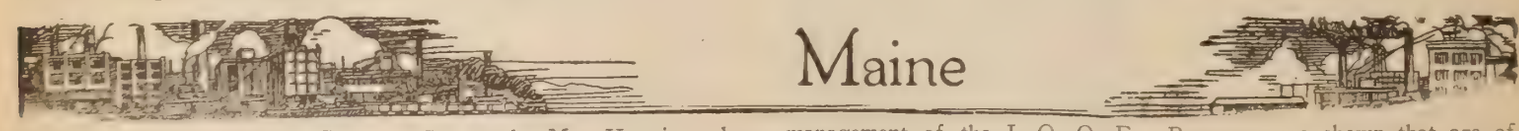
The United Artists salesmen are all reported to be busy trying to get their work done so they can come in for Christmas, and are doing unusually well.

L. P. McGinley has left his managerial chair at the Famous Players-Lasky exchange here for a short trip into the Montana branch.

Seth Perkins, Special Representative for Metro Goldwyn, came here from Montana, and will remain in this city for a few days.

George L. Cloward, Metro Goldwyn local exchange manager, is in Southern Utah with J. F. Samuels. C. L. Dillard, booker at this exchange, was in for the week end, and has left for Western Idaho.

Out of town exhibitors visiting the row this week included C. M. Pace, owner of the Pace theatre, Delta, Utah; A. J. Whitehead, operating Recreation Hall at Eureka, Utah; H. S. Jensen of the Rex Theatre, Hyrum, Utah; Ed Ryan of the Liberty Theatre, Brigham, Utah, and John Ruger, owner of the American and Orpheum Theatres, Park City, Utah.



THE Acme Amusement Composed of John Duffey and Howard Duffey of Old Orchard, and Leon P. Gorman of Portland, have purchased the Riverside Theatre and the Opera House in Bridgton and the Acme theatre at Kennebunkport.

M. A. Wheeler is to open up the I. O. O. F. Hall in Milan, N. H., for pictures, it being the first picture house in the town.

The Cascade theatre in Oakland, picture house, has closed its doors for the first time in years. Mills closing down and other inactivity is the cause.

Raymond M. Huggins has opened a theatre in North Anson for pictures, called the Rainbow theatre.

Westenfield is to have picture shows during the winter, as R. W. Ludden has hired the K. of P. Hall for that purpose.

Sol Hayes, who runs the Opera House at Boothbay Harbor has taken over the Star theatre at Waldoboro from Miss Ida Rokes

The Bijou theatre at Witopitlock has closed for the winter months. The local theatre at Fort Fairfield has also closed.

H. C. Morgan has assumed the management of the I. O. O. F. Hall at Lincoln and will run pictures there several nights each week.

Harold Keegan has taken over the Gayity theatre at Van Buren. Mr. Keegan also runs the Wonderland at Keegan.

The Rialto theatre at Madawaska, is under the management at present of Alsine Carrier.

The Woman's Literary Union of Portland is conducting a series of pictures on Saturday mornings at Keith's theatre for children. The use of the Keith house was given by Manager Clifford S. Hamilton. Programs are shown that are of especial interest and benefit to children.

General theatre conditions in Maine are reported quiet by James H. Curran, manager of the Maine branch of the American Feature Film Company at Portland. Business is dull in Maine and with mills closing down or running on part time the depression is felt by the theatres especially in the small towns.

Miss Pauline Chalmer has been appointed motion picture critic of the Portland Press Herald.

Cleveland

A LARGE Cleveland delegation attended the Ohio State exhibitors' convention in Columbus last week. Almost every exchange in the city was represented, as well as exhibitors. Aside from the satisfactory business sessions, everybody had a good time.

Jack Steinberg of Youngstown is developing the hobby of buying theatres. Just recently he purchased the American theatre in Alliance. And last week he bought the Star at Amsterdam, which formerly belonged to Hoffman and Waggoner. And he still continues to have the Regent at Youngstown, where he maintains his home and his headquarters.

L. J. Joseph, known in the exhibitor world as former owner of the Zane theatre, Zanesville, has purchased the Ohio theatre, Shadyside, from W. P. James.

Howard Frankel is the new owner of the Zane theatre, Zanesville. He bought the house from L. J. Joseph and has re-named it the Rivoli. This makes five Ohio motion picture theatres for Frankel, namely the Rivoli, Zanesville; Windsor, Canton; Majestic, Sidney; Weber, Dover, and Cinderella, Coshocton. He also owns and operates houses in Columbus.

Nat Charnas and his associates have acquired the Liberty theatre, Toledo. Charnas is secretary and treasurer of the West Way Theatre Company which operates a chain of seven Toledo theatres, most of them prominent downtown houses. They are the Palace, Rivoli, Strand, Superior, Lyric, Diamond and now the Liberty.

Allen Simmons, owner-manager of the Allen theatre, Akron, was in Washington, D. C., last week. He went to see the opening of Congress as well as to transact some personal business.

Joe Calla, manager of the Strand, Youngstown, was in the city last week calling on the exchange manager, and reports that his business this year has been great. He was previously office manager for the Standard Film Service Company.

Dan Phillips has resigned as booker for Warner Brothers in Cleveland. His plans for the future have not been announced.

Harry Lande, president of Vital Exchange, Inc., reports that he has been obliged to increase his sales force. C. J. Ward, H. Miller and Richard Deutch have been appointed to cover the northern Ohio territory, which is under the direct management of Mr. Lande. The southern Ohio territory, of which M. N. Horowitz is manager, with headquarters in Cincinnati, is covered by J. Goldsmith, J. Tierney and A. Schmitken.

Gradwell Sears, manager of the local First National exchange, handed out some nice Christmas presents last week in the shape of promotions. The resignation of H. R. Starrett from the sales force brought about a complete shifting, whereby A. F. Braeuning was boosted from booker to the sales force, and Edgar Catlin was boosted from the poster department to booker.

James Platt, of the Lyric theatre, Mt. Vernor, Ohio, is busy on the side selling Mt. Vernon to the world. He's president of the local Chamber of Commerce and uses his showman's knowledge in that connection with mighty good results.

Ad Ritzler has two hobbies. One is the Sigma theatre, of which he is manager. The other is a Lincoln automobile. He has a Lincoln sedan now, but he's flirting with an advanced model. When not absorbed with these two interests, Ritzler is interested in hunting and fishing. This being the closed season for fishing, he is taking his spare moments for hunting. Last week he came home with a flock of birds.

W. F. Rogers, Metro-Goldwyn eastern sales manager; W. C. Bachmeyer, central division manager, and C. E. Almy, Cleveland exchange manager, foregathered in the Cleveland exchange last Friday for a conference.

It is with regret and with deep expressions of sympathy that we record the death of the father of Matt Schiessel, booker of the Cleveland Universal exchange. Schiessel attended his father's funeral in Buffalo.

Fred Scheuerman has been appointed office manager of the local Warner Brother's exchange. Scheuerman will also have charge of the booking.

Harry Rosental of the Ohio theatre, Ravenna, is co-operating with the American Legion, Lions Club and Chamber of Commerce in putting on a free show for the Ravenna youngsters on the afternoon of December 29th.

The Film Building register was well patronized by out-of-town exhibitor guests last week, among whom were M. E. Ames, Pastime theatre, Jefferson; M. Moran, Lincoln, Youngstown; Earl Lair, Louisville, La.; H. J. Walters, Mantua theatre, Mantua, and Opera House, Burton; A. Moranz, Opera House, Lisbon; Arthur Dunlevy, Strand, Akron; D. M. Robbins and V. Savage, Dome, Youngstown; Charles Shearer, Lyric, Massilon; Max Federer, Regent, Cameo and Rialto, Akron, and W. J. Powell, Lo-Net, Wellington.

John Kessler, of the Alhambra theatre, Canton, was taken ill while attending the exhibitor state convention in Columbus last week. He is in a serious condition at a Columbus hospital.

Chicago

THE Exhibitors' Association of Chicago is co-operating with the committee, headed by Mayor William E. Dever, in the "Christmas Carols for Chicago" movement.

Burglars received two disappointments last week. At the Thalia theatre on 18th street, they spent seven hours attempting to drill the safe which resisted their best efforts. The only loot secured by the marauders was a violin and a few other articles which happened to be in the office. At Brunhild Brothers' Temple theatre, they also went away empty handed as all funds had been deposited in the bank. The intruders, however, did considerable damage wrecking both the office and the operator's booth.

Manager Harry S. Lorch, of Producers Distributing Corporation, kept open house at his company's new exchange on the second floor of the Scown Building, 831 S. Wabash Avenue, last week.

Handsome new electric signs have been placed on the front of the Orpheum theatre and a new lighting system and lobby display are being installed in the house. The improvements will be completed on or about New Years.

Mrs. Mabel Rockwell, for some time head of the Motion Picture Censor Bureau, has been removed, and Chief of Police Morgan Collins has appointed Miss Effie D. Siglar, a member of the board, to the position.

J. D. Voumvakis opened his new Milo theatre at 18th Place and Blue Island Avenue, last week. Mr. Voumvakis also owns and operates the Stadium, Crown and 18th Street theatres. The Milo is a handsome twelve-hundred-seat neighborhood theatre and contains all the latest improvements. The theatre was built by R. Levine & Company and the architect was E. P. Rupert. Jack Spicer has been appointed manager of the new house.

Nathan Ascher has decided to name all additional new houses after members of the Chicago Civic Opera Company. Among the names, which he will give to the houses now in the course of construction are a Hackett theatre for Charles Hackett, the American tenor. Then will come a Polacco, a Raisa, a Mason and perhaps, even an Atwell.

Word has been received of the sudden death of the son of H. S. Heartly of the Royal theatre, Trenton, Illinois.

The National Theatres Corporation has purchased the southeast corner of Crawford and Park Avenues, and it is reported that a large theatre will be erected on this site at an early date.

The Lawndale Theatre Corporation, of which Ruben Levine is president, has had plans drawn for a 3,500-seat theatre building to include thirty-seven apartments, three stores, billiard hall and bowling alleys, to be erected at Roosevelt Road and Komensky Avenue. The structure will be built by R. Levine & Company.

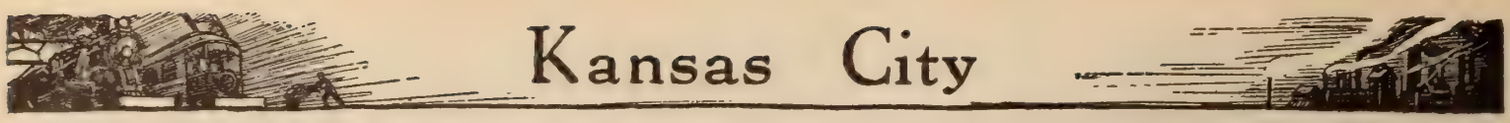
A two-story building at the northwest corner of Kenzie and Ashland Avenues has been purchased by Herbert L. Stern, president of Balaban & Katz, Inc. After alterations it will be used for the production and storage of scenery and other stage apparatus used in the B. & K. houses.

The Hamilton theatre, at 2150 E. 71st Street, formerly owned and operated by the National Theatres Corporation, has been taken over by Newell, Retchin & Schaak, owners of the Keystone, Panorama, Howard, Adelphi and Jeffery theatres.

Arrangements for the dedicatory program of Ascher's new Terminal theatre which is to open on Christmas day, are already being made by Roy McMullen, production manager. Edward L. Nikodem is to manage the new Terminal for Aschers just as he has the old Terminal, for many years. Lynn Hazard, who has been delighting crowds with his syncopations at Ascher's Chateau theatre, for the last eight years, will take over like duties at this company's recently opened Midwest theatre, this week.

Important plans are being made for the inauguration dinner which will be tendered by the Chicago Film Board of Trade, to its president, J. J. Sampson, at the Bal Tabarin of the Hotel Sherman on the evening of Tuesday, January 26, 1926.

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Kansas City

EXHIBITORS of Kansas City, Mo., and Kansas City, Kan., have tied up with the postal authorities of the respective cities in a "mail early" campaign and are running slides gratis in many theatres.

The M. P. T. O. Kansas-Missouri is planning a big New Year's party for exhibitors of the territory and Kansas City, with the anticipation of a large attendance, according to an announcement of C. E. Cook, business manager, this week.

No details of the party will be worked out until the number of exhibitors who will attend can be ascertained. If the attendance justifies it, large space in a downtown hotel will be received and many novel features arranged. Exhibitors who contemplate attendance have been requested to write Mr. Cook.

"Call on the old members as well as the non-members." That is the slogan of C. E. Cook, business manager of the M. P. T. O. Kansas-Missouri, who just returned from a two-weeks tour in Kansas in behalf of the membership drive of his organization.

Arthur Miller, attorney for the Midland Theatre Corporation, went before the City Plan Commission in Kansas City this week, seeking approval of the vacating of an alley west of Main street for approximately 200 feet north of Thirteenth street to permit the erection of the proposed $2,000,000 Midland theatre on the north side of Thirteenth between Main and Baltimore streets.

Bandits, two women and a man, who entered the Royal theatre, Atchison, Kan., late the night of December 2, after being convinced that Don Klusman and Earl McClellen, operators, were unable to open the safe, took the latter on a wild ride, which terminated with the wrecking of the car and the escape of the operators. The theatre is managed by A. R. Zimmer, it being a Universal house.

If the holiday spirit "slowed up" Kansas City's film row any this week it wasn't noticeable. W. G. Bishop, district exploiteer for Metro-Goldwyn, was in Kansas City while M. S. Colleten, auditor for the same company, spent equally as busy a period on the Metro-Goldwyn books. R. S. Ballantyne, Pathe southern division district manager, has announced that he will make Kansas City his headquarters. Bob Withers, Enterprise Distributing Corporation branch manager, was touring Kansas this week. Earl Morrison, film veteran, has forsaken the game and gone into the nut business. No, don't laugh; he is with the Continental Nut Company, distributors of pecans, etc. Bob Calvert, formerly a familiar figure on film row, has returned to Kansas City to become assistant booker at the First National branch. Ned Depinet, sales executive, and Sam Spring, First National treasurer, were in Kansas City to make brief talks before the local sales force. George Matthews, former representative in the East for several film companies, has joined the Kansas City Warner Bros., branch sales force. Sam Berger, special representative from the home office, and C. E. Gregory, Kansas City branch manager for Metro-Goldwyn, teamed together in the territory long enough to get some contracts. W. C. Haynes has been made city salesman at the Universal branch, succeeding Joe Rosenberg, who has taken over the territory of J. Irwin Dodson, the latter having been made short subject manager in Kansas City.

Among the out-of-town exhibitors in the Kansas City market this week were: Rube Melcher, Waldo theatre, Waldo, Mo.; Ben Levy, Hippodrome, Joplin, Mo.; S. E. Wilhoit, Jefferson, Springfield, Mo.; L. M. Miller, Miller theatres, Wichita, Kan.; G. L. Hooper, Orpheum, Topeka, Kan.; Walter Wallace, Orpheum, Leavenworth, Kan.

Canada

WALTER F. DAVIS, former manager of the Metropolitan theatre, Winnipeg, Man., and later attached to the head office staff of Famous Players Canadian Corp., Toronto, has been appointed manager of the Empress theatre, Edmonton, Alberta, which is one of the large Western Canadian theatres operated by Famous Players.

H. E. Wilton, manager of the Savoy theatre, Hamilton, Ontario, has already arranged all details of a special midnight show which is to be presented at the Savoy starting at 11.15 P. M. on the night of December 31.



Des Moines

WILLIAM CURTIS, exhibitor at Redfield, Iowa, has joined the ranks of matrimony. He was wed in Minneapolis to Miss Faith Graff of that city. Mr. Curtis' theatre in Redfield is the People's Theatre.

Fred Young, for several years manager of the DesMoines office of F. B. O., has turned in his resignation to take effect on January 1.

DesMoines' new suburban theatre, named the Gem Theatre, had its opening last week. Roy Jones, the owner of the Gem, has built one of the prettiest of the small theatres. The site is Urbandale and Beaver as a part of a building newly erected in the business section there.

A. B. VanHorn, formerly with Metro-Goldwyn in Kansas City, has taken charge of the office of Associated Exhibitors in Des Moines. Earl R. Meyers has had charge of the office for the last half year. Nate Furst, who was with Warner Brothers at Omaha, has been chosen as Mr. VanHorn's assistant for Associated Exhibitors.

E. J. Kuehnle, who was owner of the Crystal Theatre at Earlville, has sold his house to the Eastern Iowa Theatre Company, which now approaches a dozen theatres in their string in the state.

The Plaza Theatre at Ckley has changed hands. C. E. Gross sold the theatre to J. E. Travis.

Double checks for Christmas is the pleasant reward given to all the members of the staff of Universal in DesMoines since they were the national winners in the contest just ended.

The Universal club has planned a big celebration for December 19. There is to be a party at Bonnie Mack's tearoom, a dinner dance with a variety of entertainment. Ruby Morgan, booker's stenographer for Universal, is the chairman of the social committee, and will have charge of the Christmas celebration.

A. G. Stolte, manager of the Capitol Theatre, DesMoines, went last week to Fort Dodge on business. He called upon Mr. Kuehne who is manager of the A. H. Blank theatre at Fort Dodge. Mr. Stolte also announced that Mr. Blank had sold his theatre at Marshalltown, the Odion, to the Hostettler Amusement Company.

Visitors in Movie Row were L. C. West of Diagonal, E. C. Dunsmoor of Marshalltown, J. C. Anderson of the Princess at Boone, Byron Watson of the Grand Theatre at Knoxville who also is an exhibitor at Atlantic, Joe Gerbracht of the Princess and Twin Star at Ames, D. G. West of the Palace at Carlisle, and George Hake of the Lyric at Belmond.

Leo Kindig, one of the organists at the Rialto Theatre, DesMoines, has been suffering from an attack of tonsilitis. He was out hunting with Frank Shipley, manager of the Rialto, and his catch was a cold.



Minneapolis

THERE is nothing sour about Hoffman, Minn. The election there on the question of Sunday shows was an overwhelming victory for the liberal element.

Lou Hummell, new personal representative of Dan B. Lederman, western sales director for Associated Exhibitors, has opened headquarters in Minneapolis.

Ben Ross who succeeds Mr. Hummell as Minneapolis manager for Associated is also on the job.

S. B. Rahn, who becomes manager of Pathe's Denver office, is the former Minneapolis film salesman who has handled special Harold Lloyd films for several months. He succeeds C. M. Van Horn who also came from Minneapolis.

The Lyric theatre at Kimballton, Ia., has been purchased from Faaberg and Kelgar by William Huffman and John Rasmussen.

The Orpheum theatre at Fairfield, Ia., owned by W. H. Hoffman, has installed a new pipe organ.

Good and Sons have just bought the Iowana theatre at Red Oak, Iowa, from Charles Callahan.

The new State theatre at Motley, Minn., was opened recently by W. Jansen.

The Grand theatre, Portal, N. D., has been bought by J. E. Carter and Son from C. H. Bertch.

The Star theatre at Prairie City, Ia., has been taken over by Schwartz and Galloway.

Five thousand dollars worth of improvements have been ordered for the Haynic theatre of Fairmont, Minn., owned by Hay & Nicolas. Two hundred seats will be added.

George Miner and W. L. Crouse, owners of a string of Wisconsin theatres, are pushing work on their new house at Spooner.

Edward Rekow of Brownton has bought the Rex at Winthrop, Minn., from A. J. Johnson.

Al Davis has been appointed manager of the Englert theatre, Iowa City, formerly handled by Nate Chapman, recently deceased.

The new Fargo theatre at Fargo, N. D., will be opened Feb. 1, Finkelstein & Ruben have announced. It is to seat 1,200.

Earl Conlon, long a Minneapolis shipping clerk and poster department manager, was buried last week. He died after a year's illness leaving a wife and son.

Albany

HERMAN STERN, manager of the F. B. O. exchange in this city, received a most pleasant surprise a few nights ago while in New York city, when he was presented with a beautiful silver service by the Marathon Club of Brooklyn.

Although the weather has become wintry in Albany during the past few days, there has been no let up in the construction of the new Film Building, which will house several of the exchanges after May first next.

Improvements have been made lately in the projection at the Albany theatre, which is managed by Herman Vineberg.

Julius Berinstein, who is now doing the booking for all of his houses in Troy and Albany, and can be found almost any hour of the day on Film Row, has promoted Thomas Norris to the management of the Palace theatre in Troy.

Several hundred orphans in Albany paraded to the Mark Strand theatre in that city one day last week where they were the guests of the management at a two-hour entertainment.

C. H. Buckley, who has the Leland and Clinton Square theatres in Albany, as well as the Empire in Glens Falls, was numbered among the guests who welcomed "Roxy" at a dinner given at the exclusive Fort Orange Club in Albany, one night last week. W. W. Farley of Albany, with theatres in Schenectady, Yonkers and Catskill, was also present.

Lewis Mendley, who has joined the Metro-Goldwyn sales forces in this city, having come from New York, has started in by purchasing a new automobile.

Ted O'Shea, who looks after affairs at the Metro-Goldwyn exchange in Albany, and who always welcomes everyone with a handshake, had the thrill of his life a week or so ago, while in New York with Mrs. O'Shea. Where they witnessed a "Red" Grange football game at the Polo Grounds.

Film Row received a visit last week, and it was a welcome one, from Vincent McCabe, former manager of the Metro-Goldwyn exchange here.

William Donovan, of Tupper Lake, expects to be in town the fore part of January, with Mrs. Donovan, stopping over for a few hours among the exchanges before continuing their trip on to Florida.

There is a new member of the Albany Film Board of Trade in the person of Austin Interrante, who has just succeeded J. N. Klein, as manager of the Warner Brothers' exchange.

According to an announcement made at the Bond exchange in this city, no successor will be named to Jack Krause until after January 1. No reason was given for the delay.

Among northern New Yorkers in town during the week were Lew Fischer, of Fort Edward, and Bob Landry, of Ogdensburg. Both reported plenty of snow and said while there had been some little falling off in business before the holidays, they did not view the lessened patronage with any feeling of alarm.

The latest one to join the bowling ranks in Troy from the motion picture crowd is Al LeMay, of the Lincoln theatre, who is bowling in the theatrical league. While Mr. LeMay is somewhat of a novice as yet, it looks as though the time would come when he might be able to trim such pin topplers as Walter Roberts and Ben Stern, who are topnotchers at the business.

Several of the motion picture theatres in this part of the state have closed for the winter, including the ones in Ellenburg, Mooers Forks, Cadyville, Mooers, and Peru.

Through Alex Herman, the manager for First National, Albany, arrangements have been made to the end that there will be a trade screening at the Colonial theatre each Sunday night from now on.

Jake Golden is meeting with much success these days in the inter-city song contest which he is staging one night a week at the Griswold theatre in Troy.

Irving Goldsmith of Saratoga Springs, part owner of one of the motion picture theatres in that city, and who was quite badly injured when his automobile overturned two or three weeks ago, has recovered to the extent that he was permitted to leave the Schenectady hospital last week, and is now at his home.

All the employees of the Universal exchange in Albany are spending a bit more money for their Christmas presents this year, having won a cash prize of several hundred dollars in connection with the recent Cochrane month. H. C. Bissell, manager of the exchange, was in New York city last week, attending a conference of officials.

Several of the exchanges have received postcards during the last week or so from Ben Apple, former owner of the American and King theatres in Troy, and who is now selling real estate in Florida.

C. R. Halligan, of the Universal exchange, has a son by the name of Russell, who was one of the star performers in a home talent minstrel play given in Green Island last week.

There is a stiff fight on in Ilion at the present time over the question of Sunday motion picture shows and one that will be decided by the taxpayers of the village the latter part of the month. The village is a manufacturing one and the exhibitors there have always looked to Sunday business to help them over the week. If the theatres are forced to close on Sunday it will be a hard blow to the exhibitors.

Milwaukee

ELABORATE plans are being completed for the opening of the new Saxe's Retlaw Theatre at Fond du Lac, Wis., on Christmas Day. Bill Cuddy, senior press agent of the Saxe organization; Ed. Corcoran, exploitation manager for Paramount, and a representative of the First National exploitation department, are leaving this week for Fond du Lac, where they will take charge of "selling" the town on the new house. Details of the opening are in charge of Ed J. Weisfeldt, production manager of the Wisconsin Theater, Milwaukee, who is taking his entire staff to Fond du Lac to stage an immense opening production. The Retlaw will be the thirtieth house in the Saxe chain, and will be the storm center of the first direct contact with the Fischer Circuit, operating a string of houses in the central part of the state.

Picture houses in Milwaukee expect to do an immense New Year's Eve business due to the fact that all night clubs and cabarets have announced their intention of letting out their traditional Sylvestor parties. Having no "wet" places to go to, the public is expected to swarm the theaters, and big plans for special programs are already being made.

Harry Forman, traveling auditor for F. B. O., is visiting the Milwaukee branch on his regular tour of the organization's branch offices.

Ed Wiesner, former star salesman of the Milwaukee branch of First National, has been appointed sales manager of the branch, according to an announcement by Ed Vollendorf, who has just succeeded H. J. Fitzgerald as manager of the branch.

John Nolan, special representative of the Fox Film Corporation, will spend the next fourteen days in the Wisconsin territory, working with Branch Manager John Lorentz.

Many Milwaukee exchange men and a number of exhibitors journeyed to Manitowoc Wednesday to attend the formal opening of George Herzog's new Strand Theatre at that city. The house is one of the finest recently opened in the smaller cities of the state.

Art Roberts, assistant manager of the Milwaukee office of F. B. O., has returned to his duties after four days confinement to his home with tonsilitis. All is well once more at F. B. O.

August Berkholtz, manager of the Mermac Theatre at West Bend, Wis., dropped in at the exchanges at Milwaukee for a periodical visit.

L. J. Darmour, vice president of the Standard Cinema Corporation of New York City, visited at the Milwaukee offices of F. B. O. last week.

All Saxe Theatres in the downtown district are co-operating with the Wisconsin News in staging a large Christmas Benefit Party at the Davidson Theatre, a legitimate playhouse, December 19.

Max Stahl, manager of the Milwaukee branch of First National, is out touring the state in the interests of Laugh Month.

Exhibitors of the state were grieved to learn last week of the death of G. A. Van Slyck, prominent exhibitor of Lake Geneva, Wis. Mr. Van Slyck had been prominent in exhibiting circles for many years, and the news of his sudden demise came as a great shock to his many friends.

J. P. Gruwell, exhibitor of Wisconsin Rapids, Wis., dropped in for a series of business and social chats with his many friends on Milwaukee's film row.

Louis Lutz, manager of the Fischer's Appelton Theatre, Appleton, Wis., was another visitor in Milwaukee during the past week.

Condolence of Wisconsin filmdom have been extended to Mrs. M. I. Cleeland, manager of the Bijou Theatre at Kaukauna, in the untimely death of her twelve year old son, who died as the result of injuries sustained in an accident a short time ago.

Roland Waterson, house manager of Saxe's Wisconsin Theatre, was called to Chicago last week by the serious condition of his brother Lloyd, age 17, who was very seriously injured in a fall at a railroad station while on his way home from military school.

Steve Doris, well known Wisconsin exhibitor, expects to open his new house in Racine about Christmas time. The new house will be known as the Strand Theatre, according to advices received at Milwaukee.



Buffalo

THE work of razing the four-story brick apartment building at 413-423 Pearl street, part of the site for the new Fox theatre, has begun. It is expected that the structures will be down in time to begin construction of the new 4,000 seat theatre by January 1.

Joseph A. Schuchert, Jr., manager of the Colonial and Columbia theatres, two of Buffalo's popular community houses, announces that extensive alterations will be made to the latter house, including the installation of many more rows of seats, laying of new rugs, redecorating, etc. Business at both houses is very satisfactory.

Tickets are going like hot cakes for the big Movie Ball to be held on the evening of January 4 by the Film Board of Trade of Buffalo in the new Hotel Statler. Committees for the event include: General: Henry W. Kahn, Metro, chairman; Syd Samson, Floor; Fred M. Zimmerman, Prod. Dist. Corp., and Col. Howard F. Brink, Educational; Program: Marvin Kempner, Paramount and Charley Goodwin, Universal; Music: Syd Samson; Tickets: Messrs. Kahn, Samson and F. J. A. McCarthy; Entertainment: Joe Miller, Renown and Basil Brady, Pathe. Exhibitors are expected from Rochester, Syracuse, Binghamton, Jamestown, Elmira, Niagara Falls and other points.

The Film Board of Trade of Buffalo will hold a Get-Together Dinner for managers and salesmen in the new Buffalo Consistory in Delaware avenue on Monday, December 21 at which Frank J. A. McCarthy, president, will preside. The activities of the board for the year will be reviewed. Salesmen of all exchanges are invited to attend.

There was a large turnout of exhibitors on the evening of December 15 when Richard C. Fox, manager of the Buffalo Vital office, put on a private screening in the Chinese room of the Hotel Statler. There was a buffet luncheon and dancing.

Nick Vassiliadis of the Clinton-Strand theatre, Buffalo, went over the hot sands at the recent ceremonial session of Ismailia Temple, Nobles of the Mystic Shrine. The following exchange and exhibitor men, all Nobles, who were present saw that Nick "got the works": A. C. Hayman, Strand and Cataract, Niagara Falls; J. H. Michael, Regent, Buffalo; Allan S. Moritz, Ritz, Niagara Falls; Colonel Howard F. Brink, Educational exchange; "Herk" Webster, Bond Photoplays; Syd Samson, Bond Photoplays. Before the ceremonial the "bunch" has a quiet little film dinner in the new Consistory building in Delaware ave.

The new Strand theatre will open December 21 in Elmira, N. Y. The house, which is owned by Frank A. Keeney, has a seating capacity of 2,500. Malcolm Gibson will be the manager.

Bobby Albert of the Albert theatre, Lancaster, N. Y., is doing a trick on the jury.

Elmer Winegar of Winegar Pictures, Inc., is contemplating the return to the exhibitor end of the business after the first of the year. Mr. Winegar started in at the exhibitor end over a decade ago. He formerly managed the Central Park and Premier theatres. Of late years he has been engaged in the production of industrial films.

Jim Fater, First National salesman, is celebrating the arrival for Christmas of a seven pound baby girl. May Santa Claus do the same for you every year.

Argument on the appeal of Allan S. Moritz from the decision dispossesing him of the Ritz theatre lease in Niagara Falls will be heard before the Appellate Division in Rochester the first of the year. A decision in favor of the return of the Ritz to Mr. Atlas, owner, was given recently by the local courts.

O. R. Rieffel, formerly with Fox, is now a member of the Buffalo Associated Exhibitors' sales staff. E. J. Smith, sales manager, was in town the other day for a conference with local Manager John Sitterly.

Ray S. Averill, manager of the Olympic has made arrangements for the regular broadcasting of his music program from the stage every Monday night thru station WMAK in the Lafayette hotel.

Houston

F. L. BICKERT, Dallas representative for Saenger Amusement Co., was in Houston this week. He was a guest of Al Lever, local Saenger manager.

Ed Collins, Galveston city manager for Paramount, stopped off in Houston for a day en route home from the Dallas convention of Paramount managers. Mr. Collins was a guest of Jeff Barnette while in Houston.

Outside work on the new Ritz theatre has been completed and the interior will be rushed according to the management who is making an effort to open this theatre during the holidays.

It is reported the new theatre announced by Jess H. Jones, which will be located in the lower floors of the new Kerby Lumber Co. building, which is being erected by Jones, will be leased to Universal, however, this could not be affirmed.

H. L. Kelly, former manager of the Majestic and later manager of the Palace, has left the employ of the Interstate Amusement Co.

R. L. Springer, Pathe salesman for south Texas, has been in Houston for the past week on business. Mr. Springer has been in the film business for more than twelve years and has represented several of the leading film exchanges in Texas prior to his connections with Pathe

Bill Garanger, from the home office of the Saenger Amusement Co., New Orleans, stopped over in Houston early this week en route to Dallas to inspect Saenger's two Dallas theatres. Mr. Garanger will also visit several other north Texas towns where his company has theatre interest.

The Folly theatre, under the management of Abe Silverberg, who also owns the Crown theatre, announced this week that a 5-piece Spanish orchestra had been added to the Folly program. He also announced that only first run and feature length second run pictures would be shown at the Folly in the future.

Central Penn

J. E. ELICKER, a former Harrisburg Technical High School student, has been made publicity representative for the Victoria and Colonial; the two leading Wilmer & Vincent picture theatres in that city, and is perhaps the youngest press agent in the business. Mr. Elicker is now only 16 years old, but is showing rare aptitude for the work

Following a meeting of the Industrial Board of the Pennsylvania Department of Labor and Industry, on December 11, in the capitol at Harrisburg, announcement was made that action on the proposed revisions to the code of regulations governing the use of non-theatrical films in the state had been postponed until the January meeting of the board.

The city of York is to have an opportunity to adopt an official city march. The composer of the composition, which has been offered the city, is Walter C. Simon, organist at the Hippodrome moving picture theatre. Members of city council this morning were told about the offer in a letter which was directed to Park Commissioner C. F. Troutwine by Cornelius L. Stambaugh, a member of the Del Puente club, and a local singer. The letter stated that Simon was offering his composition to the city for adoption as a municipal march "as a momento of his residence in this city for the purpose of securing personal advertisement of the fact that he is an accomplished musician and author of note."

The councilmen were invited to visit the theatre some morning and hear the composition played. They decided to accept the invitation.

Baltimore

BENJAMIN OLETZKY, manager of the Waverly theatre, 3211 Greenmount avenue and son of Peter Oletzky, proprietor of the Federated Film Exchange, Baltimore, Md., is gradually recovering from a recent operation at the Hebrew Hospital.

Clara Grosscup has succeeded Miss Helen Weidener, as bookkeeper at the Century theatre. Miss Weidener is at the Garden theatre now.

J. Louis Rome, general manager of the Associated Theatres Company, has returned from a trip to Bermuda which he enjoyed.

Thirty children from the Baltimore orphanage were entertained by the Vassar Club of Maryland, at one of their Saturday morning movie performances for children at Warners' Metropolitan recently.

Three thousand newsboys of the Baltimore News and Baltimore American were the guests of Keith's Hippodrome, recently. Arrangements for the party for the newsies were made with E. A. Lake.

The annual Chanukah entertainment for 2500 children will be given at the Garden theatre, a Whitehurst playhouse managed by William E. Stumpf, on Sunday afternoon, December 20.

Atlanta

THE New York delegation of prime officials in the newly formed Publix Theatres Corporation reached Atlanta from Dallas early Thursday morning for a two-day conference with their district manager, and theatre managers of Georgia, Florida, Alabama, Tennessee, North Carolina and South Carolina.

Practically all the southern group arrived a few hours in advance of the New York delegation and had registered at the Henry Grady Hotel where the conference was held. The one important southern theater manager absent on this occasion was Manager Charles Branham of the Howard theatre, Atlanta, who had been called to Minneapolis late last week on account of the grave illness of his mother who is not expected to live.

Heading the New York party was Harry Marx, in charge of physical operation and personnel of the Publix Theatres Corporation. Mr. Marx, who has long been identified with Balaban & Katz, is one of the foremost authorities in his line. In addition to his other qualifications for this important post he possesses a magnetic personality that completely won the large group who heard him speak.

Included in the official delegation from New York were A. M. Botsford, director of advertising and publicity; A. D. Swanson, efficiency expert on operation of theatres; J. E. Mansfield, assistant to Mr. Marx; and Sam Dembow, Jr., who is in charge of buying pictures for the circuit.

While the conference served to outline to the men in the field—the district managers and theatre managers—the policies adopted by the newly formed organization that embraces both the Balaban & Katz circuit and the theatres operated by Famous Players-Lasky through its subsidiary, Southern Enterprises it was largely an inspirational gathering, and from all accounts it was eminently successful.

The meeting came to a close at noon Friday and the New York party left at 12:45 P. M. Most of the southern group left during the afternoon or evening and the few who remained over will return today.

The four district managers present were, J. J. Franklin, of Atlanta, who has supervision of Famous Players houses in Georgia and Alabama; Arthur Amm of Jacksonville, whose district is Florida; Frank H. Dowler, Jr., Chattanooga, of the Tennessee territory and Montgomery S. Hill of Charlotte, covering North and South Carolina.

The list of theatre managers attending includes: Georgia—F. J. Miller, city manager, Augusta; W. T. Murray, Rialto theatre, Atlanta; George Rea, city manager, Columbus; Montague Salmon, city manager, Macon; and M. L. Semon, Forsyth theatre, Atlanta. Florida—G. E. Brown, Palace theatre, Lakeland; John Carroll, Victory theatre, Tampa; Jess Clark, city manager, Jacksonville; George Connally, city manager, Palatka; George L. Denton, Sunset theatre, Ft. Lauderdale; M. F. Estes, Baird theatre, Gainesville; J. L. Grose, Aladdin theatre, Cocoa.

George Hoffman, Palace theatre, Lakeland; John Judge, Victoria theatre, New Smyrna; Guy Kenimer, Arcade theatre, Jacksonville; Harry Leach, city manager, Miami; J. L. Marentette, Milane Theatre, Sanford; W. J. Melvin, city manager, St. Petersburg; C. L. Morrison, Imperial Theatre, Jacksonville; A. R. Nininger, Dixie Theatre, Ocala; Harry Somerville, city manager, Daytona Beach; J. N. Treece, Rialto Theatre, Jacksonville; W. L. Whitehead, Republic Theatre, Jacksonville; and F. E. Williamson, Williamson Theatre, Winter Haven. Alabama — Rodney Bush, Galax Theatre, Birmingham; J. L. Cartwright, Lyric Theatre, Jackson; H. C. Farley, Empire Theatre, Montgomery; D. Roscoe Faunce, Strand Theatre, Birmingham; and Hugh J. Smart, city manager, Anniston. North Carolina—Harry Hardy, booker, Charlotte; Tom Holliday, Alhambra Theatre, Charlotte; Warren Irvin, Imperial Theatre, Charlotte; H. M. King, Strand Theatre, Asheville; Harry Lucas, city manager, Raleigh.

Ernest Morrison, Imperial Theatre, Asheville; T. L. Stelling, Plaza Theatre, Asheville; and H. L. Williamson, Superba Theatre, Raleigh. South Carolina—C. H. Amos, Carolina Theatre, Greenville; A. S. Grist, Rivoli Theatre, Greenville; John Hannon, Rex Theatre, Sumter; H. L. Jordon, Strand Theatre, Anderson; J. H. Stelling, city manager, Spartanburg; C. B. Stiff, Imperial Theatre, Columbia; and Oscar White, city manager, Greenwood. Tennesee—W. F. Brock. Bijou Theatre, Knoxville; W. E. Drumbar, Rivera Theatre, Knoxville; J. H. Everett, Palace and Princess Theatres, Maryville; Bert Jordon, Majestic Theatre, Memphis.

George W. Keys, city manager, Johnson City; W. G. League, Strand Theatre, Memphis; and E. R. Rogers, Tivoli Theatre, Chattanooga. Members of Southern Enterprises, Inc., who were present from headquarters in Atlanta are: A. C. Cowles, district booker; M. J. Mullin, purchasing agent; E. B. Whitham, assistant purchasing agent; O. D. Posey, projection department; S. E. Posey, organ department; Tom Braun, organ department; A. J. Jones, of the construction department; J. W. Baker, J. H. Hamlin, and V. H. Stansel, all of the accessories department; and D. R. Crenshaw, cashier.

M. A. Lightman has secured control of the Grand and Jefferson theatres here through the formation of a $25,000 corporation with Mr. Lightman as president and treasurer, C. L. Hackworth, former owner of both the Grand and Jefferson, as vice president, and R. Earl Smith as secretary. Jack Marshall has been appointed local manager of The Grand, Inc., and Mrs. C. L. Hackworth will have charge of the Jefferson, which is to immediately undergo a thorough overhauling.

The chain of theatres in which Mr. Lightman holds controlling interest numbers in addition to the Grand and Jefferson at Huntsville, the Majestic and Princess theatres, Eldorado, Ark.; Rialto theatre, Camden, Ark.; the Princess and Strand theatres, North Little Rock, Ark.; Plaza theatre, Little Rock, Ark.; Hillsboro theatre, Nashville, Tenn.; and the Grand theatre, Madison, Ga.

Charles G. Branham, manager of the Howard theatre in Atlanta, was called to his home in Minneapolis, Minn., very suddenly last week on account of the serious illness of his mother.

Ben Y. Cammack, a few weeks ago appointed branch manager of the Universal Film Exchanges, Inc., at Atlanta, coming to this city from Dallas, Texas, where he was a valued salesman on the staff of R. C. McIlheran, Dallas manager for Universal, has become thoroughly acclimated to his new surroundings, and is filling the place vacated by Ralph B. Williams in a splendid manner.

Ernest E. Geyer of the local Paramount organization, who returned to Atlanta last week after having taken the nuptial vows in Brooklyn on November 26th, will begin his activities as a salesman for that company on Monday.

Hank Hearn, manager of Liberty's Atlanta exchange, returned from Chattanooga, Tenn., Monday and reported to waiting friends that he found Fred Martin, confined in a hospital there, in great good spirits and evidently making fine progress on the road to recovery.

Earle E. Griggs, exploiteer for Universal in this territory, following his talk before the Better Films Committee in Jacksonville recently, will again step forward as a speechmaker next Friday afternoon at 3:30 o'clock when he will address the Woman's Club of Atlanta on "The Technical Details of Picture-Making."

Montgomery S. Hill, now of Charlotte, but formerly of Atlanta, paid his respects to Film Row this week when he came in for the conference of Famous Players-Lasky theatre men.

P. C. Williams, salesman for Universal, who has just returned from a selling trip to A. W. McNeal, at Gibson, Ga., reports that he sold Mr. McNeal the idea of calling his theatre the Universal.

Dave Love returned to Atlanta this week for one of his infrequent visits since he transferred his activities to Memphis.

Ned E. Depinet, newly appointed southern member of First National's sales cabinet, spent Monday in Atlanta holding a spirited get-together meeting with members of the sales staff and field men in the local First National exchange.

Charles Morrison of Jacksonville, Fla., was among the Florida unit of theatre men under the Famous Players banner, seen at the convention held here this week.

Earle E. Griggs' director of publicity for Universal, spent last week in Charlotte, N. C., and at Columbus, S. C.

E. J. Sparks returned early this week from a hunting trip near Waco, Texas, but tarried only a few hours in Atlanta. The sudden news of the tragic death of John Harris, who was killed in an automobile accident in Florida, took Mr. Sparks home by first train.

H. C. Farley of the Montgomery Enterprises, Montgomery, Alabama, and one of the best known theatre men in the entire south, was in Atlanta this week attending the convention of the theatre department of Famous Players-Lasky Corporation.

W. S. Mudd is back on the job in Birmingham following a delightful vacation at the hunting preserve near Waco, Texas, as the guest of E. J. Sparks.

Harry Leach who was a visitor on Film Row during the week, reports splendid progress on the new theatre in which he is jointly interested with Famous Players-Lasky in Miami. The new house, located on Flagler Street opposite the Hippodrome, is scheduled to open in February. It will seat 2,500.

H. L. Manning, of Manning and Wink, owners of the recently completed theatre in Athens, Tenn., was in town Tuesday. Mr. Manning purchased from Southern Theatre Equipment Company two projectors and several other important items of equipment for his new house, as yet unnamed.

R. H. Conway, cashier of the Universal Film Exchange, Inc., Atlanta branch, is president of the Universal Club of Atlanta, which counts among its members every employee of the local branch.

R. B. Wilby has returned from a hunting trip with E. J. Sparks, looking as "fit as a fiddle."

COSTUMES FOR HIRE PRODUCTIONS EXPLOITATIONS PRESENTATIONS BROOKS 1437 Broadway Tel. 5580 Pen.

Denver

HARRY LONG has been transferred as manager of the American Theatre, Denver, Colorado, to the Alhambra Theatre, Milwaukee, Wisconsin. Mr. Long has, for the past year, been the manager of the American Theatre, a Universal first run house on the Curtis Street Movie Row. His successor is L. Lanning who was transferred to Denver from the Universal theatre, Kinema, Salt Lake City.

University Inn, Boulder's newest theatre, is rapidly approaching completion. The theatre will have a capacity of nine hundred seats and will be of the latest improvements throughout. It will be located near the campus of the University of Colorado on University avenue. A. G. Diaz, one of the owners of the Isis theatre, Boulder, is reported to be financing the enterprise.

H. D. McBride who has managed the new State theatre of Denver since its opening has tendered his resignation to Hal Horne, the Managing Director of the chain of theatres which includes the State, his resignation to become effective December 28, 1925. Mr. McBride has made a great number of close friends since living in Denver who regret the action he has taken and wish him the best of success in any work he undertakes. His successor has not yet been named.

James S. Hommell, Manager of Producers Distributing Corporation branch of Denver, made a hurried sales trip to Canon City this week. Charles R. Gilmour, Warner Bros. manager, also made a hurried trip to Fort Collins, but had some difficulty in returning owing to the vigilance of the speed cops around Loveland, Colorado. Ned Marin, General sales Manager for First National is a visitor in Denver this week. While here, he will hold a meeting of all salesmen of the local First National office.

Lou Marcus, District Manager for Famous Players-Lasky Corporation, was also a visitor at the local branch of his organization in Denver this week. He returned to Salt Lake City, Friday.

Exhibitors visiting Denver arranging bookings with exchanges for the past few days were J. E. Tompkins, owner and manager of the American theatre, Colorado Springs; Marie Goodhand of the American theatre, Kimball, Nebraska; Mrs. Gertrude McKay, owner and manager of the Big Horn theatre, Greybull, Wyoming; Mrs. W. R. Logan of the Rex theatre, Basin, Wyoming.

James Lynch and son, Jack, who manage all the theatres in Laramie, Wyoming, came to Denver on a business trip a few days ago incidentally taking in a big wrestling match while here. A. J. Hamilton of the Ivy theatre, Denver, has taken over the control and management of the new Mena theatre at Alameda and South Pearl streets.

Omaha

F. W. GEBHARDT, manager of the Pathe exchange, is the new president of the Omaha Film Board of Trade, succeeding F. M. De Lorenzo, manager of the Producers Distributing Corporation, who has been transferred to be manager of Producers in Milwaukee. Mr. Gebhardt was first vice-president. Mayer Monsky, one of the owners of Liberty Films, was advanced from second vice-president to first vice-president, and E. A. Bell, manager of Warner Brothers, was chosen second vice-president.

Albert Danke is the new manager of the Producers Distributing Corporation in Omaha, taking the place of Mr. De Lorenzo. Mr. Danke resigned his position with Warner Brothers in St. Louis to take the managership with Producers here.

L. H. Flynn, assistant to C. C. Pettijohn of the New York office of the Film Board of Trade, is in Omaha. His destination is said to be Graham, Missouri, and his business that of claiming as his bride a girl with whom he was associated in war work in Washington, D. C., during the recent war.

The Hostettler Amusement Company taken over the Strand and Odeon theatres at Marshalltown, Iowa, from the A. H. Blank syndicate, according to reports received here.

Among recent transfers of theatres in the Omaha territory are those of the Springfield, at Springfield, Nebr., from Lee Leflar to W. E. Dyer; the Rialto, Cozad, Nebr., from J. W. Armstrong to William Bolan; the Linwood at Pawnee City, Nebr., from A. Beams to Carl Bailey, and the Loeb at Galva, Iowa, from A. J. Loeb to a new owner whose name has not been announced.

Henry W. Reister has sold the Star theatre at Avon, So. Dak., to R. T. Berry.

R. B. Gorham has resigned as First National salesman and his place has been taken by F. L. Hershorn.

F. A. Leroy of the home office of Famous Players-Lasky, is in Omaha for a stay of several weeks. He is a traveling auditor.

Miss Lillian Miller, formerly with F. B. O., is the new contract clerk for First National.

Fire conditions in Omaha motion picture theatres are good, according to a report just filed with Governor Adam McMullen by John C. Trouton, state fire marshal. Mr. Trouton made an investigation of conditions upon the request of an Omaha city commissioner.

The fire marshal reported that the matter of overcrowding was a matter for police supervision.



A drawing contest succeeded wonderfully as exploitation for Pathe's "The Freshman" in Grand Junction, Colo., where it was shown by the Majestic theatre. Photo above shows lobby and frontal decorations. Drawings submitted in the contest were displayed on a board out in front,

New York and New Jersey

FOLLOWING the successful premiere of the Fabian, Paterson's new 4,000 seat playhouse, and probably the most important link in the big Fabian circuit, a well known group of exhibitors and exchange managers gathered in the grand ballroom of the Alexander Hamilton Hotel to attend a reception. It is well to mention here that in addition to building some of the finest Motion Picture theatres in this locality to Jacob Fabian also goes the credit for the construction of this hotel.

S. H. and Abe Fabian, ably assisted by Chas. Dooley the managing director of Fabian's Paterson Theatres, served as the reception committee.

Among the prominent exhibitor guests were H. O. Schwalbe and A. Sabolsky of Philadelphia, Michael J. O'Toole, Joseph Stern, Roth Brothers of Morristown, Harry Harris, Louis Gold, Harry Hecht, Herman Wallinbrink, Louis Blumenthal, Morris Kutinsky, Henry Bodger of Hoboken and Billy Stein of the Regent Theatre, Elizabeth, N. J.

Local exchange men who were in attendance included, Fabian's First National office force headed by J. C. Vergesslich, Milton Kussell of Famous Players, Joe Lee from the Fox Exchange, I. Schmertz, also of the Fox organization, A. Blumstein of Commonwealth, Morris Cohen, from the Capitol, Jules Sargent of the Vital Exchange. Louis Kutinsky of the "Big U," Chars. Stombaugh, Newark branch manager for Pathe, Ed Carrol, New Jersey man for Associated Exhibitors, Len Linton, Harry Thomas, Al Friedlander and Louis Phillips.

One of the highlights of the evening was Charlie Stombaugh's jovial personality. Charlie was seen here and there—any everywhere. This also goes for Len Linton. That the reception was a huge success is largely attested to by Eddie Carroll. Ed states that it generally costs him twenty cents to get to his home by 'bus. On this particular night he paid out six dollars for taxi fare.

Stanley Sobelson, proprietor of the Empire at Bayonne, N. J., is without his big Paige sedan at the present time unless he already has another delivered in the meantime. Last Friday night when the car was parked in front of his theatre, a five ton truck loaded with carbonic gas tanks, crashed into it and when Stanley looked things over, there was not much left that looked like an automobile. A new car will make a most acceptable Xmas present for Mr. Sobelson.

Louis Rosenblatt has started construction on his new 1,200 seat theatre at Hightstown, N. J. It will probably be completed during the summer of 1926. Other houses under the control of Mr. Rosenblatt are the Lyceum and Plaza at Bayonne and the Star and New Plaza, Staten Island.

J. C. Vergesslich, of the Fabian First National Office, is in receipt of a Xmas post-card from Bill Fait, who is the General Manager of the First National branch exchanges in Mexico. Mr. Fait will be remembered as the former manager of the Eastman Theatre at Rochester, N. Y.

Announcement in these columns a week or two ago to the effect that the National M. P. T. O. had moved into thenr new suite of offices at 745-7th Avenue, was very much premature. However, they are all fitted out and are only awaiting the installation of telephone service.

The Ritz Theatre, Eastern Parkway and Fulton Street, Brooklyn, formerly operated by Harry Lightstone, has been taken over by Antonio De Lucia. Mr. De Lucia will reopen the Ritz the latte part of this week.

Goldfarb and Leiman, who have been operating the Gates Theatre at Coney Island, have definitely closed that house. Mr. Leiman will continue to keep open the Eagle Theatre at 43d Street and 16th Avenue, Brooklyn.

The Central Theatre, 431 Central Avenue, Brooklyn, has been sold by Secretary Phillips of the Brooklyn M. P. T. O. to a former Cleveland exhibitor.

President Joseph M. Seider, Isidore Seider and Mrs. Isidore Seider paid a visit last Sunday to Joe's two youngsters who are attending school at Harrison, N. Y. Both of the boys are making remarkable progress in their studies.

Joe Hornstein, of the Howell's Cine Equipment Company, has recently taken a lease of 18,000 square feet of space in the Embassy Theatre building. The new headquarters of this ever-expanding equipment company will be five times the size of the old place at the corner of Seventh Avenue and 49th St.

Louis Rosenthal, President of the Louis Rosenthal Enterprises of New Jersey, has been on a two weeks visit to Florida. It is rereported that Mr. Rosenthal has been looking over Florida real estate.

Henry Suchman, General Manager of the Suchman Brothers Enterprises, is another prominent local exhibitor who is reported as making very substantial clean up in Florida land deals. Mr. Suchman has been down there for the past two months.

As Howell's Cine Equipment Company keeps on expanding, likewise does Dave Solomon, the fast stepping salesman of that organization. Dave has recently blossomed out with a brand new Nash Victoria Sedan.

Matthew Chrystmos started the breaking of ground for two new theatres last week. One at Frog Neck, Yonkers, and the other at 174th St., Bronx. Mr. Chrystmos expects to have both of them ready at the same time.

The Portchester Theatre, Portchester, N. Y., is almost complete and is expected to be ready for the opening about January 15th.

Bratter and Pollack's New Roosevelt Theatre at Newark will also hold its opening about the middle of January. The Roosevelt is a 2,000 seat house.

Weingarten and Schoener have sold the Roosevelt Theatre, now under the couse of construction at Northern Boulevard and 160th Street, Flushing, to Hy Gainsboro. The property is 100 x 260 and was held at $500,000. It is expected that the theatre will be completed about February 15th.

Detroit

RAY P. HARPER, new salesman for First National in Northern Michigan territory, started out this week, full of pep.

Tom Eland, who operates the Regent theatre in Grand Rapids, has made his house a combination of pictures and vaudeville. Tom just returned from New York where he has been booking talent.

Wallie Baker, Charlie Holden, and Geo. Ranshaw are three new men on the sales staff of Fox.

Ned Marin, general sales manager for First National, is expected to arrive in Detroit this week to conduct a sales meeting at the local exchange.

J. E. Ryder, connected with the Detroit Paramount exchange for the past nine years, has been promoted to sales director at the Chicago office.

O. W. Bolle, Paramount branch manager, all his salesmen, the booker, and ad sales manager, have gone to Chicago to attend a sales conference.

The new manager of the beautiful Grand Riveria theatre is K. O. Renaud. Mr. Renaud was connected in Detroit with Paramount as exploiteer. No successor has been appointed by Paramount as yet.

Frank Stuart, manager of Producers Distributing Corp., is honeycombing the territory for contracts. He was out all last week making personal appearances among theatre owners. Frank is working very hard, for the wants to be one of three managers chosen by the Home Office for a trip to Hollywood.

H. C. Trowbridge, who has been handling exploitation in Michigan for Fox, returned to New York last week.

According to a letter, Frank Stuart, manager of P. D. C., received from Henry Zapp, his former salesman and assistant, everything is going along very nicely at the P. D. C. office in Indianapolis, where Henry is now manager.

Sherman and Peterson, operating the Atlantic theatre in Atlantic, Mich., have sold out to J. W. Mosher.

Bane Dean has purchased the Family theatre in Onaway, Mich.

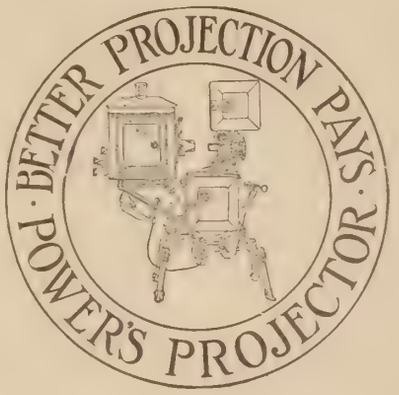
Seattle

PRACTICALLY every exchange executive from the combined offices of Seattle and Portland last week attended the annual joint meeting of the Flm Boards of Trade of those cities, held at Longview, Washington, a central point between the two cities. Many constructive measures were brought out at the meeting and are being developed by suitable committees for the benefit of both cities.

In the past, it has been the policy of the Boards of Trade to let the joint meeting be attended by salesmen and bookers, but the plan was changed this season and accordingly each city will stage a separate function for its sales and booking staff during the coming holiday season.

Announcement was made in Seattle, Wash., las week by L. O. Lukan, manager of the Universal Film exchange, of his resignation with that company and his acceptance of the office of Western assistant sales director with the First National Company, with headquarters in San Francisco. Mr. Lukan was formerly associated with First National as branch manager in Minneapolis, having gone to Seattle for Universal only a few months ago.

Jim Reilly, former special salesman for Universal in San Francisco and Los Angeles territories, succeeds Mr. Lukan as branch manager in Seattle. He arrived there recently with Jack L. Schlaifer, Western division manager, who installed him in office and is at present working there with him in an advisory capacity.



A Merry Christmas
and
A Happy New Year

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THEATRE MANAGEMENT
EQUIPMENT CONSTRUCTION OPERATION



Fabian Launches Finest Theatre in Circuit in Paterson, N. J.

Palatial Cinema Is Twentieth In Flourishing Chain

JACOB FABIAN, owner and operator of an important chain of theatres in Northern New Jersey, prominently affiliated with First National and widely recognized in the industry as one of the outstanding figures of the theatre branch, launched his most ambitious theatrical enterprise with the public opening of the Fabian Theatre in Paterson on Tuesday, December 15th.

A formal house warming was held the preceding evening, when representatives of all branches of the industry and invited guests of the public assembled in this new palace of motion pictures to pay tribute to its moving spirit and celebrate with him an auspicious occasion.

The Fabian—to offer a few of the facts indicative of its architectural and structural qualities—was built at a cost of about $2,000,000. The structure houses offices as well as the theatre, which has a seating capacity of 4,000. The seats are distributed between the main floor and the single balcony—of the cantalever type, the entire auditorium being unobstructed by supporting columns or pillars.

This magnificent and finely equipped theatre is the twentieth in the chain which Mr. Fabian has built up in a span of nine years. His first enterprise in the theatre field was the Regent, also in Paterson, and built in 1914. The opening of the Fabian closely follows the public inauguration of the beautiful Mosque Theatre, which Mr. Fabian operates in Newark.

Associated with him in these operations are his two sons—A. M. Fabian and S. H. Fabian.

The architecture of the Fabian is of the Spanish and Italian Renaissance designs: Its interior decoration and design presents an appearance marked by its observance of taste in the treatment of form and color and achieving a note of comfort and warmth. The theatre proper is decorated mainly with ornamental plaster-done in gilt, tans and relieving vivid hues. The draperies are mainly a soft blue tone.

There is a stage large enough for elaborate presentations—it has a depth of about fifty feet and a height of 65 to the gridiron above the stage. A mezzanine is one of the features which contribute to the spaciousness and convenience of the theatre. There is a foyer, 112 feet long with an average width of 15 feet—an outer lobby fifteen by twenty-five, and an inner lobby of large size done in golden-vein marble, with a richly coffered ceiling. Bronze doors lead into the inner lobby.

In equipment, the Fabian offers the newest developments. The lighting system is an elaborate one. It is a three-color system, employing the indirect plan—except for a handsome center chandelier suspended from the elliptical dome in the theatre proper. The front section of the theatre forms a huge arched grill, 100 feet in length and 30 feet wide. The center portion has three archways separated by pilasters, while the rear section is of a more simple design.

The heating and ventilating system employs mushroom ventilators, placed under the seats, in the orchestra, and registers installed in the steps of the balcony. The system is designed to transmit 30 cubic feet of purified, warmed or cooled air into the theatre every minute.

The projection booth is equipped with three Power's projectors. The booth proper is 30 feet long, and there is a rewinding room fifteen feet in length. It is located on the second mezzanine level.

The organ is a Wurlitzer four-manual console instrument, equipped with an elevating device and located in the orchestra pit. The pit will accommodate forty musicians. An orchestra of more than twenty pieces will be maintained.

The policy of the theatre will be feature photoplays supplemented by elaborate stage numbers and musical presentations. Charles L. Dooley is the managing director of the new house. Frank Rehsen is director of the orchestra and Warren Yates chief organist, with Dorothy Hart as associate organist.

The formal opening was a notable occasion. The Fabian was inaugurated with impressive ceremonies at which the Mayor of Paterson expressed appreciation of the efforts Mr. Fabian has made to introduce a new forward movement in the community life of the city. Mr. A. M. Fabian acted as master of ceremonies. He introduced his father, who made a short address; Harry Haines, publisher of the Paterson *Evening News;* Joseph Wilson, President of the Paterson Chamber of Commerce and others.

PROFITS NEXT SUMMER

TO-DAY we visited one of the world's most interesting cathedals of amusement, the new Madison Square Garden, with its twenty thousand seats tier upon tier completely surrounding an arena whose circumference is one-tenth of a mile.

This enormous structure with its record breaking seating capacity and its hundred and one other modern improvements was impressive. But the feature that centered our attention most was eight complete air conditioning equipments installed near the roof. Tex Rickard is apparently out to best the slump on indoor amusement due with next summer's torrid weather, and it looks like he would win.

These elaborate preparations to permit the use of the Garden only occasionally during the hot season brought to us forcibly, by way of contrast, the unusual merits similar preparations would mean to theatres where all means are exhausted each summer to keep up a good attendance day in and day out.

Last summer the exceedingly gratifying results obtained by several theatres where an installation of atmospheric conditioning apparatus was in operation prove the value of this feature for keeping ledger figures out of the red. With the rapid growing recognition of the value of controlling weather in places of indoor recreation, it follows that every exhibitor will find it well worth his while to investigate the probable worth of atmospheric conditioning equipment for his particular theatre.

Perhaps bringing up this subject now seems untimely. But it takes time and study to determine the best type of installation for each individual house. Also the installing of the equipment itself and getting it functioning properly is not a matter of a week or two. Exhibitors will do well by taking action now.

We are under the impression that the subject of theatre cooling and air conditioning is not thoroughly familiar to the majority of our readers. This department therefore, gladly extends its cooperation in securing any information on this subject or supplying a list of reliable manufacturers of this equipment.

P. M. Abbott.

Designing and Publishing the Theatre House Organ

By Louis P. Kramer

Director of Publicity and Advertising, Lubliner & Trinz Theatres, Inc.

A GOOD house organ is a direct and economical method of acquainting the public with a theatre's product and policies and influencing them to support motion pictures. It helps to create more interest in the entire industry. It does the missionary work of a good salesman, as it creates confidence for both films and the theatre in the mind of the public.

To produce a house organ of real value, it is first necessary to make it of interest to readers. It must also be made up in an attractive manner and not merely "thrown" together. The theatre magazine or paper should be well illustrated. Pictures are the best medium possible to sell pictures. Pictures tell the story quickly. They have come to be accepted as a most important part of present day life as is indicated by the rapid growth of the New York Daily News, the roto sections of Sunday papers and the picture sections of many dailies. There is also another excellent reason why a theatre house organ should be well illustrated—the constant repetition of illustrations of the various stars, interests the readers in the personalities of these stars, and makes them desire to see the films they work in, thus aiding the box office.

The theatre house organ should contain about half advertising matter. No effort should be made to conceal its mission. But, the illustrations, stories, humor and cartoons, together with the make-up, should make the magazine so readable that few would throw it away. The interest of the reader should always be kept in mind, for if the paper contains too much "shop talk"—too much theatre propaganda, it will not be read, and therefore defeats its own purpose. It is for this reason that the magazine should contain some humor. Humor will bring readers to a publication who otherwise would not bother reading it.

In the accompanying article, Mr. Kramer points out the main items of consideration in designing and publishing a theatre house organ—which is primarily a publication and therefore must adhere to the rules of all publications that the main object is to capture reader interest.

The illustrated tabloid newspaper which the Lubliner & Trinz organization in Chicago issues in connection with its theatre activities has achieved almost instant success. Offering a tremendous circulation, the organ has obtained valuable advertising accounts of regular merchants and dealers. One contract recently signed was for a total of $36,000 worth of space in the L. & T Illustrated News, made by a large department store in Chicago. The paper has a production cost of $1,700 a week, an item which makes it imperative that big advertisers become buyers of space in it.

One great mistake is often made in modeling a house organ after the publication of a big company. A house organ serving the public, should not be confused with a publication serving the employees of some large concern. The house organ going to the public should carry little or no personal publicity regarding the employees. Where the magazine or paper is intended especially for the patron, the matter published must be of a somewhat different character from that publication intended for salesmen and other employees of a big company. The reason for this is that the public will not have the same interest in the affairs of a company that an employee should have, and the house organ must be of such a character that it will command attention and create interest.
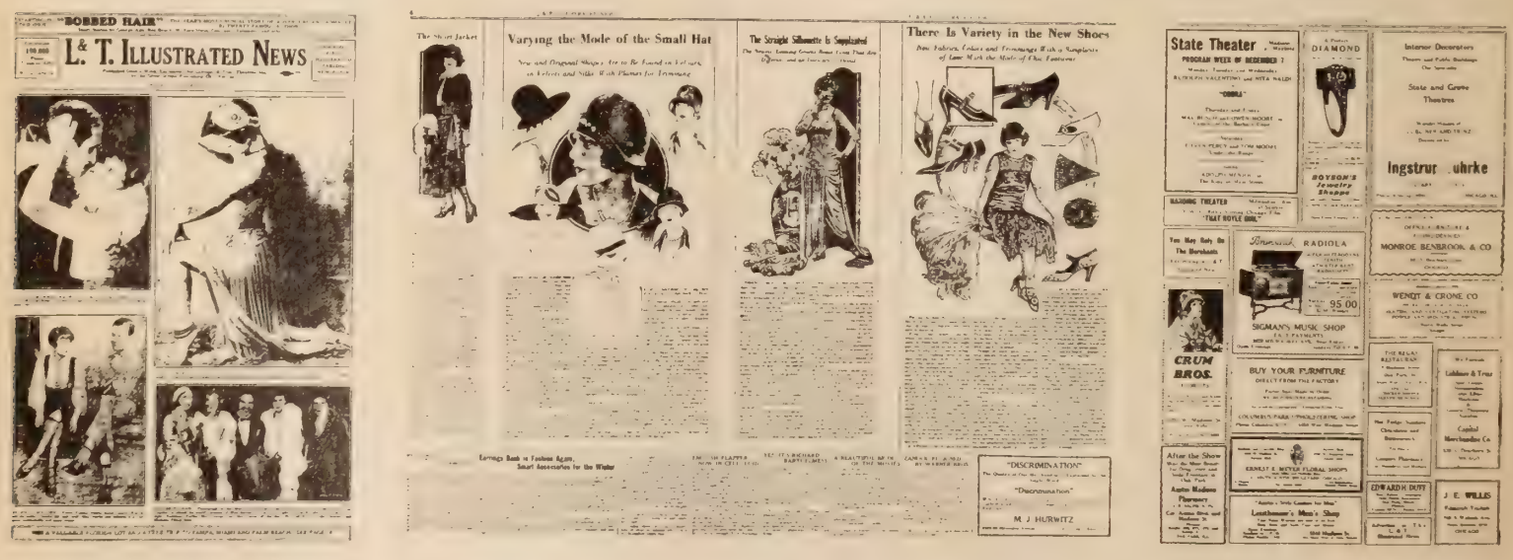
There is no reason why a theatre house organ should not be self-supporting. It is an ideal medium for advertisers, and if the right sales argument is used, the paper will not only pay its own way, but yield a big profit.

To concerns desiring to reach "the buying public," a motion picture theatre publication is a most effective and attractive medium. There is an association between the graphic pictures in a theatre house organ, and the moving pictures on the screen, which creates an interest in the publication, that cannot be built up by any other medium. The constant repetition of leading film stars on the screen increases the reader's interest in the theatre house organ. The theatre patrons get to know the stars and read about them with more interest than otherwise. The theatre publication, associated as it is with the screen and personages of human interest, gets genuine reader attention—all of which is shared by the accompanying advertising.

The theatre house organ should be printed within the week of its delivery, so as to be able to keep in close touch with film events, thereby being able to give timely information as well as entertainment.

Len Brown Managing New House At Fond du Lac

Len Brown, formerly manager of the Parkway theatre at Madison, which was destroyed by fire several weeks ago, is now manager of the new Fond du Lac theatre, at Fond du Lac, Wisconsin, recently opened by the Fischer's Paramount theatres.



Photos illustrating the L. & T. Illustrated News—the house organ of the Lubliner & Trinz theatres in Chicago. Designed wholly for the public, this publication adopts the popular tabloid makeup of the illustrated dailies which have proved so successful of late. It is edited by Louis P. Kramer, author of the accompanying article.

How An Exhibitor Made His Theatre a Community Institution

A Good-Will and Contact Department Pays Dividends

By Anna Aiken Patterson

DOWN in Savannah, where the original Georgia colony was founded by General James Edward Oglethorpe in 1773, there thrives today the finest example of community theatre that the South can claim—a theatre that through its consisently fine and intelligent participation in civic and community affairs during the four brief years of its history has come to be recognized as an institution.

This institution which plays an important part in the recreational, cultural, educational, civic and religious life of the community is the Lucas theatre, as any man, woman or child in Savannah could tell you. It was promoted by Arthur Lucas who has been its guiding genius from the beginning.

The essence of his entire plan was to make the Lucas theatre in purpose and meaning a community institution. And he began the task with a good-will campaign that is the very keystone of any genuine community enterprise. Begun as a campaign the work has gone on without let or hindrance until it has resolved itself into a system that is as nearly perfect as such an instrument can be.

The good-will work, which is public relations under another name, includes many activities: It greets every child born in the city with a letter of congratulation and welcome; it provides each new-comer to the city with a personal greeting from the management of the Lucas and a guest card admitting the new-comer to the Lucas for one week; it signalizes the visits of all distinguished guests and provides a guest card as an invitation to "the most inviting motion picture theatre in the South;" it sends birthday cards to thousands of Savannah citizens each card constituting admission for two to one performance; it tenders the Lucas theatre for concerts, lectures, religious services, community celebrations—all without charge.

Sunday being a closed day for theatres in Savannah, as in most southern cities, the Lucas is available for any worth while community group that seeks its accommodation. And few Sundays find the theatre without some special event.



Arthur Lucas

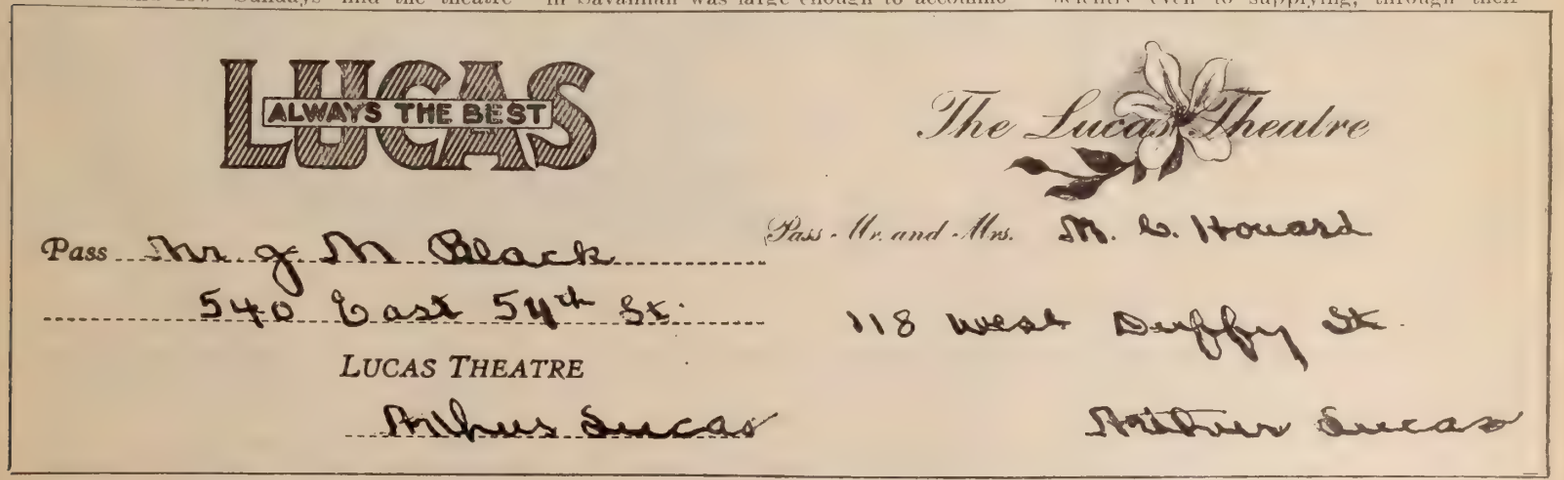
A notable example of the working of the good-will policy finds expression in an incident surrounding the coming of Gypsy Smith to conduct a religious revival in Savannah. Although such revivals bringing a community to a high tension of religious fervor, usually take heavy toll from theatre patronage, Mr. Lucas took a generous view of the situation, and greeted Gypsy Smith on his arrival in Savannah with a letter tendering the use of the Lucas theatre for the Sunday services which the evangelist had designed to embrace all denominations.

The reaction of Gypsy Smith and his associates to that suggestion was surprising and gratifying. It happens that no church in Savannah was large enough to accommodate the Sunday congregations that Gypsy Smith's revival assembled, and no other auditorium was either as commodious or as desirable as the Lucas. So the offer was cheerfully and promptly accepted. But the surprise came when near the conclusion of his meetings the evangelist commended the amusement enterprises of Savannah, saying the manner and spirit in which they conducted their theatres made them worthy of the support of the church people of Savannah.

Another example of the application of the good-will work is furnished in the instance of the reception that greeted officials and employees of the Standard Oil Company when the company installed a district office in Savannah the first of this year. Several days prior to the date fixed for the arrival en masse of the new staff the management of the Lucas obtained a complete list of officials and employees who would comprise the party to Savannah. And when their train pulled into Savannah on the morning of New Year's day two uniformed attendants from the Lucas theatre met the train and handed to each member of the party a personal letter signed by Arthur Lucas, and welcoming the new-comers to Savannah. Without comment there was enclosed with each letter a guest card inviting the holder to enjoy the courtesies of the Lucas theatre for one week.

In a similar way the Lucas theatre greeted the arrival of several hundred officials and employees of the Seaboard Air Line Railway when that company moved its general offices from Norfolk and Portsmouth to Savannah. However the management went further in this case and inserted in the Savannah dailies an advertisement welcoming the Seaboard people to Savannah and putting the management at their service in finding homes, apartments, rooms, board and servants.

What is more to the point, the new-comers to whom the advertisement was directed accepted the offer of service, and the special department handling this good-will work fulfilled the theatre management's promises efficiently even to supplying, through their



Passes used by the Lucas theatre. At left, invitation to newcomer to city and at right, an inclosure in a letter felicitating a newly married couple.

health department with a record of a child's birth, and its name, within five days following birth. Each morning the theatre's card index is brought up-to-date with the addition of all births reported, and immediately a letter of congratulation and welcome is addressed to the new arrival. The management asks that the letter be held until the child is old enough to attend his first theatre, when it is to be presented for admission.

A similar record of marriages is kept in a card index file, and letters of felicitation are sent to all newly-married couples, with a guest card which constitutes admission for two to the Lucas for one week. Since the Lucas theatre issues no annual passes these special invitations have a real meaning to the recipient.

One of the most effective contacts is that formed through sending birthday greeting cards to several thousands of Savannah residents. This is perhaps the largest individual card index the Contact and Goodwill department has built.

It was accomplished with the aid of insurance companies, industrial insurance agencies, through school children, and through teachers. The teachers furnish the information concerning the birthdays of the pupils, with full names and addresses; the children furnish the same information for their parents; and the insurance companies provide the data for all their policy-holders.

These birthday cards besides carrying an appropriate greeting, signed by Arthur Lucas, include a line inviting the holder to come and bring a guest to the Lucas theatre in honor of his birthday.

The effect of all these letters and greetings is to make each person receiving them feel that Mr. Lucas is personally aware of his birthday, his arrival in Savanah, or his visit to the city. And it is that personal touch, linked indelibly with the theatre, that gives the system its greatest value.

In this instance its value is intensified by the fact that Mr. Lucas, though now making his residence in Atlanta as he has done for many years, is a native of Savannah, and hundreds of business men who receive his birthday greetings marvel that he should remember their birthdays after all these years.

ANOTHER thing that adds to its value is that the department reaches a class of people not accustomed to such attention. Instead of confining his mailing list to what would be termed the "discriminating patronage" Mr. Lucas sees to it that it reaches the masses.

A few days ago when Mr. Lucas was making one of his frequent week-end trips to Savanah the Pullman conductor, whose name, by the way, Mr. Lucas could not for the moment recall, came by the smoker to thank Mr. Lucas for his birthday card and the invitation to the Lucas theatre. But what puzzled the conductor was how Mr. Lucas knew it was his birthday.

"We manage to keep in touch with our friends," Mr. Lucas replied, "and you are one of our best friends." Just to what extent these greetings are accepted as personal messages was indicated by a little lad whom Mr. Lucas encountered in a drug store adjoining the theatre. The youngster kept edging up close to Mr. Lucas who asked presently,

"What is your name, son?"

And the lad answered, "George Baughn," adding proudly, "You know my sister Ethel."

At this Mr. Lucas was nonplussed for a moment, but before he could reply the boy explained,

"You always send her a birthday card and invite her to your theatre."

It was the power of the card index and the personally signed greeting.

Today the Lucas theatre holds a proud place among the institutions of Savannah, of Georgia and the South. The house has sold itself to Savannah—and it has helped to sell Savannah to all Georgia, for every piece of advertising written in the name of the Lucas theatre carries an institutional touch that makes Savannah proud of its heritage, and Georgia proud of Savannah.

It took months of patient, organized effort to build this asset of good-will. Mr. Lucas admits that the department did not make a dent for the first two months, and that it was a year before he felt it getting definite reaction.

"NOR could desultory effort have accomplished this end," Mr. Lucas adds. "If we had given up for one month all our previous work would have been lost. But we had confidence in the plan, we had the patience to organize the system, and the courage to spend the money to operate it. And it costs money to maintain our Contact and Good-Will department. Two efficient employees devote their time exclusively to this work. Their various card index systems run into tens of thousands. But goodwill is the greatest asset a theatre can enjoy —and the system is maintaining good-will."

More than 11,000 letters of appreciation, acknowledgment, and commendation have come back to the Lucas theatre since the good-will activity was set in motion. And every letter is catalogued and filed.

Arthur Lucas
Lucas Theater
Savannah, Ga.

December 3,1925.

Mrs. Marion Sheen,
Ott and Park Ave.,
Savannah, Georgia.

Dear Mrs. Sheen :

When you have occasion to entertain again may we not suggest that you give a thought to the Lucas Theatre?

As you know we show the pick of the pictures. We would be glad to arrange for the proper seating of your guests.

If you desired you could have them meet on our mezzanine floor where they would be comfortable.

If you will phone 716, Manager Evins will take pleasure in assisting you in arranging for a theatre party at the Lucas. Won't you keep this in mind?

Cordially,

A sample personal letter used by the Lucas theatre in Savannah. It is addressed to a woman whose name appeared in the society columns of the local paper as a hostess.

Outlines Plan for Arranging Prologue and Supporting Program

AS director of music and productions for the Famous Players Canadian Corporation, Jack Arthur, of Toronto, has done some real creative work in motion picture entertainment in Toronto; he is still doing it, and the present season is rich in productive effort along the lines of presentations and musical programs.

In speaking of prologues for big pictures, Jack Arthur says: "The idea of a prologue or prelude to a motion picture is to create atmosphere, to put the public in the right frame of mind to enjoy and appreciate the feature. There are several types of prologues, two of which stand out as more important, because they are most familiar and are most often used.

"The simplest prolongue is the one that is national in character, that is an act which typifies Spanish, Italian, Russian or any one sort of people with their racial characteristics and their national music.

"To catch the basic idea of a photoplay is quite another matter; usually I resort to allegory to put over my idea and a specific instance of this is an original prologue which I arranged at the Toronto Regent theatre a few years ago.

"The picture was 'Forbidden Fruit,' a modern story, one of the first of the big Cecil De Mille spectacles; it occurred to me to reproduce on the stage the Garden of Eden by means of an ingenious cut-out, showing the Garden, with the Tree of Knowledge and a single apple hanging from it in the centre of the stage.

"When the curtain was raised, the stage was in complete darkness; a reader's voice was heard reciting the first three stanzas of the Book of Genesis, the rest of the story I took from Milton's 'Paradise Lost'; as the lights came gradually up showing the cut-out behind the gauze, you saw Eve (portrayed by a dancer) being tempted, her consequent fall and the unhappy results."

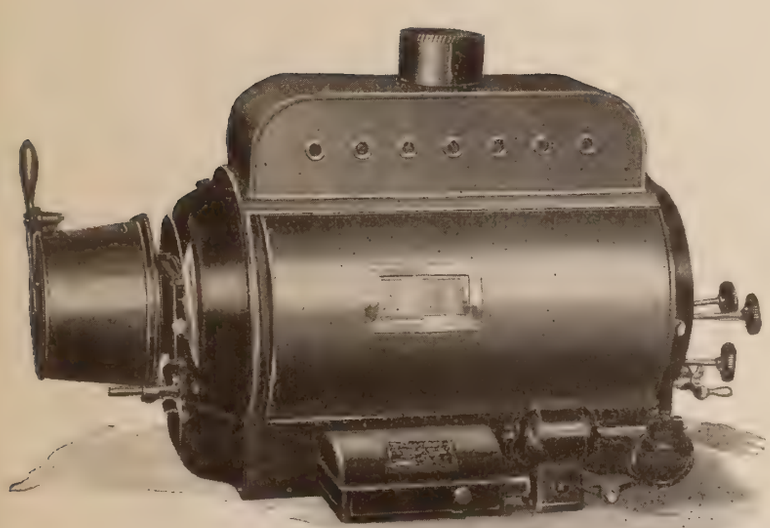
"Sometimes it takes five or six hours just to arrange the lighting for such prologues as 'Four Indian Love Lyrics,' 'Moonlight Kisses,' prologue to 'The Covered Wagon,' but I get my kick out of seeing audiences appreciate these little acts which mean so much to me.

"Before being satisfied with my program," says Mr. Arthur, "I always go through two News Reels, cutting out the dull parts, leaving in only the most interesting, those with the most entertainment value, then we see that the music synchronises. In arranging the music for pictures we look at the feature, then figure out the tempo, counting in bars instead of minutes.

"I always try to catch the lighter vein and cut out the morbid or heavy moments in a picture; I try to catch the punch or the climax of the action, then work back so many bars or measures until I get the vital punch in the music to exactly coincide with that of the picture. The principal theme in the picture usually runs through the musical score; the orchestration is worked out on Tuesday of each week, perfected on the following days, building up the continuity until the score is perfect, the musical arrangement complete. Themes are heavy for screen tragedy or light and airy for comedies; the love theme in the romantic photoplay is, of course, the most popular with musicians and audience alike."

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Forecast for 1926 Theatre Construction

Indications are for Another Record Year; $175,000,000 for 1645 Houses

EACH year, for the past five years, the Architectural Forum has conducted an extensive survey thru architects and builders. to determine the amount of building construction contemplated for the ensuing year. This survey includes theatres inasmuch as this type of building is listed as one of the leading classes in this country. Furthermore. to lend authenticity to the figures compiled by the Forum. it is of interest to know that during the five year period that that organization has made the survey, the actual figures shown at the end of the year were very nearly the same as those predicted, and in all cases conservative.

Architectural Forum's building survey and forecast for 1926 follows in part:

Review of 1925 Building Construction

In view of the fact that The Forum Forecast for 1926 indicates another six billion dollar building year, probably equal to the record-breaking activity of 1925. it will be interesting to review briefly the building activity of the year 1925 in order that later comparisons may be clear. As this article goes to press the figures for the year 1925 indicate that approximately six and one-half billion dollars were spent this year for new building construction in the United States.

At the beginning of the year 1925 all conditions indicated that this year would probably equal 1924. which established a record up to that time. but no one anticipated completely the amazing volume to which the buildings totals have climbed. Records were broken everywhere during 1925 as will be seen by an examination of the accompanying chart, which shows the total value and volume of new building in 1925 as compared with each year since 1920, and also indicates the trend of building costs, commodity costs and real estate transfers in the United States.

Everyone connected with or interested in the building construction industry knows of the phenomenal activity which was apparent during the year 1925. Owing to the limitations of space it is not possible to present here the full details of last year's activity. but the great interest of the building fraternity today is expressed in the question. "What will occur in 1926"?

Probable Building Total for 1926

The accompanying table indicates the anticipated expenditures for new buildiings during the year 1926. divided into six geographical divisions of the United States. This tabulation shows the amazing total of $5,584,782.500. which will pass over the boards of architects and into actual construction during the year 1926. In addition to this vast sum to be spent for building materials and labor there must be considered the fact there is considerable building not developed from architects' plans. probably totaling another half-billion dollars.

Thus it is predicted that 1926 will be another six billion dollar building year with certain changes in the relative proportions of activity in building types and districts as explained in the following paragraphs and tables.

Each year the grand total of The Forum forecast is broken up into percentage showing the anticipated activity in new building construction for each of the 19 building types in the six established geographical divisions of the United States. By comparing these percentages for 1925 and 1926 it is possible to ascertain the changing public demand for new buildings and to establish for each district the relative activity which may be expected.

Changes in Public Demand for New Buildings

The first interesting comparison is to learn what, if any, shifting of public demand has occurred in building requirements for the following six geographical divisions of the United States:

1. Northeastern States, including Maine, New Hampshire. Vermont. Massachusetts. Rhode Island, Connecticut.
2. North Atlantic States, including New York, New Jersey, Pennsylvania, Delaware, Maryland, District of Columbia.
3. Southeastern States, including Virginia, North Carolina, South Carolina, Georgia, Florida.
4. Southwestern States, including Kentucky, West Virginia, Tennessee, Alabama, Mississippi, Louisiana, Texas, Oklahoma, Arkansas.
5. Middle States, including Ohio, Indiana, Illinois, Michigan, Wisconsin, Minnesota, Iowa, Missouri, North Dakota, South Dakota, Nebraska, Kansas.
6. Western States, including Montana, Wyoming, Colorado, New Mexico, Arizona, Utah, Nevada, Idaho, Washington, Oregon, California.

The following table shows a comparison of public demand for new buildings in 1925 with that of 1926 for each of the six districts indicated above. In other words, a comparison of the relative demand for new buildings in each district for 1926 as compared with 1925. The changes in these percentages forecast the changes of construction activity from a geographical viewpoint.

Changes of Construction Activities

	1925	1926
1. Northeastern States	8.4%	8.1%
2. North Atlantic States....	36.3%	36.6%
3. Southeastern States	3.6%	5.9%
4. Southwestern States	6.3%	6.4%
5. Middle States	32.4%	31.4%
6. Western States	12.9%	11.6%

The following table gives a comparison of the activity in theatre building in each of the six divisions and the entire United States:

	Theatres	P.C. of Total Dist. Demand 1925
Northeastern States		5.8
North Atlantic States		2.
Southeastern States		2.8
Southwestern States		2.7
Middle States		2.6
Western States		3.4

There will be constructed in the field of new buildings about:

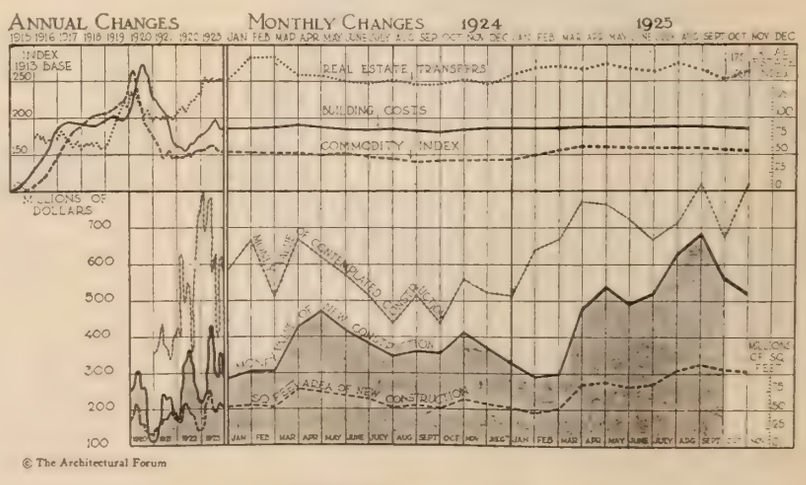
Theatres	1,645
Schools, large	1,742
Schools, small	2,156
Community and Memorial Buildings.	1,104
Churches	3,160
Welfare, Y. M. C. A., K. of C., etc.	670
Club and Fraternal Buildings.....	2,170
Public Buildings	972

(*Other classifications than theatres are included from the report for manufactures of equipment.—Ed. note.*)

The total expenditure on theatre construction for 1926 in the United States is $174,457,500. (This figure is exclusive of sites, equipment, etc.) Divided according to geographical division the sections are apportioned as follows:

Northeastern States	$ 7,000,000
North Atlantic States.....	26,462,500
Southeastern States	6,517,500
Southwestern States	10,490,000
Middle States	99,632,500
Western States	23,755.000

(*Note the states grouped under these divisional headings as given in preceding part of this article.—Ed.*)



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The Building Situation at a Glance

The chart shown here has been developed for the purpose of showing at a glance the situation in the building field at present and during the past few years by indicating the following components:

1. Index line showing relative number of realty transfers.
2. The index line showing the variation in building costs since 1915.
3. The index line showing the variation in general commodity costs since 1915.
4. A graphic record of the monthly totaled values of plans filed in the United States since 1919.
5. A graphic record of the monthly totals of contracts let in new construction in the United States since 1919.
6. A graphic record of the monthly totals of the volume of new building in the United States since 1919 as measured in square feet.

This information is developed from the following sources of data:

The FORUM record of building costs; reports of the United States Department of Commerce; reports of the F. W. Dodge Corporation; reports of *Engineering News-Record*, and from the Natl. Assn. of Real Estate Boards.

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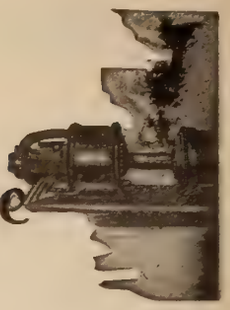
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Standardized Screen Brightness Part V

STRANGE as it may seem, while present activity centers in establishing a standard brightness for motion picture theatres in the country, that after all, is far from being the true problem in this matter of preventing over-illumination.

In many respects, use of the term "Standard Screen Brightness" is unfortunate, since the thing that is desired after all, is a limitation placed upon the *total amount of radiated energy passing through the aperture.* Use of a standard screen intensity for projection purposes in all theatres of the country would impose such a limitation on the radiated energy passing through the film if certain conditions were the same in all the theatres. Otherwise, it would fall short of bringing about the desired results.

Difficult Factors

Now the three principal factors which, so far, have rendered the term "Standard Screen Brightness" meaningless are those of *film density, type of screen* and *projection distance.* As long as the present wide variations in these factors continue throughout the exhibiting field, the work of placing screen intensities on a common basis must, perforce, come to a virtual standstill.

It is true that were all the theatres, or at least a majority of them, to agree to the use of a certain standard intensity, much good would be done, since over-illumination of the screen at least would be eliminated. This factor of over-illumination of the screen was held by many persons to be the problem to be solved in attaining a safe constant illumination of the film in all theatres, but the problem is hardly that. The item of projection distance really forms the stumbling block.

Screen Brightness in Terms of Energy

For the benefit of those readers who fail to see the relation between brightness and energy the following brief description is given.

The light incident on a motion picture screen (or any other object, for that matter) when illuminated is evidenced by rendering the surface of the screen *bright.* We see all objects either through a difference in color, or through a difference in brightness, or both.

The *intensity* of this light on the screen is measured in *foot-candles* and *one square foot* of screen area illuminated evenly to an intensity of *one* foot-candle represents *one lumen* of light.. The lumen, therefore, is a measure of light *quantity* so that the total screen area illuminated (in square feet) multiplied by the *average* foot-candle intensity will give the *total quantity* of light on the screen measured in *lumens.*

Generated Light Required

The light on the screen represents useful light and forms only a small portion of the total amount generated by the light source. Under the best of conditions, only five per cent of the light initially generated at the source appears on the screen in the form of useful light, the remainder is wasted.

Thus, in order to project, say 1,000 lumens (equivalent to about a 45 ampere D. C. arc with condensers) on the screen, it would be necessary to generate 20,000 lumens at the light source. Now of all the electrical energy actually used by a projection light source, only about 10 per cent in the case of an ordinary arc, and about 8 per cent in the case of Mazda, is visible in the form of light (light, by the way, is not visible), the remainder of the energy is changed to heat, mostly, a small percentage being in the form of ultra-violet rays. This does not take into account that electrical energy lost in control devices such as rheostats, transformers, feed wires, etc., but only that used in the source itself.

In other words, the most efficient source has a mechanical efficiency, as it is called, of but 10 per cent.

In terms of screen light, therefore, this means that under the best conditions only *one-half of one per cent* of the electrical energy is placed on the screen in the form of useful light. The other 99½ per cent is *wasted.* It should be apparent from this that Volstead is really behind the times, since his idea is by no means either new or original.

Power Required for Screen Illumination

The *light* efficiency of a light source is measured in *lumens per watt* of electrical energy. Thus, in the case of the 900 Mazda lamp (which makes a simple problem), the light efficiency is about 26 lumens per watt (designated LPW).

To generate the 20,000 lumens mentioned above in order to obtain 1,000 useful lumens means, therefore, that

$$\frac{20{,}000}{26}$$

or 769 watts of electrical energy would have to supply the lamp. In other words, a 769 watt lamp would be necessary. This, of course, means under the most favorable conditions permitting a 5 per cent efficiency of the optic system.

The Mazda lamp, by the way, is seldom used in this manner (by using control regulator), since it is always operated to give its maximum output under all conditions.

Arc lamps, however, are designed and operated in this manner so that this line of reasoning applies with more force to this type of source than to others.

Use With Caution

The above method of figuring, while useful enough for illustration purposes, should never be used for accurate results, since local conditions introduce many other factors, neglect of which will result in errors. With the above method it is possible, of course, to obtain a pretty fair idea of the power required for projection under any given conditions. There is, however, a far better and more accurate method of determining this. Lack of space prevents giving it here.

Radiated Energy

The electrical energy which the light source receives is radiated in space in the form of visible light (so-called), heat and ultra-violet rays. Of the various amounts of these forms of energy collected by the condenser, practically all of the ultra-violet rays are absorbed in the lenses, but the heat and light rays are for the large part, transmitted to the aperture location where another heavy loss occurs. The poportion of heat to light, however, remains practically the same.

Both of these radiations have an effect upon the film. An excess of heat rays causes deterioration of the film itself, whereas an excess of light rays involves inability to perceive fine detail and tone values in pictures on screen. In the case of colored film, the fine color tones are lost and in some cases even the color itself remains no longer constant. This, however, is due to the color quality of the so-called "visible light."

What Causes the Damage

It is impossible, for practical purposes, to separate the heat from the light and these two combine to form the *total quantity of radiated energy* passing through the aperture per unit of time.

The energy passing through the aperture can always be figured as a direct percentage of that generated by the source under any particular conditions. The rate of energy flow (unit energy per unit of time), depends upon the *intensity* of the radiation and the angle (measured at the aperture), over which it is radiated.

Other things constant, the higher the screen ilumination, the greater will be this angle of radiation through the aperture. Either that or a more intense radiation must be supplied.

With ordinary screen intensities and moderate "throws" the aperture angle will be large and the radiation intensely small, or else the angle will be moderate and the radiation intensity will be greater.

On long throws, or in extremely wide houses, however, both the angle and intensity will be great so that the total radiation is very large, in fact, excessively large. For this reason a medium projection distance of about 125 feet is imperative if the standardization of screen brightness is to mean anything.

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IT being an accepted fact that direct current arcs rather than A. C. arcs are the type that give luminosity necessary for proper arc projection of motion pictures, the theatre owner and projectionist will be interested in the new Liberty Syncrovertor now being introduced in this field. The Liberty Syncrovertor is a synchronous commutating rectifier designed for rectifying A. C. current for projection use.

A description of this apparatus has been received and is, in part, as follows:

In describing this unit it should be borne in mind that ordinary socalled synchronous motors are all comparatively high-speed motors, and it is absolutely essential for proper commutation and life of brushes and commutator to have a motor that is truly synchronous and non-hunting at a low speed. The speed of the Syncrovertor at sixty cycles is nine hundred revolutions per minute, which permits the use of a commutator six inches in diameter against a diameter of from three to four inches used in previous attempts to solve the problem.

The present model of the Syncrovertor is of a horizontal type and consists of an eight segment commutator rotated about a horizontal axis by means of the Syncrovertor motor.

The motor when brought to synchronous speed as an induction motor, is no longer an induction motor, but a single phase synchronous motor non-hunting and with no phase displacement under any voltage or frequency variation within limits greatly in excess of the usual line voltage and frequency changes. The commutator, which is six inches in diameter and of varying widths, depending upon the rating of the Syncrovertor, is made of alternate segments which are mechanically and electrically united.

In adapting the Syncrovertor to the moving picture field, that is for rectifying the alternate current for moving picture arcs, a practically self-contained unit has been developed. The type 25 Syncrovertor was developed especially for the reflecting type arc lamp now so universally used.

In the type 25 Syncrovertor, the entire unit has been put in a structural steel framework entirely enclosed in steel mesh, and with a panel board mounted on the top at an angle. The transformer of proper size for the particular current specifications where the installation is to go, is mounted in the lower compartment of this case. The Syncrovertor proper, that is, the motor and commutator is mounted in a compartment directly above the transformer.

he switch board of the type 25 Syncrovertor carries a double scale o-center voltmeter, directly below is a double pole double throw switch, horizontally mounted and entirely covered. The purpose of this switch is to insure the proper polarity at the arc. The projectionist upon starting the machine throws this switch to right or left as indicated by the needle of the voltmeter.

he switch board also carries the main line or power switch which is of snap switch type and a small starting push button which is pueshed down and held, possibly for five seconds to properly start the motor. Ammeter and amperage control for each arc are also mounted on the board.

When it is desirable to install the Syncrovertor in a room outside of the projection room and yet to have variable control elements at the hand of the projectionist, a separate control panel is provided which carries an ammeter and an individual current for each arc. This panel board is small and compact and may be installed anywhere in the projection room convenient to the projectionist.

From the foregoing description of the Syncrovertor it will be seen that the rectification is done entirely in or through the commutator and all of the power that is required by the motor is to overcome brush friction, and the normal friction of the motor itself, which is very slight due to the fact that it is mounted on large ball bearings. Therefore, the power consumed at no-load on a comparative basis is practically negligible.

The Syncrovertor is a single phase unit thus operating either on the power or light line; has unity power factor, which by the way is a very important factor today when determining power rates. While the Syncrovertor operates on single phase it will also operae from a three-phase supply by simply using two legs of the circuit.

The general design of the Syncrovertor means long life, both on the motor and commutator as well as brushes and it is important to note that the commutator is non-sparking at any load.

The Syncrovertor is so built that it automatically supplies additional current required when the second arc is struck so that the first arc is not robbed. This is due to the fact that the arcs are run in multiple, the Syncrovertor being strictly a multiple machine.



The Liberty Synchovertor, designed for projection use, is manufactured by the Liberty Electric Co., and distributed by Simplex division of the International Projector Company.

For emergency purposes the transformer will furnish alternating current to the lamps and the Syncrovertor will operate as a straight compensarc with the motor idle, this feature dispensing with the necessity of duplicate apparatus.

Being a multiple machine, no short circuit switches are required at the arc lamps and being entirely self-contained no intricate wiring or outside ballast are necessary at installation.

The syncrovertor is at present supplied in two models, each model in two styles.

Colonial, At Harrisburg, Pa., Re-opens Xmas Day

Improvements costing $50,000 to the interior of the Colonial, one of the leading downtown theatres in Harrisburg, Pa., operated by the Wilmer & Vincent Company, will be completed between December 12 and Christmas day, during which period, it is announced, the theatre will be closed. To add to the patron's comfort in the lounging space fifty seats will be removed on the last two rows of the main floor, cutting the seating capacity of the theatre to slightly under 1,200. This is to permit improvements including the installation of an ornate standing rail which will be equipped with lights.

The stairway to the balcony from the rear of the main auditorium on the left side will be removed and a new stairway leading to the lobby will be built, corresponding with an existing stairway on the right side. The entire interior of the house will be redressed and repainted and new draperies provided for the organ chamber. New opera chairs will be placed in the loges, increasing the rows of seats in them from two to four. New carpets will be laid throughout the theatre and rugs will replace the tile floor of the lobby. Silk settings will be placed back stage and a new and ornate drinking fountain will be placed in the lounging space at the rear of the lower floor.

A three-circuit lighting system will be placed in the building, showing amber, red and blue for use in producing intermission effects on the stage and throughout the theatre. The steam heat radiators and fire fighting equipment will be built into the walls and enclosed in glass. Arches will take the places of the doors of the inner lobby, and mirrors will replace stucco decorations on the walls of the lobby. Eighty-six aisle lights will be installed on the main floor, the upper floors having for some time been equipped with them.

Manager Samuel A. Kuebler announced that the work, which was begun before the suspension of performances for the two-week period, is being done by more than a score of different contractors, and that the theatre will positively be ready for reopening on Christmas Day.

Two Marr & Colton Organs For Detroit, Mich.

John L. Brown, the well known exhibitor of Detroit, Michigan, has recently purchased a two-manual Marr & Colton Organ which will be installed in his new Fenkell Theatre at Fenkell and Dexter Avenues.

Schimmel & Pinchet have also purchased a two-manual Marr & Colton Organ for their new Flamingo Theatre at Detroit, Mich.

Atlanta's Newest Neighborhood Theatre Holds Successful Premiere

MONDAY night November 23 saw the opening in one of Atlanta's thriftiest and most progressive suburban centers of a brand new theatre which in beauty and construction will rank with the finest community theatres in the country,—the West End Theatre at Gordon and Lee Streets, the heart of the suburban center of West End.

The West End Theatre has been built and will be operated by the Southern Theatre Development Company, of which Arthur K. Lucas, head of Educational Films, Inc., and William K. Jenkins, president of Enterprise Distributing Corporation, are the principal factors. It is the second community house in Atlanta for which the Southern Theatre Development Company is responsible, the first being the Palace Theatre in Inman Park, built by them over a year ago.

The entire plans for its construction and the designing of its antique Spanish interior are the work of Mr. Jenkins. Its exterior is small but attractive. There is a well-lighted marquese over the front, and the lobby is finished in rough stucco of pastel shades. Upon entering the foyer the whole surroundings are changed to a deep note of richness and dignity in the reddish brown stucco walls flecked with brilliant hues of blue. The foyer is laid in varitoned tiles, and the stone memorial emblems at the entrance furnish an indication of the beauty and strength of style of the auditorium, into which it opens. To the right, however, before entrance to the auditorium is gained, is seen the manager's office, of exceedingly spacious dimensions, and finished in the same artistic effect carried out through the entire house.

The auditorium itself is the crowning triumph of the designer's art. It swells on each side, effecting a very slightly oval shape that adds greatly to the beauty and atmosphere of spaciousness prevailing throughout the interior. A feature in the interior decoration which won the admiration of visitors and patrons Monday was the beautiful little Spanish caravels of Columbus's time, set in the center of the side walls, and illuminated from the rear by dim red and green lights.

The woodwork carries out the antique Spanish motif. It has been artificially aged to blend with the soft golden color of the walls and ceiling, and is painted in an odd design with primary colors. The stage draperies are of a heavy red velvet.

The West End Theatre was built at an approximate cost of $75,000. The Theatre Supply and Equipment Company of Atlanta furnished the equipment for the new house, which incorporates some of the latest features for superior service in the two Simplex projectors, the Peerless Reflector arc which is equipped with Cinephor Projecting Lens, a Westinghouse Motor Generator set, Brenkert Spot Lamp, a beautiful screen for use with the high amperage lamp, lobby display frames, a Simplex Ticket Selling machine, and a Newman special finish ticket chopper which was done over to harmonize with the Spanish surroundings of the foyer. A Typhoon cooling system will shortly be installed in the house.

Alpha Fowler, who has managed the Palace Theatre, the community house in the Inman Park section of Atlanta since soon after its opening, will also have under his management the new West End Theatre, dividing his time between the two houses. His assistant manager in the West End house is Mr. Hugh Terrell.

The policy of the house will be four feature pictures a week, although for this first opening week the program will be changed daily.

New Coast Theatre To Open During Holidays

The West Portal Theatre will open during the Christmas Holidays. It is within a few steps of the West Portal Twin Peaks tunnel.

Samuel H. Levin adds the West Portal to his family of suburban houses and the theatre will be operated under his personal supervision.

The West Portal is substantially built of reinforced concrete and has ample exits on all sides. The interior of the auditorium is treated artistically and decorated to achieve the most intimate effect.

Every seat in the theatre is unusually large and comfortable with an unobstructed view of the stage.

Above the entrance is a handsome marquese stretching out across the entire width of the sidewalk, with a large electric sign above.

Syndicate To Build New Theatre at Oaklyn, N. J.

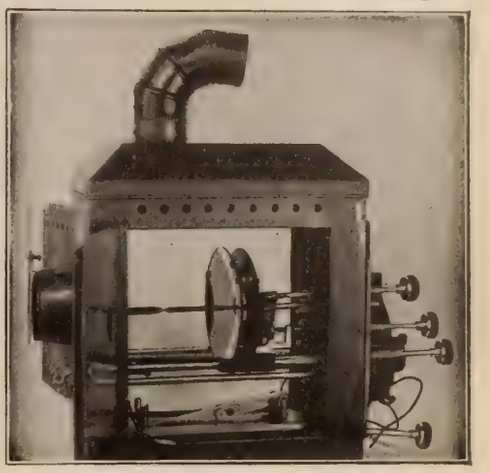
Bob Lynch, manager of the Philadelphia Metro Exchange, Morris Brown of the Capitol Exchange, and Charles H. Goodwin and David Barrist, former owners of the Ritz Theatre, Marshall and Hunting Park Avenue, have formed a syndicate to erect a 2,500-seat motion picture theatre in Oaklyn, N. J. The company will be known as the Lynch Realty Company and is the most important of the New Jersey syndicates formed among motion picture men to boom the New Jersey towns which will benefit through the completion of the interstate bridge, which will be opened next summer.

Three More New Wurlitzer Organs Installed

Three more recent installations have been reported by the Rudolph Wurlitzer Organ Company. The Cleveland branch is credited with a sale to Feiber and Shea's Colonial at Akron, O., San Francisco sold the Liberty Theatre, operated by the Hoquiam Amusement Co. and Detroit installed a new unit at the Hazel Park Theatre Co., John R. Avenue and 9 Mile Road.

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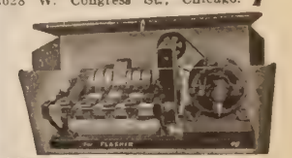


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View of Foyer and Auditorium, State Theatre, Portland, Ore.

National Board of Fire Underwriters Issue New Code Booklet

A NEW booklet recently issued by the National Board of Fire Underwriters, covering the regulations of the National Code, should prove of considerable interest to exhibitors and other members of the Motion Picture Industry, particularly so at a time when so many of the various exchanges throughout the country have fire drills.

A few excerpts from the booklet are as follows:

"3903—Auditorium—(a) Approved conduit, metal raceway, or armored cable shall be employed as the wiring method. (b) Receptacles shall be enclosed in boxes. (c) Not more than one set of fuses shall be interposed between service fuses and exit lights. (d) Emergency lights shall not be connected to or controlled by the stage lighting control, but from the lobby or other convenient place in the front of the theatre. (e) All fuses shall be enclosed in approved cabinets."

"3904—Stage—(a) Approved conduit or armored cable shall be employed as the wiring method. (b) The switchboard shall be of the dead-front type and shall carry a metal hood running the full length of the board and protecting the latter from falling objects. (c) Dimmers shall be so connected that they will be dead when their respective circuit switches are open. (e) Footlights, border lights, and proscenium side lights shall be so wired that the number of outlets and the lamps connected to them shall in no case be such as to place more than 15 amperes on a branch circuit fuse. (g) Border cables shall be of approved type and suitably supported. They shall be employed only where flexibility is required. (h) Approved slow-burning wire shall be used for wiring the border. (i) Borders shall be suitably suspended. If wire rope is used, each length shall be insulated by at least one strain insulator, placed close to the border. (l) Curtain motors shall be of the enclosed type. Where stage flue dampers are released by an electrical device, the circuit operating the latter shall be normally closed, and shall be controlled by at least two approved single pole switches enclosed in approved iron boxes having self-closing doors without locks or latches, one switch being placed at the electrician's station and the other where designated by the inspection department. The device shall be designated for the full voltage of the circuit to which it is connected, no resistance being inserted. It shall be located in the loft above the scenery and shall be enclosed in a suitable iron box having a tight, self closing door."

There are several pages in the book devoted to motion picture projectors and equipment, organs, signs and outline lighting, motion picture theatres, the stage and its equipment.

Improvements Completed At Circle, Indianapolis

Extensive improvements in the decorations and equipment of the Circle Theatre at Indianapolis, designed for the comfort of the patrons and the more effective presentation of the theatre's programs, have recently been completed, Ace Berry, general manager announces.

The alterations were made over a period of several months during the hours when the theatre was not open to the public, thereby not interfering with the regular schedule of performances.

The most important change was the reseating of the entire main floor of the theatre with leather-covered spring cushion seats. Crystal chandeliers placed in the theatre foyer and lounge were obtained in Europe especially for use in the theatre.

The entire system of lighting controls for the auditorium and the stage has been replaced with an equipment which will permit a larger range of dimming and blending of colored lights in the auditorium and off stage effects.

Fitzer Announces Opening Of Kenmore Theatre

Mitchel Fitzer of Syracuse announces that the new Kenmore theatre which he has leased in Kenmore, N. Y., will be ready for opening about January 15. Workmen now are installing the Wurlitzer unit orchestral organ and the seats are being placed. The house when completed will represent an investment of $500,000.

Brunswick - Kroeschell Issue Cooling Booklet

The Brunswick-Kroeschell Company, makers of theatre cooling apparatus have recently issued a very attractive booklet entitled "Theatre Air Cooling" which is profusely illustrated and also presents some of the advantages of theatre cooling. The Brunswick-Kroeschell Company is giving this booklet free distribution.

Suburban Theatre Opens At Des Moines, Ia.

Roy Jones who built a very pretty new suburban theatre in Des Moines at Twenty-seventh and Beaver sts. opened his theatre on December 9th. The lobby of the new house is decorated in a plan which resembles that of DesMoines' latest downtown theatre, the Capitol, while the interior of the theatre is carried out in a similar way which is decidedly good looking. The theatre seats 400 and represents the most pretentious effort yet made to make popular the suburban theatre, which has not been a paying proposition in DesMoines, theretofore. The entire equipment from front door to back was bought from the Exhibitors Supply Company. One of the things which Mr. Jones has used very effectively in the interior of the theatre is plaster of Paris vases which have been decorated in the house color scheme.

Loew's New Orleans Theatre Progressing Rapidly

Marcus Loew's new two-million-dollar 4,000-seat theatre in New Orleans is progressing rapidly and the opening is set tentatively for next April. It will be one of the finest houses in the large Loew chain, and easily the most beautiful in the South.

Miss Anna H. Dornin, interior decorator associated with Thos. W. Lamb of New York, is in charge of the decoration and furnishing, and reports from New Orleans indicate that she is sparing nothing to make Loew's Theatre the pride of the Crescent City.

So. Theatre Equip't. Co. To Hold Convention

Of great interest this week is the announcement coming from Oscar Oldknow, vice-president and general manager of Southern Theatre Equipment Company, one of the largest and most popular theatre equipment houses in the South, that that company will hold a convention in Atlanta next week for the purpose of discussing "Better Ways and Means of Serving the Exhibitor" in their plans for the coming year.



Exterior of State Theatre, Portland, Ore.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming, will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Amazing Quest, The	Henry Edwards	Cranfield & Clarke	5500 feet	
American Pluck	George Walsh	Chadwick	5000 feet	July 11
As No Man Has Loved	Special Cast	Fox	7929 feet	Feb. 28
Battler, The	Kenneth McDonald	Bud Barsky (S. R.)	5000 feet	
Below The Line	Rin-Tin-Tin (dog)	Warner Brothers	6001 feet	Oct. 31
Big Pal	Wm. Russell	Ginsberg Dist	4543 feet	Oct. 24
Black Cyclone	Rex (horse)	Pathe	5058 feet	May 30
California Straight Ahead	Reginald Denny	Universal	7238 feet	Sept. 12
Coast of Folly	Gloria Swanson	Paramount	6840 feet	Sept. 12
Coming of Amos	Rod La Rocque	Prod. Dist. Corp	5677 feet	Sept. 19
Cyclone Cavalier	Reed Howes	Rayart (S. R.)	4928 feet	Sept. 26
Dark Angel, The	R. Colman-V. Banky	First National	7311 feet	Sept. 26
Don Q, Son of Zorro	Douglas Fairbanks	United Artists	10264 feet	June 27
Free to Love	C. Bow-D. Keith	B. P. Schulberg (S.R.)		
Freshman, The	Harold Lloyd	Pathe		July 25
Havoc	Special Cast	Fox	9200 feet	Aug. 29
High and Handsome	"Lefty" Flynn	F. B. O.	5669 feet	
His Majesty Bunker Bean	M. Moore-Devore	Warner	7149 feet	Sept. 26
His Master's Voice	Thunder (dog)	Gotham Prod. (S. R.)	5827 feet	Nov. 14
If Marriage Fails	J. Logan-C. Brook	F. B. O.	5669 feet	May 23
Kentucky Pride	Special Cast	Fox	6652 feet	Sept. 19
Knockout Kid, The	Jack Perrin	Rayart Pict. Corp. (S. R.)	4901 feet	
Let's Go Gallagher	Tom Tyler	Film Book Offices	7000 feet	Oct. 3
Live Wire, The	Johnny Hines	First National	6850 feet	Sept. 12
Lost World, The	Special Cast	First National	9700 feet	Feb. 21
Man of Nerve	Bob Custer	F. B. O.	4452 feet	Nov. 28
Man Who Found Himself	Thomas Meighan	Paramount	7168 feet	Sept. 5
Mystic, The	Pringle-Earle	M-G-M	6239 feet	Sept. 12
Never the Twain Shall Meet	Stewart-Lytell	Metro-Goldwyn	8143 feet	Aug. 8
New Champion, The	Wm. Fairbanks	Columbia Pict. (S.R.)	4547 feet	
Not So Long Ago	Betty Bronson	Paramount	6849 feet	Aug. 8
Once In a Lifetime	Richard Holt	Gerson Pict. (S. R.)	5000 feet	Dec. 5
Outlaw's Daughter, The	Josie Sedgwick	Universal	4375 feet	
Parisian Nights	E. Hammerstein - L. Tellegen	F. B. O.	6278 feet	June 20
Phantom of the Opera	Lon Chaney	Universal	8464 feet	Sept. 19
Plastic Age, The	Special Cast	B. P. Schulberg (S. R.)	6848 feet	Oct. 10
Pretty Ladies	Zazu Pitts	Metro-Goldwyn	5828 feet	July 25
Primrose Path, The	Bow-MacDonald	Arrow	5475 feet	Oct. 31
Ridin' the Wind	Fred Thomson	Film Book Offices	5014 feet	Oct. 24
Scandal Street	Kennedy-Welch	Arrow	6923 feet	
Sealed Lips	Revier-Landis	Columbia Pict.(S.R.)	5770 feet	Nov. 7
Seven Days	Lillian Rich	Prod. Dist. Corp	6974 feet	Sept.12
Shore Leave	Barthelmess-Mackaill	First National	6856 feet	Aug. 29
Siege	Virginia Valli	Universal	6424 feet	June 20
Son of His Father, A	Special Cast	Paramount	6925 feet	Sept. 19
Souls for Sables	Windsor-O'Brien	Tiffany (S. R.)	7000 feet	Sept. 12
S. O. S. Perils of the Sea		Columbia Pict. (S.R.)		
Speed Madness	Frank Merrill	Hercules Film	4579 feet	
Spook Ranch	Hoot Gibson	Universal	5247 feet	May 2
Steppin' Out	Sterling-Revier	Columbia	5267 feet	
Sun Up	Special Cast	Metro-Goldwyn	5819 feet	Aug. 29
Teaser, The	Laura La Plante	Universal	6967 feet	May 30
Three Weeks in Paris	M. Moore-D. Devore	Warner Brothers	5900 feet	
Three Wise Crooks	Evelyn Brent	Film Book. Offices	6074 feet	Oct. 24
Timber Wolf, The	Buck Jones	Fox	4809 feet	Sept. 26
Trouble With Wives, The	Vidor-T. Moore	Paramount	6489 feet	Aug. 15
Wall Street Whiz, The	Richard Talmadge	Film Book. Offices	5452 feet	Nov. 7
What Fools Men	Stone-Mason	First National	7349 feet	Oct. 10
Wheel, The	Special Cast	Fox	7325 feet	Aug. 2
White Outlaw, The	Jack Hoxie	Universal	4830 feet	June 27
Wild Horse Mesa	Special Cast	Paramount	7221 feet	Aug. 22
Wild, Wild Susan	Bebe Daniels	Paramount	5774 feet	Aug. 15
With This Ring	Mills-Tellegen	B. P. Schulberg	5333 feet	Oct. 3

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
Beautiful City	R. Barthelmess	First National	7 reels	Nov. 14
Bobbed Hair	Prevost-Harlan	Warner Brothers	7781 feet	Oct. 31
Borrowed Finery	Louise Lorraine	Tiffany (S. R.)	6500 feet	Dec. 5
Bustin' Through	Jack Hoxie	Universal	4506 feet	Oct. 24
Cactus Trails	Jack Perrin	Madoc Sales	4800 feet	
Circus Cyclone, The	Art Acord	Universal	4609 feet	Aug. 22
Classified	Corinne Griffith	First National	6927 feet	Oct. 17
Clothes Make the Pirate	Errol-D. Gish	First National	7000 feet	Nov. 14
Compromise	Irene Rich	Warner Bros	6586 feet	Nov. 7
Dollar Down	Ruth Roland	Truart (S. R.)	5860 feet	Aug. 29
Everlasting Whisper, The	Tom Mix	Fox	5611 feet	Oct. 24
Exchange of Wives, An	Special Cast	Metro-Goldwyn	6300 feet	Oct. 17
Fate of a Flirt, The		Columbia (S. R.)		
Fighting Heart, The	Geo. O'Brien	Fox	7032 feet	Oct. 3
Golden Princess, The	Bronson-Hamilton	Paramount	6395 feet	Sept. 19
Great Sensation, The	W. Fairbanks-P. Garon	Columbia (S. R.)	4470 feet	Sept. 26
Heads Up	"Lefty" Flynn	F. B. O.	5482 feet	Nov. 14
Hell's Highroad	Leatrice Joy	Prod. Dist. Corp	6084 feet	Sept. 5
Heartless Husbands	Gloria Grey	Madoc Sales	5000 feet	
In Search of a Hero	Richard Holt	Gerson Pictures		
Iron Horse, The	O'Brien-Bellamy	Fox Film Corp	10424 feet	Sept. 12
Keeper of the Bees, The	Robert Frazer	F. B. O.	6712 feet	Oct 17
Lew Tyler's Wives		B. P. Schulberg (S. R.)		
Lights of Old Broadway	Marion Davies	Metro-Goldwyn	6437 feet	Nov. 14
Little Annie Rooney	Mary Pickford	United Artists	8850 feet	Oct. 31
Lorraine of the Lions	Kerry-Miller	Universal	6753 feet	Aug. 15
Lovers in Quarantine	Daniels-Ford	Paramount	6570 feet	Oct. 24
Man on the Box, The	Sydney Chaplin	Warner Bros	7282 feet	Oct. 10
Midshipman, The	Ramon Novarro	Metro-Goldwyn	7498 feet	Oct. 24
New Brooms	Hamilton-Love	Paramount	5443 feet	Oct. 24
No Man's Law	Bob Custer	F. B. O.	4042 feet	Nov. 21
Other Woman's Story	Calhoun-Frazer	B. P. Schulberg	6080 feet	Nov. 7
Pace That Thrills, The	Ben Lyon	First National		Oct. 29
Peacock Feathers	Logan-Landis	Universal	6802 feet	Aug. 29
Pony Express, The	Betty Compson	Paramount	9801 feet	Sept. 26
Pride of the Force, The	Tom Santschi	Rayart	5139 feet	Nov. 21
Prairie Pirate, The	Harry Carey	Prod. Dist. Corp	4603 feet	Sept. 21
Red Hot Tires	Monte Blue	Warner Bros	6447 feet	Oct. 31
Regular Fellow, A	Raymond Griffith	Paramount	5027 feet	Oct. 17
Seven Keys to Baldpate	Douglas MacLean	Paramount	6648 feet	Nov. 7
Some Pun'kins	Chas. Ray	Chadwick	6500 feet	Sept. 19
Storm Breaker, The	House Peters	Universal	6093 feet	Sept. 26
Substitute Wife, The	Jane Novak	Arrow	5994 feet	Nov. 7
Thunder Mountain	Special Cast	Fox	7537 feet	Oct. 10
Tower of Lies	Chaney-Shearer	Metro-Goldwyn	6849 feet	Oct. 10
Wandering Fires	Constance Bennett	Arrow		Oct. 17
Wandering Footsteps	Special Cast	Ginsberg Dist. Corp.	5060 feet	Nov. 21
Why Women Love	Blanche Sweet	First National	6750 feet	Oct. 31
Without Mercy	Vera Reynolds	Prod. Dist. Corp	6550 feet	Oct. 24
Wild Oats Lane	Dana-Agnew	Prod. Dist. Corp.		
Winding Stair, The	Special Cast	Fox	6107 feet	Oct. 17

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
After Marriage	Margaret Livingston	Madoc Sales	5500 feet	Nov. 14
All Around the Frying Pan	Fred Thomson	F. B. O.	5519 feet	Nov. 28
Ancient Highway, The	Jack Holt	Paramount	6034 feet	Nov. 21
Best Bad Man, The	Tom Mix	Fox	4983 feet	
Best People, The	Special Cast	Paramount	5700 feet	Nov. 7
Bright Lights	Ray-Starke	Metro-Goldwyn	6260 feet	Nov. 28
Call of Courage, The	Art Acord	Universal	4661 feet	Sept. 19
Calgary Stampede, The	Hoot Gibson	Universal	5924 feet	Oct. 10
Camille of the Barbary Coast	Busch-O. Moore	Assoc. Exhib	5600 feet	Aug. 1
Clash of the Wolves	Rin-Tin-Tin (dog)	Warner Bros	6478 feet	Nov. 28
Cobra	Valentino	Paramount	7 reels	Nov. 21
Daring Days	Josie Sedgwick	Universal	5 reels	24
Don't	S. O'Neill-B. Roach	Metro-Goldwyn		
Durand of the Bad Lands	Buck Jones	Fox	5844 feet	Oct.
Eagle, The	Rudolph Valentino	United Artists	7 reels	Nov. 21
East Lynne	Special Cast	Fox	8553 feet	Oct. 10
Fifty-Fifty	L.Barrymore-H.Hampton	Assoc. Exhib	5564 feet	June 20
Fight to a Finish, A		Columbia (S. R.)	4514 feet	Dec. 5
Flower of Night	Pola Negri	Paramount	6374 feet	Oct. 31
Fool, The	Edmund Lowe	Fox	9488 feet	April 25
Go West	Buster Keaton	Metro-Goldwyn	6256 feet	Nov. 7
His Buddy's Wife	Glenn Hunter	Assoc. Exhib	5600 feet	July 25
Home Maker, The	Alice Joyce	Universal	7755 feet	Aug. 8
Keep Smiling	Monty Banks	Assoc. Exhib	5400 feet	Aug. 1
King on Main St., The	Adolphe Menjou	Paramount	6229 feet	Nov. 7
Last Edition, The	Ralph Lewis	Film Book. Offices	6400 feet	Oct. 17
Lazybones	Special Cast	Fox Film	7236 feet	Oct. 31
Manhattan Madness	Dempsey-Taylor	Assoc. Exhib	5500 feet	July 25
Merry Widow	Mae Murray	Metro-Goldwyn	10027 feet	Sept. 12
Midnight Limited	Glass-Hawley	Rayart		
New Commandment	Sweet-Lyon	First National	7 reels	Nov. 14
Old Clothes	Jackie Coogan	Metro-Goldwyn	5915 feet	Nov. 14
People vs. Nancy Preston	Bowers-De La Motte	Prod. Dist. Corp	6300 feet	Nov. 7
Perfect Clown, The	Larry Semon	Chadwick		
Phantom Express, The	Special Cast	Ginsberg Dist		
Ridin' Streak, The	Bob Custer	Film Book. Offices	4540 feet	
Road to Yesterday, The	Joseph Schildkraut	Prod. Dist. Corp	9980 feet	Nov. 14
Romance Road	Raymond McKee	Truart	5000 feet	Aug. 8
Rose of the World	Special Cast	Warner Bros	7506 feet	Nov. 21
Stella Dallas	Bennett-Colman	United Artists	10157 feet	Nov. 28
Satan in Sables	Lowell Sherman	Warner Bros	7060 feet	Oct. 24
Scarlet Saint, The	Astor-Hughes	First National	6880 feet	Nov. 21
Seven Sinners	Marie Prevost	Warner Bros	6286 feet	
Simon the Jester	Rich-O'Brien	Prod. Dist. Corp	5070 feet	Oct. 24
Sporting Life	Special Cast	Universal	6763 feet	Sept. 26
Stage Struck	Gloria Swanson	Paramount	7 reels	Nov. 28
Tessie	McAvoy-Agnew	Arrow	6221 feet	Oct. 24
Thank U	Special Cast	Fox	6839 feet	Sept. 19
Time the Comedian	Cody-Busch	Metro-Goldwyn	4757 feet	
Transcontinental Limited	Special Cast	Chadwick (S. R.)		
Unchastened Woman, The	Theda Bara	Chadwick	6800 feet	
Under the Rouge	Tom Moore	Assoc. Exhib	6500 feet	July 25
Unguarded Hour, The	Sills-Kenyon	First National	6613 feet	Dec. 5
Wedding Song, The	Leatrice Joy	Prod. Dist. Corp		Nov. 28
We Moderns	Colleen Moore	First National	6609 feet	Dec. 5
Where Was I?	Reginald Denny	Universal	6630 feet	Aug. 29
Wild Girl		Truart (S. R.)	5800 feet	
Winner, The	Charles Ray	Chadwick (S. R.)		
Wyoming Wild Cat, The	Tom Tyler	F. B. O.	5156 feet	Nov. 28

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Ancient Mariner, The	Special Cast	Fox		
Blue Blood	George Walsh	Chadwick		
Broadway Lady	Evelyn Brent	F. B. O.	5500 feet	
Circle, The	Eleanor Boardman	Metro-Goldwyn	5511 feet	Oct. 31
Counsel for the Defense	Peters-Compson	Asso. Exhib	7 reels	Nov. 21
Cowboy Musketeer, The	Tom Tyler	Film Book. Offices		
Flood, The	Special Cast	Truart (S. R.)		
Girl from Montmartre	La Marr-Stone	First National		
Golden Strain, The	Special Cast	Fox		
Goose Woman, The	Special Cast	Universal	7500 feet	Aug. 22
Handsome Brute, The		Columbia Pict. (S. R.)		
His People	Rudolph Schildkraut	Universal	8983 feet	Nov. 14

Feature	Star	Distributed by	Length	Reviewed
His Secretary	Norma Shearer	M-G-M		
Hogan's Alley	Harlan-Miller	Warner Bros	5900 feet	Dec. 5
Infatuation	Special Cast	First National		
Irish Luck	Thomas Meighan	Paramount	7008 feet	Nov. 28
Joanna	Mackaill-Mulhall	First National		
Kiss for Cinderella, A	Betty Bronson	Paramount		
Lady Windermere's Fan	Special Cast	Warner Brothers		
Lodge in the Wilderness, The		Tiffany (S. R.)	6500 feet	
Lover's Island	Hampton-Kirkwood	Assoc. Exhib		
Lord Jim	Percy Marmont	Paramount	6702 feet	Nov. 21
Madam Behave	Eltinge-Pennington	Prod. Dist. Corp.	5417 feet	Nov. 14
Mannequin	Special Cast	Paramount		
Masked Bride, The	Mae Murray	Metro-Goldwyn	5699 feet	
Man Four Square	Buck Jones	Fox		
Man From Red Gulch	Harry Carey	Prod. Dist. Corp		
Midnight Flyer, The	Landis-Devore	F. B. O.		
Morals for Men	Tearle-Mills	Tiffany (S. R.)	6500 feet	Dec. 5
North Star, The	Strongheart (dog)	Assoc. Exhib		
Pals		Truart (S. R.)	5800 feet	
Pinch Hitter, The	Glenn Hunter	Asso. Exhibitors		
Pleasure Buyers, The	Irene Rich	Warner Brothers	7202	
Prince of Pep	Richard Talmadge	F. B. O.	4911 feet	
Prince of Broadway	George Walsh	Chadwick		
Sally, Irene and Mary	Special Cast	Metro-Goldwyn		
Silver Treasure, The	Special Cast	Fox		
Smilin' at Trouble	"Lefty" Flynn	F. B. O.	5175 feet	
Splendid Road, The	Anna O. Nillsen	First National		
Three Faces East	Goudal-Ames	Prod. Dist. Corp.		
Triple Action	Pete Morrison	Universal	4800 feet	Nov. 14
Tumbleweeds	Wm. S. Hart	United Artists	7 reels	Nov. 28
Two Fisted Jones	Jack Hoxie	Universal	5 reels	Dec. 5
That Royle Girl	Dempster-Fields	Paramount		
Wages for Wives	Special Cast	Fox	6352 feet	Dec. 5
When the Door Opened	Special Cast	Fox	6515 feet	Nov. 28
Woman of the World, A	Pola Negri	Paramount		

JANUARY

Feature	Star	Distributed by	Length	Reviewed
American Venus, The	Special Cast	Paramount		
Arizona Sweepstakes, The	Hoot Gibson	Universal	5418 feet	Nov. 21
Braveheart	Rod LaRocque	Prod. Dist. Corp		
Conquered	Gloria Swanson	Paramount		
Count of Luxembourg	George Walsh	Chadwick		
Danger Girl, The	Priscilla Dean	Prod Dist. Corp.		
Daybreak		Fox		
Demon, The	Jack Hoxie	Universal		
Dixie Merchant, The	Special Cast	Fox		
Enchanted Hill, The	Special Cast	Paramount		
Fifth Avenue	De La Motte	Prod. Dist. Corp		
Fighting Edge, The	Harlan-Miller	Warner Brothers		
First Year, The	Special Cast	Fox		
Flaming Waters	Special Cast	F B. O.		
Golden Cocoon	Chadwick-Gordon	Warner Bros		
Golden Butterfly, The	Special Cast	Fox		
Hands Up	Raymond Griffith	Paramount		
Hearts and Fists	Bowers-de la Motte	Assoc. Exhib		
His Jazz Bride	Prevost-Moore	Warner		
Husband Hunters		Tiffany	6500 feet	
I Do	Harold Lloyd	Assoc. Exhib		
Johnstown Flood, The	Special Cast	Fox		
Kitten and the King	"Lefty" Flynn	Film Book. Offices		
Ladies of Leisure	Elaine Hammerstein	Columbia (S. R.)		
Lady from Hell	Blanche Sweet	Assoc. Exhib		
Little Giant, The	Glen Hunter	Universal		
Mannequin	Special Cast	Paramount		
Man Rustlin'	Bob Custer	Film Book. Offices		
Marrying Money		Truart (S. R.)	5800 feet	
Rocking Moon	Bowers-Tashman	Prod. Dist. Corp.		
Sea Beast, The	John Barrymore	Warner Bros.		
Splendid Crime	Daniels-Hamilton	Paramount		
Shadow of the Law	Bow-Lewis	Assoc. Exhib		
Sky High Corral	Art Acord	Universal		
Stella Maris	Marv Philbin	Universal		
Steel Preferred	William Boyd	Prod. Dist. Corp.		
Sweet Adeline	Charles Ray	Chadwick		
Under Western Skies	Norman Kerry	Universal		
Western Pluck	Art Acord	Universal		
What Happened to Jones	Reginald Denny	Universal		
When His Love Grew Cold		F. B. O.		
Where the Worst Begins	Ruth Roland	Truart (S. R.)	5800 feet	
White Mice	Jacqueline Logan	Associated Exhib		
Woman of the World, A	Pola Negri	Paramount		
Womanhandled	Richard Dix	Paramount		

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Agony Column, The	Monte Blue	Warner Bros		
Beautiful Cheat, The	Laura La Plante	Universal		
Bells, The	Lionel Barrymore	Chadwick Pictures		
Beyond the Rockies	Bob Custer	Film Book. Offices		
Broadway Boob, The		Assoc. Exhib		
Cave Man, The	Prevost-Moore	Warner Bros		
Desperate Game, The	Art Acord	Universal		
First Year, The	Special Cast	Fox		
Lure of the Wild	Special Cast	Columbia (S. R.)		
Little Irish Girl, The	Special Cast	Warner Bros.		
Made for Love	Leatrice Joy	Prod. Dist. Corp.		
Man Upstairs, The	Monte Blue	Warner Bros		
Million Dollar Handicap, The	Vera Reynolds	Prod. Dist. Corp.		
Miracle of Life, The	Busch-Marmont	Assoc. Exhib		
Morganson's Finish	Special Cast	Tiffany (S. R.)	6500 feet	
Night Cry, The	Rin-Tin-Tin	Warner Bros		
Night Watch, The	Special Cast	Truart (S. R.)		
Palace of Pleasure	Special Cast	Fox		
Poor Girl's Romance, A	Special Cast	Film Book. Offices		
Separate Rooms	Special Cast	Fox		
Ship of Souls	B. Lvtell-L. Rich	Assoc. Exhib	6800 feet	
Siberia	Special Cast	Fox		
Silent Witness, The	Louise Lorraine	Truart (S. R.)	5800 feet	
Sky High Corral	Art Acord	Universal		
Tony Runs Wild	Tom Mix	Fox		
Two Can Play	Bow-MacDonald	Assoc. Exhib		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Blue Blazes	Pete Morrison	Universal		
Broken Hearts of Hollywood	Harlan-Miller	Warner Brothers		
Champion Lover, The		Prod. Dist. Corp.		
Chip of the Flying U	Hoot Gibson	Universal		
Cohens and the Kellys, The	Special Cast	Universal		
Dangers of a Great City	Special Cast	Fox		
Forbidden Waters	Priscilla Dean	Prod. Dist. Corp.		
Happiness	Special Cast	Film Book. Offices		
How to Train a Wife	Valli-O'Brien	Assoc. Exhib.		
Love Toy, The	Lowell Sherman	Warner Bros.		
Oh, What a Nurse	Syd Chaplin	Warner Brothers		
Manhood	Special Cast	Fox		
Marriage	Special Cast	Fox		
My Old Dutch	Special Cast	Universal		
Play Safe	Monty Banks	Assoc. Exhib.		
Red Dice	Rod La Rocque	Prod. Dist. Corp.		
Six Shooting Romance	Jack Hoxie	Universal		
Why Girls Go Back Home	Marie Prevost	Warner Brothers		

APRIL

Feature	Star	Distributed by	Length	Reviewed
Ace of Hearts	Special Cast	Fox		
Border Sheriff, The	Jack Hoxie	Universal		
Combat, The	House Peters	Universal		
Isle of Retribution, The	Special Cast	Film Book. Offices		
Other Women's Husbands	Blue-Prevost	Warner Bros.		
Road to Glory, The		Fox		
Rustlers Ranch	Art Acord	Universal		
Sap The	M. Moore–D. Devore	Warner Bros.		
Silken Shackles	Irene Rich	Warner Bros.		
Skinners Dress Suit	Reginald Denny	Universal		
Streets of Sin		Fox		

MAY

Feature	Star	Distributed by	Length	Reviewed
Bride of the Storm	Costello-Harron	Warner Bros.		
Footloose Widow, The	Irene Rich	Warner Bros		
Hell Bent for Heaven	Monte Blue	Warner Bros		
Honeymoon Express, The	M. Moore-D. Devore	Warner Brothers		
Three Weeks in Paris		Warner Bros	6050 feet	

JUNE

Feature	Star	Distributed by	Length	Reviewed
Gilded Highway, The	Dorothy Devore	Warner Bros		
Hero of the Big Snows, A	Rin Tin Tin (dog)	Warner Brothers		
Passionate Quest, The	Marie Prevost	Warner Bros		
Social Highwayman, The	Harlan-Miller	Warner Brothers		

Comedy Releases

Feature	Star	Distributed by	Length	Reviewed
Absentminded	Neely Edwards	Universal	1 reel	
Account of Monte Cristo		Bischoff, Inc.	2 reels	
Air Cooled	"Aesop Fable"	Pathe	1 reel	
Alice Plays Cupid		Winkler (S. R.)	2 reels	
Alice the Jail Bird		Winkler (S. R.)	2 reels	
All Abroad	"Helen & Warren"	Fox	2 reels	
All for a Girl	Buddy Messinger	B'way Dist. Co	2 reels	
All Tied Up	"Fat Men"	Film Book. Offices	2 reels	
All Wool	Mohan-Engle	Pathe	1 reel	Oct. 31
Amazing Mazie	Alberta Vaughn	F. B. O	2 reels	Oct. 24
Are Parents Pickles?	Parrott-Ralston	Pathe	1 reel	
At Home	"Our Gang"	Pathe	2 reels	
Baby Be Good	"Juvenile"	Educational	2 reels	Oct. 24
Back to Nature	Charles Puffy	Universal	1 reel	
Bad Man, The	"Dinky Doodle"	F. B. O.	1 reel	
Barnyard Follies	"Aesop Fable"	Pathe	1 reel	Sept. 5
Be Careful	Jimmie Adams	Educational	2 reels	Aug. 22
Be Careful Dearie		Educational	1 reel	
Better Movies	"Our Gang"	Pathe	2 reels	Nov. 7
Beware of Your Relatives	Neely Edwards	Universal	1 reel	
Big Kick, The	Mohan-Engle	Pathe	1 reel	Oct. 10
Bonehead Age, The	"Aesop Fable"	Pathe	1 reel	
Brainstorm, The	Smith-Bennett	Fox	2 reels	
Brotherly Love		Educational	1 reel	
Buster Be Good	Trimble-Turner	Universal	2 reels	
Buster's Bust Up	Trimble-Turner	Universal	2 reels	
Buster's Nightmare	Trimble-Turner	Universal	2 reels	
By the Sea	Chas. Puffy	Universal	1 reel	Oct. 10
Camel's Hump		Film Book. Offices	1 reel	
Captain Suds	Eddie Gordon	Universal	2 reels	
Caretaker's Daughter, The	Charley Chase	Pathe	2 reels	Oct. 10
Cat's Whiskers, The	Neely Edwards	Universal	1 reel	
Cheap Skates		Educational	2 reels	
Chester's Donkey Party	Joe Murphy	Universal	2 reels	
Cleaning Up	Johnny Arthur	Educational	2 reels	Nov. 14
Closer Than a Brother	"Aesop Fable"	Pathe	1 reel	
Cloudy Romance	Special Cast	Fox	2 reels	Oct. 10
Constant Simp, The	Alberta Vaughn	B. B. O	2 reels	
Control Yourself	Smith-Bennett	Fox	2 reels	Nov. 28
Cuckoo Love	Glenn Tryon	Pathe	2 reels	Oct. 17
Cupid a La Carte		Fox		
Cupid's Victory	Wanda Wiley	Universal	2 reels	
Cured Hams	Jack Richardson	Bischoff, Inc	2 reels	Oct. 31
Dangerous Curves Behind	Mack Sennett	Pathe	2 reels	Nov. 7
Day's Outing, A	"Aesop Fable"	Pathe	1 reel	
Day's Pleasure, A	Charles Chaplin	Pathe	2 reels	
Dinky Doodle at the Circus		Film Book. Offices	1 reel	
Dinky Doodle in the Hunt		Film Book. Offices	1 reel	
Dog Daze	Bowes-Marlowe	Educational	1 reel	
Dog's Life, A	Charles Chaplin	Pathe	3 reels	
East Side, West Side	Fox		2 reels	
Ebony Clean Up		L. B. Cornwell (S. R.)	1 reel	
Educating Buster	Trimble-Turner	Universal	2 reels	Aug. 29
Eighteen Carat	Edna Marian	Universal	2 reels	
Elsie in New York		Fox	2 reels	
English Channel Swim, The	"Aesop Fable"	Pathe	1 reel	
Failure	Special Cast	Fox	2 reels	Nov. 21
Faint Heart	Charles Puffy	Universal	1 reel	Nov. 28
Fair But Foolish	Jimmie Adams	Educational	2 reels	Nov. 21
Fair Warning	Al St. John	Educational	2 reels	Sept. 26
Felix the Cat Busts Into Business	"Cartoon"	Educational	1 reel	
Felix the Cat in Eats Are Wets	"Cartoon"	Educational	1 reel	Nov. 21

Feature	Star	Distributed by	Length	Reviewed
Felix the Cat in The Cold Rush	" Cartoon "	Educational	1 reel	
Felix the Cat on the Farm	" Cartoon "	Educational	1 reel	
Felix the Cat Flirts with Fate	" Cartoon "	Educational	1 reel	
Felix the Cat Kept on Walking		Educational	1 reel	
Felix the Cat on the Job	" Cartoon "	Educational	1 reel	
Felix the Cat Spots the Spooks	" Cartoon "	Educational	1 reel	
Felix the Cat Tries the Trades	" Cartoon "	Educational	1 reel	
Felix the Cat Trips Thru Toyland	" Cartoon "	Educational	1 reel	
Fighting Dude, The	Lupino Lane	Educational	2 reels	
Fighting Tailor, A		Fox		
Fire Away	Al St. John	Educational	2 reels	Nov. 7
Flaming Affair, A	Special Cast	Fox		
Flyin' Fool				
For Sadie's Sake	Jimmie Adams	Educational	2 reels	
Framed	Lloyd Hamilton	Educational	2 reels	Nov. 28
Free Ride, A	Arthur Lake	Universal	1 reel	
From Rags to Britches		Pathe	2 reels	
Going Good	Wanda Wiley	Universal	2 reels	
Good Morning Madam	Ralph Graves	Pathe	2 reels	Oct. 17
Goofy Gob, A	Billy Dooley	Educational	2 reels	Oct. 31
Goosey Gus	Special Cast	B'way Dist. Corp.	2 reels	
Great Open Spaces, The	" Aesop Fable "	Pathe	1 reel	
Green-Eyed Monster, The	Arthur Lake	Universal	1 reel	
Half Fare	Arthur Lake	Universal	1 reel	
Happy Go Lucky	Neeley Edwards	Universal	1 reel	
Haunted House, The	" Aesop Fable "	Pathe	1 reel	
Heart Breaker, The	Special Cast	Fox	2 reels	Oct. 24
Her Lucky Leap	Wanda Wiley	Universal	2 reels	
Hero Wins, The	" Aesop Fable "	Pathe	1 reel	
His Wooden Wedding	Charlie Chase	Pathe	2 reels	
Hollywouldn't	Johnny Sinclair	Bischoff, Inc.	2 reels	Sept. 12
Hold Everybody	Perry-Cooley	Fox		
Hold Tight	Alice Ardell	F. B. O.		
Honeymoon Hotel, The	Neely Edwards	Universal	1 reel	
Honeymoon Squabble, The	Edna Marian	Universal	2 reels	
Honor System, The	" Aesop Fables "	Pathe	1 reel	Nov. 21
Horse Laugh	Chas. Puffy	Universal	1 reel	
Hot Doggie	Walter Hiers	Educational	2 reels	Nov. 14
Hot Feet	Cliff Bowes	Educational	1 reel	Nov. 14
Hotsy Totsy	Alice Day	Pathe	2 reels	
How the Bear Got His Short Tail		Film Book. Offices	1 reel	
How the Elephant Got His Trunk		F. B. O.	1 reel	
Humming Birds, The	Buddy Messinger	B'way Dist. Corp.	2 reels	
Hungry Hounds	" Aesop Fable "	Pathe	1 reel	
Hurry, Doctor!	Ralph Graves	Pathe	2 reels	
In Deep	Cliff Bowes	Educational	1 reel	Oct. 10
Isn't Love Cuckoo?		Pathe	2 reels	
Jiminy Crickets	Neely Edwards	Universal	1 reel	
Just Spooks	" Dinky Doodle "	F. B. O.	1 reel	
Kick Me Again	Charles Puffy	Universal	1 reel	
Klynick, The	" Hey Fellas "	Davis Dist.	2 reels	Sept. 5
Ko-Ko Nuts	" Cartoon "	Red Seal	1 reel	Sept. 5
Ko-Ko Packs 'Em In	" Cartoon "	Red Seal	1 reel	Nov. 14
Laughing Ladies	Special Cast	Pathe	2 reels	
Lame Brains	Alice Ardell	F. B. O.	2 reels	
Lickety Split		Educational	2 reels	
Lion and the Monkey, The	" Aesop Fables "	Pathe	1 reel	Oct. 10
Little Red Riding Hood	Baby Peggy	Universal	2 reels	
Live Cowards		Educational	2 reels	
Love and Kisses	Alice Day	Pathe	2 reels	Oct. 3
Love and Lions	Special Cast	Fox	2 reels	
Love My Dog	Arthur Lake	Universal	1 reel	
Maid in Morocco	Lupino Lane	Educational	2 reels	Oct. 17
Maizie Won't Tell	Alberta Vaughn	F. B. O.	2 reels	
Merchant of Weenies	Charles Delaney	Bischoff, Inc.	2 reels	Sept. 12
Min's Home on the Cliff	Joe Murphy	Universal	2 reels	
Min Walks In Her Sleep	" The Gumps "	Universal	2 reels	
Misfit Sailor, A	Billy Dooley	Educational	2 reels	Oct. 3
Monkey Business	" Krazy Kat "	Winkler (S.R.)	1 reel	
Moonlight and Noses	Clyde Cook	Pathe	2 reels	Oct. 3
More Mice Than Brains	" Aesop Fable "	Pathe	1 reel	
Movies, The	Lloyd Hamilton	Educational	2 reels	Oct. 3
Muddled Up	Charles Puffy	Universal	1 reel	
My Stars		Educational	2 reels	
My Swedie	Neal Burns	Educational	2 reels	
No Father to Guide Him	Charles Chase	Pathe	2 reels	Sept. 5
Nursery Troubles	Edna Marian	Universal	2 reels	Oct. 24
Nuts and Squirrels	" Aesop Fable "	Pathe	1 reel	
Off His Beat	Walter Hiers	Educational	2 reels	Sept. 12
Officer No. 13	Eddie Gordon	Universal	1 reel	
Officer of the Day		Fox		
Oh Buster	Arthur Trimble	Universal	2 reels	Nov. 7
On Edge	Lige Conley	Educational	2 reels	
On the Links	" Fat Men "	F. B. O.	2 reels	
One Wild Night	Neely Edwards	Universal	1 reel	
One Wild Ride	" Our Gang "	Pathe	2 reels	
Oo-La-La	Bobby Vernon	Educational	2 reels	
Or What Have You	Alberta Vaughn	F. B. O.	2 reels	
Over There-Abouts	Mack Sennett	Pathe	2 reels	
Papa, Be Good!	Glenn Tryon	Pathe	2 reels	
Parisian Knight, A	Earle Foxe	Fox	2 reels	
Peacemakers, The	" Helen & Warren "	Fox	2 reels	Nov. 7
Peggy in a Pinch	" Sheiks and Shebas "	Davis Dist.	2 reels	
Peggy's Heroes	" Sheiks and Shebas "	Davis Dist.	2 reels	Oct. 10
Peggy's Pests	" Sheiks and Shebas "	Davis Dist.	2 reels	
Peggy's Putters	" Sheiks and Shebas "	Davis Dist.	2 reels	
Pie Eyed Pie	" Krazy Kat "	Winkler (S.R.)	1 reel	
Pike's Pique	Alberta Vaughn	Film Book. Offices		
Piping Hot	Al Alt	Universal	2 reels	Oct. 10
Pleasure Bent	Charles Puffy	Universal	1 reel	
Pleasure Bound	Lige Conley	Educational	2 reels	Aug. 22
Prep School	Arthur Lake	Universal	1 reel	
Punch in the Nose, A	Special Cast	Pathe	2 reels	Oct. 31
Rainbow's End, The	" Felix the Cat "	Educational	1 reel	
Raisin' Trouble		Arrow	2 reels	
Rainy Knight, A		Pathe	2 reels	
Roomers Afloat	Jack Cooper	Bischoff (S.R.)	2 reels	Oct. 31
Salty Sap, A	Billy Dooley	Educational		
Salute	Alice Ardell	Film Book. Offices	2 reels	
Saving a Safe	Jimmy Aubrey	F. B. O.	2 reels	
Scandal Hunters	Al Alt	Universal	2 reels	
Scrambled Eggs	Special Cast	Educational	1 reel	Oct. 17
Sea Scamps	Big Boy	Educational	2 reels	
Shoes	Special Cast	Fox	2 reels	Aug. 29
Should Sailors Marry	Clyde Cook	Pathe	2 reels	Nov. 14
Sky Jumper, The	Earle Foxe	Fox	2 reels	
Slippery Feet	Bobby Vernon	Educational	2 reels	Oct. 31
Slow Down	Cliff Bowes	Educational	1 reel	Nov. 28
Smash Up, The	" The Gumps "	Universal	2 reels	
Soapsuds Lady, The	Alice Day	Pathe	2 reels	Nov. 28
Solid Ivory	Mohan-Engle	Pathe	1 reel	Oct. 17
So Long Bill	Billy West	Arrow	2 reels	
Somewhere in Somewhere	Special Cast	Pathe	2 reels	Sept. 26
So's Your Old Man	Alberta Vaughn	Film Book. Offices	2 reels	
Speedy Marriage, The	Wanda Wiley	Universal	2 reels	Nov. 14
Spooky Spooks		Bischoff (S. R.)	2 reels	Sept. 12
Spot Light	Lige Conley	Educational	2 reels	Oct. 24
Stranded	Edna Marian	Universal	2 reels	Sept. 5
Strong For Love	Special Cast	Fox	2 reels	
Sweet and Pretty	Bowes-Marlowe	Educational	1 reel	
Sweet Marie	Special Cast	Fox	2 reels	Aug. 29
Sweet Pickle, A	Alice Day	Pathe	2 reels	Oct. 24
Tailoring	" Fat Men "	F. B. O.	2 reels	
Take Your Time	Ralph Graves	Pathe	2 reels	Nov. 21
Taxi War, A	Eddie Gordon	Universal	2 reels	Oct. 31
Tea for Love		B'way Dist. Corp.	2 reels	
There He Goes	Harry Langdon	Pathe	3 reels	
Three Wise Goofs	" Fat Men "	F. B. O.	2 reels	
Too Much Mother-in-Law	Constance Darling	Universal	2 reels	Sept. 12
Tourist, The	Johnny Arthur	Educational	2 reels	Aug. 15
Transients in Arcadia	Special Cast	Fox	2 reels	Oct. 36
Ugly Duckling, The	" Aesop Fable "	Pathe	1 reel	Sept. 21
Uncle Tom's Gal	Edna Marian	Universal	2 reels	Oct. 3
Understudy, The	Arthur Lake	Universal	1 reel	
Uneasy Three, The	Charles Chase	Pathe	2 reels	Nov. 21
Unfriendly Enemies	Jas. Finlayson	Pathe	1 reel	
Wandering Papas	Clyde Cook	Pathe	2 reels	
Watch Out	Bobby Vernon	Educational	2 reels	Aug. 29
Weak But Willing	Walter Hiers	Educational	2 reels	
Westward Ho	Chas. Puffy	Universal	1 reel	Oct. 3
What's Up	Cliff Bowes	Educational	1 reel	
Whistling Lions	Parrott-Ralston	Pathe	1 reel	
Who's Which	Cliff Bowes	Educational	1 reel	Oct. 10
Wildcats of Paris	" Aesop Fable "	Pathe	1 reel	Nov 21
Winning Pair, A	Wanda Wiley	Universal	2 reels	Oct. 24
Working for the Rest	Johnny Sinclair	Bischoff (S. R.)	2 reels	Oct. 31
Wrestler, The	Earle Foxe	Fox	2 reels	Aug. 29
Your Own Back Yard	" Our Gang "	Pathe	2 reels	Oct. 3

Short Subjects

Feature	Distributed by	Length	Reviewed
Ace of Spades (Serial)	Universal	2 reels	Oct. 24
Amunsden Polar Flight, The	Pathe	3 reels	Nov. 21
Animated Hair Cartoons (Series)	Red Seal Pict.	1 reel	
Barrier Busters (Sportlight)	Pathe	1 reel	Sept. 5
Boundary Line, The (Mustang Series)	Universal	2 reels	Oct. 31
Breakin' Loose (Mustang Series)	Universal	2 reels	
Call of Hazard, The (Fred Humes)	Universal	2 reels	
Clever Feet (Sportlight)	Pathe	1 reel	
Colorful Fashions From Paris (Novelty)	Educational	1 reel	
Crook Buster, The (Mustang)	Universal	2 reels	
Cuba Steps Out (Variety)	Fox	1 reel	
Fight Within, The	George Larkin	Universal	2 reels
Film Facts (Series)	Red Seal Pict.	1 reel	
Flame Fighter, The (Serial)	Herbert Rowlinson	Rayart	
Flirting With Death	Red Seal Pict.	2 reels	Sept. 26
Gold Trap, The (Mustang Series)	Universal	2 reels	Oct. 10
Green Archer, The (Serial)	Pathe		
Hearts of the West	Edmund Cobb	Universal	2 reels
In a China Shop (Variety)	Fox	1 reel	
I Remember	Short Films Syn.	2 reels	Sept. 26
Iron Trail Around (Variety)	Fox	1 reel	
Just Cowboys (Mustang Series)	Universal	2 reels	Oct. 10
Knicknacks of Knowledge (Hodge Podge)	Educational	1 reel	Nov. 14
Ko-Ko on the Run (Out-of-Inkwell)	Red Seal Pict.	1 reel	Oct. 3
Life's Greatest Thrills	Universal	2 reels	Sept. 26
Magical Movies (Hodge Podge)	Educational	1 reel	
Man With a Scar, The (Fred Humes)	Universal	2 reels	
Marvels of Motion (Series)	Red Seal Pict.	1 reel	Sept. 5
Montana of the Range	Josie Sedgwick	Universal	2 reels
Mother Goose's Movies (Hodge Podge)	Educational	1 reel	
My Bonnie (Ko-Ko Series)	Red Seal Pict.	1 reel	Oct. 3
My Own Carolina (Variety)	Fox	1 reel	Aug. 29
Outings For All (Sportlight)	Pathe	1 reel	
Perils of the Wild (Serial)	Universal		
Raid, The (Mustang Series)	Universal	2 reels	Oct. 10
Range Law (Mustang Series)	Universal	2 reels	Nov. 28
Rider of the Pass (Mustang Series)	Universal	2 reels	
River Nile, The (Variety)	Fox	1 reel	Nov. 28
Road From Latigo, The (Mustang Series)	Universal	2 reels	Oct. 17
Runaway Taxi, A (Stereoscopik)	Pathe	1 reel	Oct. 3
Rustlers of Boulder Canyon, The (Mustang Series)	Universal	2 reels	Nov. 21
Rustlin' Kid, The (Mustang Series)	Universal	2 reels	
Scarlet Streak, The	Jack Daugherty	Universal	2 reels
Shakespeare (Gems of the Screen)	Red Seal	1 reel	
Shooting at Time (Sportlight)	Pathe	1 reel	
Shootin' Wild (Mustang Series)	Universal	1 reel	Oct. 24
Silvery Art	Red Seal	2 reels	Sept. 26
Sky Hooks	Educational	1 reel	
Sky Tribe, The (Variety)	Fox	1 reel	
Starting an Argument (Sportlight)	Pathe	1 reel	
Story Teller, The (Hodge Podge)	Educational	1 reel	Oct. 3
Taking Chances (Mustang Series)	Universal	2 reels	
Then and Now (Sportlight)	Pathe	1 reel	
Toiling for Rest (Variety)	Fox	1 reel	
Too Many Bucks (Mustang Series)	Universal	2 reels	Nov. 21
Top Hand (Edmund Cobb)	Universal	2 reels	
Tricked (Mustang Series)	Universal	2 reels	Sept. 12
Walloping Wonders (Sportlight)	Pathe	1 reel	
What Price Touchdown. (Sportlight)	Pathe	1 reel	
Whirlpool, The (Variety)	Fox	1 reel	
White Paper (Variety)	Fox	1 reel	
With Pencil, Brush and Chisel (Variety)	Fox	1 reel	
Wild Beasts of Borneo	Educational	2 reels	Sept. 12
Wild West (Serial)	Pathe	10 episodes	Sept. 12

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Ace of Spades, The	Desmond-McAllister	Universal		

Feature	Star	Distributed by	Length	Reviewed
Age of Indiscretion		Truart (S. R.)	5800 feet	
Aloma of the South Seas	Gilda Gray	Paramount		
Altars of Desire	Special Cast	M-G-M		
Apache Princess	Wilson-Gerber	Davis Dist. Div.		
Aristocrat, The	Special Cast	B. P. Schulberg (S. R.)		
Atlantis		First National		
Auction Block, The	Boardman-Ray	M-G-M		
Barrier, The	Kerry-Barrymore	Metro-Goldwyn		
Barriers of Fire	Monte Blue	Warner Bros.		
Bashful Buccaneer, The	Reed Howes	Rayart (S. R.)	5000 feet	Nov. 14
Bat, The	Special Cast	United Artists		
Beauty	Special Cast	M-G-M		
Behind The Front	W. Berry-Hatton	Paramount		
Behind the Screen	Special Cast	M-G-M		
Bellamy the Magnificent	Special Cast	M-G-M		
Beloved Pawn, The	Reed Howes	Rayart (S. R.)		
Ben Hur	Special Cast	Metro-Goldwyn		
Beverly of Graustark	Marion Davies	M-G-M		
Big Parade, The	John Gilbert	Metro-Goldwyn	12550 feet	Nov. 28
Black Pirate, The	Douglas Fairbanks	United Artists		
Bluebeard's Seven Wifes	Lyon-Wilson-Sweet	First National		
Border Intrigue	Franklyn Farnum	Inde. Pict. (S. R.)	5 reels	June 6
Border Women	Special Cast	Phil Goldstone (S.R.)	5000 feet	
Borrowed Plumes	Special Cast	Arrow		
Broken Homes	Lake-Glass	Astor Dist.		
Brooding Eyes		Ginsberg Dis. Corp. (S. R.)		
Brown of Harvard		Metro-Goldwyn		
Charity Ball, The		Metro-Goldwyn		
Checkered Flag, The	Elaine Hammerstein	Ginsberg Dist. Corp. (S. R.)		
Cigarette Maker's Romance, The	Special Cast	M-G-M		
Cleaner Flame, The		Arrow		
College Widow, The	Syd Chaplin	Warner Brothers		
Coney Island	Special Cast	M-G-M		
Crashing Through	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Cyclone Bob	Bob Reeves	Anchor Film Dist.		
Cyrano de Bergerac	Special Cast	Atlas Dist. (S. R.)	9500 feet	July 18
Dance Madness	Windsor-Nagel	Metro-Goldwyn		
Dark Horse, The	Harry Carey	Prod. Dist. Corp.		
Daughter of the Sioux, A	Wilson-Gerber	Davis Dist. (S. R.)	5 reels	Oct. 3
Dead Command, The	Special Cast	M-G-M		
Demon Rider, The	Ken Maynard	Davis Dist.	5000 feet	Aug. 22
Desert Gold	Holt-Dove	Paramount		
Desert Healer	Stone-Bedford	First National		
Desperate Moment	Hawley-Von Eltz	Ginsberg Dist. Corp.		
Detour		Prod. Dist. Corp.		
Devil Horse, The	Rex (horse)	Pathe		
Dice Woman, The	Priscilla Dean	Prod. Dist. Corp.		
Do Clothes Make the Woman	Mrs. Valentino	F. B. O.		
Don Juan	John Barrymore	Warner		
Dumb Head		Tiffany (S. R.)	6500 feet	
East of the Setting Sun	Constance Talmadge	First National		
Eden's Fruit		B. P. Schulberg (S.R.)		
Ermine and Rhinestone		H. F. Jans (S. R.)		
Exquisite Sinner, The	Nagel-Adoree	Metro-Goldwyn		
False Pride		Astor Dist.		
Far Cry, The	Sweet-Mulhall	First National		
Fast Life in New York	Special Cast	M-G-M		
Fast Pace, The	Special Cast	Arrow		
Fighter's Paradise, The	Rex Baker	Phil Goldstone	5000 feet	
Fighting Courage	Ken Maynard	Davis Dist. Div. (S.R.)	5 reels	July 11
Fighting Heart, The	Frank Merrill	Bud Barsky Prod. (S. R.)	5000 feet	
Fighting Smile, The	Bill Cody	Inde.Pict. Corp.(S.R.)	4630 feet	
Flames	Special Cast	M-G-M		
Flying Thru	Al Wilson	Davis Dist. Div.		Nov. 7
Flying Fool, The	Dick Jones	Sunset Prod. (S. R.)		
Forest of Destiny, The		Gotham Prod. (S. R.)		
Forever After	Corinne Griffith	First National		
For Heaven's Sake	Harold Lloyd	Paramount		
Fort Frayne	Ben Wilson	Davis Dist.	5000 feet	Aug. 29
Four Stragglers, The	Special Cast	M-G-M		
Friends	Special Cast	Vitagraph		
Frisco Sal	Special Cast	M-G-M		
Frivolity		B. P. Schulberg (S.R.)		
Galloping Dude, The	Franklyn Farnum	Inde.Pict.Corp.(S.R.)	4700 feet	
Gambling Chaplain, The	Special Cast	M-G-M		
Garden of Eden, The	Special Cast	M-G-M		
Gentle Cyclone, The	Buck Jones	Fox		
Glorifying the American Girl		Paramount		
Gold Hunters, The	David Butler	Davis Dist. Div.	6500 feet	Nov. 7
Golden Journey, The	Sojin	Paramount		
Goose Man, The	Special Cast	M-G-M		
Great Love, The	Dana-Agnew	M-G-M		
Grey Vulture, The	Ken Maynard	Davis Dist. Div.		
Gulliver s Travels		Universal		
Hairpin Duchess, The	Special Cast	M-G-M		
Haunted Range, The	Ken Maynard	Davis Dist. Div.		Sept. 26
Hearts and Spangles		Gotham Prod. (S. R.)		
Heir's Apparent	Special Cast	First National		
His Woman	Special Cast	Whitman Bennett	7 reels	
Horses and Women		B. P. Schulberg		
Human Mill, The	Special Cast	M-G-M		
I Can Do It	Special Cast	M-G-M		
I'll Tell the World	Olmsted-Arthur	M-G-M		
Inevitable Millionaires, The	M. Moore-Devore	Warner Bros.		
Irene	Colleen Moore	First National		
Justice of the Far North		C. B. C. (S. R.)	5500 feet	
Just Suppose	Richard Barthelmess	First National		
Kiki	Norma Talmadge	First National		
King of the Turf	Special Cast	F. B. O.		
La Boheme	Gish-Gilbert	Metro-Goldwyn		
Lady of Leisure	Special Cast	M-G-M		
Lawful Cheater, The	Bow-McKee	B. P. Schulberg	4946 feet	
Law or Loyalty	Lawson Harris	Davis Dist. Div.	4800 feet	Nov. 14
Lena Rivers	Special Cast	Arrow	6 reels	
Les Miserables		Universal		
Life of a Woman		Truart (S. R.)	6500 feet	
Light Eternal	Norma Shearer	M-G-M		
Lightning		Tiffany (S. R.)	6500 feet	
Lightning Jack	Jack Perrin	Ambassador Pict. (S.R.)	5000 feet	
Lightning Passes, The	Al Ferguson	Fleming Prod. (S.R.)		
Lights of Mojare, The	Ken Maynard	Davis Dist. Div.		
Little Bit of Broadway	Ray-Starke	Metro-Goldwyn		
Lodge in the Wilderness		Tiffany (S. R.)	6500 feet	
Long Odds	Marilyn Mills	Davis Dist. Div.		
Loyalties	Special Cast	Fox		
Lover's Oath, A	Ramon Navarro	Astor (S. R.)	5800 feet	Oct. 17
Lunatic at Large, The	Leon Errol	First National		
Lying Wives	Special Cast	Ivan Abramson (S. R.)	7 reels	May 2
Man and the Moment		Metro-Goldwyn		
Man With a Thousand Faces	Special Cast	M-G-M		
Mare Nostrum	Special Cast	Metro-Goldwyn		
Married Cheats		Fox		
Memories	Ramon Novarro	M-G-M		
Memory Lane	Boardman-Nagel	First National		
Men of Steel	Milton Sills	First National		
Message to Garcia, A	Special Cast	M-G-M		
Midnight Flames		Columbia Pict. (S. R.)		
Midnight Special		Truart (S R.)		
Miss Brewster's Millions	Bebe Daniels	Paramount		
Million Dollar Doll		Assoc. Exhib.		
Mismates	Doris Kenyon	First National		
Miss 318	Special Cast	M-G-M		
Mlle Modiste	Corinne Griffith	First National		
Mocking Bird, The	Lon Chaney	M-G-M		
Modern Musketeer, A	Gene Corrado	Bud Barsky (S.R.)	5000 feet	
Money Talks	Special Cast	M-G-M		
Monte Carlo	Special Cast	M-G-M		
Mr. Battling Butler	Buster Keaton	M-G-M		
My Own Pal	Tom Mix	Fox		
My Lady of Whims	Clara Bow	Arrow		
Nervous Wreck, The		Prod. Dist. Corp.		
Nine and 3-5 Seconds	Charles W. Paddock	A. G. Sten, Inc.	5600 feet	Nov. 21
Oh, Horace	Billy West	Rayart		
Only Thing, The	Special Cast	Metro-Goldwyn	5824 feet	Dec. 5
Ordeal, The	Special Cast	M-G-M		
Palace of Pleasure		Fox		
Paris	Special Cast	Metro-Goldwyn		
Partners Again	Sidney-Carr	United Artists		
Passionate Youth	Special Cast	Truart (S. R.)	6 reels	July 11
Part Time Wife, The		Gotham Prod. (S. R.)		
Peggy of the Secret Service	Peggy O'Day	Davis Dist. Div.	5 reels	
Phantom Express		Ginsberg		
Phantom of the Forest	Thunder (dog)	Gotham Prod.		
Plumes	Special Cast	M-G-M		
Prince of Pilsen	Anita Stewart	Prod. Dist. Corp.		
Pursued	Dorothy Drew	Dependable (S. R.)	5000 feet	Nov. 14
Quality Street		Metro-Goldwyn		
Quicker 'n Lightning	Buffalo Bill, Jr.	Weiss Bros. (S. R.)	5 reels	June 18
Quo Vadis	Emil Jannings	First National		Feb. 28
Racing Blood		Gotham Prod. (S. R.)		
Rainbow Riley	Johnny Hines	First National		
Reason Why, The	Pringle-Love	M-G-M		
Reckless Lady	Belle Bennett	First National		
Red Clay	William Desmond	Universal		
Red Kimono, The	Mrs. Wallace Reid	Davis Dist. Div.		
Return of a Soldier	Special Cast	Metro-Goldwyn		
Road That Led Home, The		Vitagraph		
Romance of an Actress		Chadwick		
Ropin' Venus, The	Josie Sedgwick	Universal		
Rust	Special Cast	M-G-M		
Rustling for Cupid		Fox		
Sailors' Wives		First National		
Salvage		Truart (S. R.)	5800 feet	
Savage, The	Ben Lyon	First National		
Scandal Street	Welsh-Kennedy	Arrow	6750 feet	Nov. 14
Scarlet Letter, The	Special Cast	M-G-M		
Scraps	Mary Pickford	United Artists		
Sea Horses	Special Cast	Paramount		
Second Chance, The	Nilsson-Frazer	First National		
Self Defense	Special Cast	Arrow Film Corp.		
Seventh Heaven	Special Cast	Fox		
Seward's Folly	Special Cast	M-G-M		
Shadow of the Wall		Gotham Prod. (S. R.)		
Shadow of the Mosque	Odette Taylor	Cranfield & Clarke (S. R.)	6200 feet	
Shave and Shave Alike	Jane Novak	Arrow		
Shebo	Colleen Moore	First National		
Shenandoah		B. P. Schulberg (S. R.)		
Shootin' Square	Jack Perrin	Ambassador Pict. (S.R.)	5000 feet	
Siegfried		Ufa		Sept. 12
Silence	H. B. Warner	Prod. Dist. Corp.		
Sign of the Claw		Gotham Prod. (S. R.)		
Sky Rocket, The	Peggy Hopkins Joyce	Assoc. Exhib.		
Smith of Cornell	George Walsh	Chadwick		
Somebody's Mother	Special Cast	Rayart		
Song and Dance Man, The	Tom Moore	Paramount		
Span of Life	Betty Blythe	Banner Prod. (S. R.)		
Speed Limit, The		Gotham Prod. (S. R.)		
Starlight Ranch	Wilson-Gerber	Davis Dist. Div.		
Still Alarm, The	Chadwick-Russell	Universal		
Stop, Look and Listen	Larry Semon	Pathe		
Strange Bedfellows		Metro-Goldwyn		
Sunshine of Paradise Alley	Special Cast	Chadwick Pict.		
Tale of a Vanishing People		Tiffany (S. R.)	6500 feet	
Tearing Loose	Wally Wales	Weiss Bros. (S. R.)	4900 feet	June 11
Temptress, The	Special Cast	M-G-M		
Ten to Midnight		Prod. Dist. Corp.		
Texan's Oath, The	Ken Maynard	Davis Dist. Div.		
Thoroughbred	George O'Brien	Fox		
Thoroughbred, The	Special Cast	Truart	5481 feet	Sept. 11
Three Bad Men	Special Cast	Fox		
Three Pals	Marilyn Mills	Davis Dist. Div		
Toilers of the Sea	Special Cast	M-G-M		
Tongo	Special Cast	M-G-M		
Tonio, Son of the Sierras	Wilson-Gerber	Davis Dist. Div.		
Too Much Money	Nilsson-Stone	First National		
Torrent, The	Cortez-Garbo	M-G-M		
Tough Guy, The	Fred Thomson	F. B. O.		
Trailing Shadows	Edmond Lowe	Fox Film		
Travelin' Fast	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Travis Coup, The		Tiffany (S. R.)	6500 feet	
Tricks	Marilyn Mills	Davis Dist. Div.	5 reels	Sept. 15
Trip to Chinatown, A	Special Cast	Fox		
Unknown Lover, The	Elsie Ferguson	Vitagraph	6895 feet	Nov. 28
Unwritten Law, The	Elaine Hammerstein	Columbia Pict. (S.R.)	5355 feet	Nov. 14
Up and At' Em	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Vanishing American, The	Dix-Wilson	Paramount	10063 feet	Nov. 7
Vengeance of Durand, The	Irene Rich	Warner Brothers		
Viennese Medley	Special Cast	First National		
Volcano, The	Bebe Daniels	Paramount		
Volga Boatman, The		Prod. Dist. Corp		
Wanderer, The	William Collier, Jr.	Paramount	8173 feet	Sept. 12
Warrior Gap	Wilson-Gerber	Davis Dist.	4900 feet	Aug. 22
Way of an Eagle, The	Special Cast	M-G-M		
What Will People Say		Metro-Goldwyn		
When Husbands Flirt	Dorothy Revier	Columbia	5500 feet	Dec. 6
When We Were Twenty-One	Special Cast	M-G-M		
Whispering Canyon		Ginsberg Dist. Corp. (S. R.)		
White Chief, The	Monte Blue	Warner Brothers		
White Fury	Marilyn Mills	Davis Dist. Div.		
White Heat	Special Cast	M-G-M		
Wide Open	Dick Jones	Sunset Prod. (S. R.)		
Wife, The	Special Cast	M-G-M		
Winning of Barbara Worth		Principal Pict. (S. R.)		

With Kit Carson Over the Great Divide	Special Cast	Sunset Prod. (S. R.)
Wives for Rent	Valli-O'Malley	Universal
Wolf Hunters, The	Special Cast	Davis Dist. Div.
Women		Banner Prod. (S. R.)
Women and Wives		Metro-Goldwyn
World's Illusion, The		Metro-Goldwyn
Worst Man of the Troop	Wilson-Gerber	Davis Dist. Div.
Worst Woman, The	Special Cast	B. P. Schulberg (S. R.)
Wrong Coat, The		Tiffany (S. R.) 6500 feet
Yankee Senor, The	Tom Mix	Fox
Yoke, The	Special Cast	Warner Brothers
You Too	Special Cast	M-G-M

Newspaper Opinions on New Pictures

"Clothes Make the Pirate"—First National, Strand, New York

Evening World: "The screen version of Holman Day's story establishes Mr. Errol as a screen comedian with something more than the ability to be knocked downstairs and slapsticked. The other members of the cast play their parts well, but Errol is the show."

New York Journal: "Leon Errol, the comedian of the collapsible legs, is the hero of 'Clothes Make the Pirate.' In the language of the time of the film, the picture is ye wow. Director Maurice Tourneur is an artist. The sea scenes are the most beautiful ever done on the screen, and the photography is exquisite. Added to that, the picture is filled with comedy of the most riotous kind. It's a great piece of work and hilarious entertainment. Don't miss it."

Evening Telegram: "A hilarious satire on the bold, bad pirate pictures is the choice morsel at the Mark Strand this week. Mr. Errol certainly has the right idea as to what constitutes good film fun. 'Clothes Make the Pirate' is one of the most entertaining pictures we have seen this season."

Morning World: "Leon Errol's game leg does its act on the screen at the Strand this week to the usual accompaniment of heartless chuckles and unashamed guffaws from out over the audience. I certainly recommend the performance of Mr. Errol."

Herald-Tribune: "'Clothes Make the Pirate' is good entertainment. The settings are excellent as are the battle scenes."

Times: "Mr. Errol, as a swashbuckling buccaneer, is enough to awaken laughter in the most morose bosom. The scenic effects are cleverly portrayed. It is an affable picture in which the absurdity of the theme is cleverly maintained."

American: "The audience seemed to enjoy every minute of 'Clothes Make the Pirate.' Errol is the most engaging buccaneer we have yet met. This adaptation of Holman Day's novel is a delightful tale. The entire cast is good as is Maurice Tourneur's direction."

Daily Mirror: "We sat and shrieked with a packed Strand house whose merriment shook the very rafters of the theatre. Director Maurice Tourneur and supervising editor Marion Fairfax have turned out a snappy job. Leon Errol is divinely comical—you'll adore him. 'Clothes Make the Pirate' will drive away the worst attack of blues."

Morning Telegraph: "Mr. Errol's fine sense of comedy, and the ingenious twists and turns of his elastic limbs are the cause of genuine merriment. He is a great addition to the screen. Maurice Tourneur has made a distinctly novel picture from Marion Fairfax's adaptation."

"Road to Yesterday"—Prod. Dis. Corp. Fenway, Boston

American: "In many ways is far superior as a feature than the now famous 'The Ten Commandments.' Is lavish with the things that this great director is noted for—gorgeous scenic effects, fine detail, star casts and a good story."

Herald: "There is no one who can point a moral and adorn a tale with the ardor and consistency of Cecil B. DeMille. And 'The Road to Yesterday' follows the good old De Mille tradition."

Traveler "It has all that is expected of the lordly Cecil. . . . There is a train wreck that is a 'wiz' ".

"The Gold Rush"—United Artists, Marivaux, Paris, France

Le Journal: "'The Gold Rush' is a complete entertainment. There is drama, comedy, the most delightful satire—all is there and harmoniously blended without a single false note."

Soir: "Chaplin' film is to the screen what the plays of Moliere represents to the stage."

Le Petit Journal: "'The Gold Rush' should be seen not only by Chaplin's myriads of admirers, but by every one who will not fail to pay homage and to recognize in Chaplin the one great artist who best appreciates the art of the motion pictures."

"The Masked Bride"—M-G-M., Capitol, N. Y.

Times: "Unconventional and pleasing touches in direction, clever titles and Mae Murray's iridescent charm serve to make 'The Masked Bride' quite an agreeable entertainment. This is a glittering production with scenic art, efficient acting."

American: "Gay and graceful as a dancing breeze, Mae Murray appears at the Capitol theatre this week in 'The Masked Bride.' This is a tale of Paris, the Paris of the underworld, of glittering cabarets, of petted dancers and crafty jewel thieves. She's an appealing Gaby as Mae Murray portrays her. We have seldom seen Miss Murray look so lovely as in her Spanish lace gown, with a graceful mantilla draped over her fair hair. The entire production has been set with a lavish hand. Her costumes are gorgeous."

Telegraph: "It is lavishly produced and Mae plays a dancer, giving her a great deal of opportunity to display her chief talent. Christy Cabanne has done a very good job of directing. The photography is beautiful and Miss Murray herself looks exquisite at all times. She is sprightly and animated and will certainly please her large and enthusiastic following."

Sun: "There are a number of scenes which permit her to trail around a dance floor in the complicated maze called the Charleston. These scenes have all been handled with skillful eyes for cinema movement, as have quite a few scenes devoted to Miss Murray's antics, and the result is typically Murrayesque and decidedly pleasant."

Brooklyn Eagle: "Mae Murray brings the same charm, the magnetic personality, the laughing ankles which she lends matinees and evenings to a portrayal of 'The Merry Widow,' diagonally cross the street."

Journal: "Mae Murray in the sort of role her fans enjoy seeing her. It's a colorful story, gorgeously produced and costumed, and lavishly staged. Mae takes the part of a dancer—and she can dance. She looks lovely and appears in stunning costumes."

Evening World: "To 'The Masked Bride' Mae Murray brings much of the atmosphere of 'The Merry Widow,' of Paris after dark, of dancing, of costuming and of the mood of high comedy in which the play moves to a pleasing conclusion. The story is smoothly told. Although Mae Murray got her stage start as a dancer she has developed as an actress until her dancing is one of the lesser of her attraction."

"Little Annie Rooney"—United Artists, Imperial, S. F.

Herald: "'Little Annie Rooney' is a mighty good picture. It has a little bit of everything that a picture needs, including humor, pathos and love. Mingle those and add the name of Mary Pickford and you have a picture certain to be a boxoffice success."

Chronicle: "Judging by the laughter and the sniffles at the Imperial Mary Pickford and 'Little Annie Roney' are in for an indefinite stay."

Call: "'Little Annie Rooney' is Mary Pickford's greatest. It would be impossible to begin to tell you how delightful, how funny, how touching, how effective, 'Little Annie Rooney' is. It is so good that it should be staged at the Exposition Auditorium or out at Golden Gate park and stay indefinitely. Don't permit yourself to miss it."

Bulletin: "The new Mary Pickford picture is the best in many years. If you loved Mary Pickford before—and who didn't—you'll adore her in 'Little Annie Rooney.' "

Daily News: "One thing is certain—'Little Annie Rooney' is great entertainment, and if Mary Pickford did make it with only the box-office in mind, she certainly has hit the bull's eye."

Examiner: "Those who liked Mary Pickford will worship her in 'Little Annie Rooney' for she has stepped back into the role that earned her the undying affection of millions."

"Seven Sinners"—Warner Bros., Warner's Theatre, New York

Evening Journal: "A sparkling comedy, ably directed, well played and with an excellent cast. There is no straining for effort, the scenes are deftly handled, and the acting is delightful. You'll enjoy it."

Morning Telegraph: "An amusing bill. The audience was gleeful throughout. A rollicking sort of picture. Lewis Milestone, who directed, shows a flair for light comedy and a definite talent for clever details. He is helped considerably by a very able cast. Marie Prevost is a delight at all times and Clive Brook proves himself a clever comedian. Every quirk of Claude Gillingwater's eyebrows is a telling gesture and John Patrick is delightfully amusing."

Times: "An amusing picture, quite diverting. It is the best feature exhibited at Warner's for several weeks."

Herald Tribune: "We enjoyed every foot of the picture. The cast is perfect. Clive Brook is more attractive than we have ever seen him, Claude Gillingwater is inimitable, Charles Conklin is terribly funny in his fatness, and John Patrick is always interesting."

Evening Post: "It offers an hour or so of good light entertainment of the mystery farce variety. The cast enters into the picture with the best spirit in the world, but most of the credit is due to Lewis Milestone, the director."

Daily Mirror: "Clive Brook gives a delicious performance. He plays with a whizzical charm that spices his scenes most entertainingly. Marie Prevost is herself, Charlie Conklin does a fine bit and Charles Gillingwater is his usual excellent self."

Evening Telegram: "There are some well contrived scenes and the film bounds along gaily. Marie Prevost gives a lively interpretation of the soft-fingered lady burglar, and Clive Brook is convincing in the leading male role."

"Sally, Irene and Mary"—M-G-M., Capitol, N. Y.

World: "Edmund Goulding has wrought a picture amusing, light, well done. Constance Bennett, Joan Crawford and Sally O'Neil in the title roles played with a polish to their performance that usually takes more years of experience to acquire than any of the three possess."

Telegraph: "'Sally, Irene and Mary' stands out in its directing, and its acting, these two features make it worth seeing and enjoyable."

The Season's Greetings

and throughout the New Year may all your mechanical problems be ours.

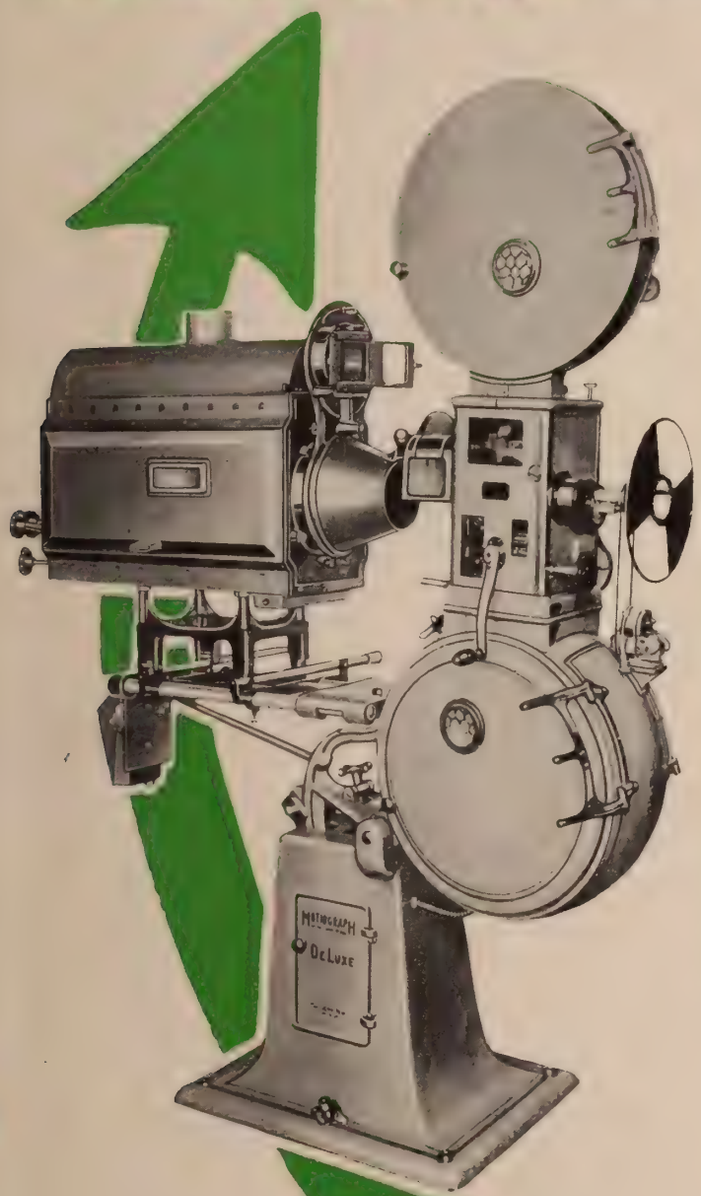


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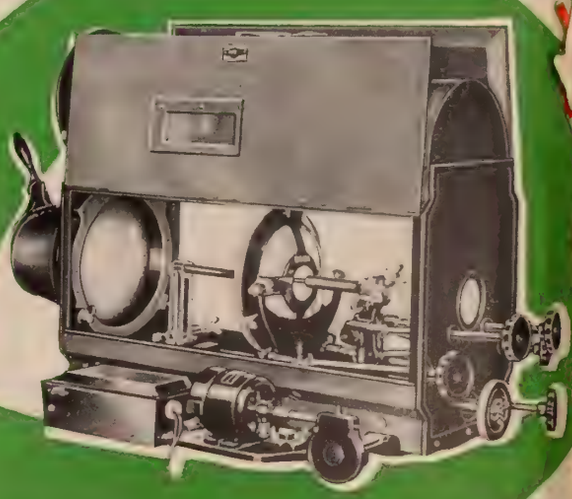
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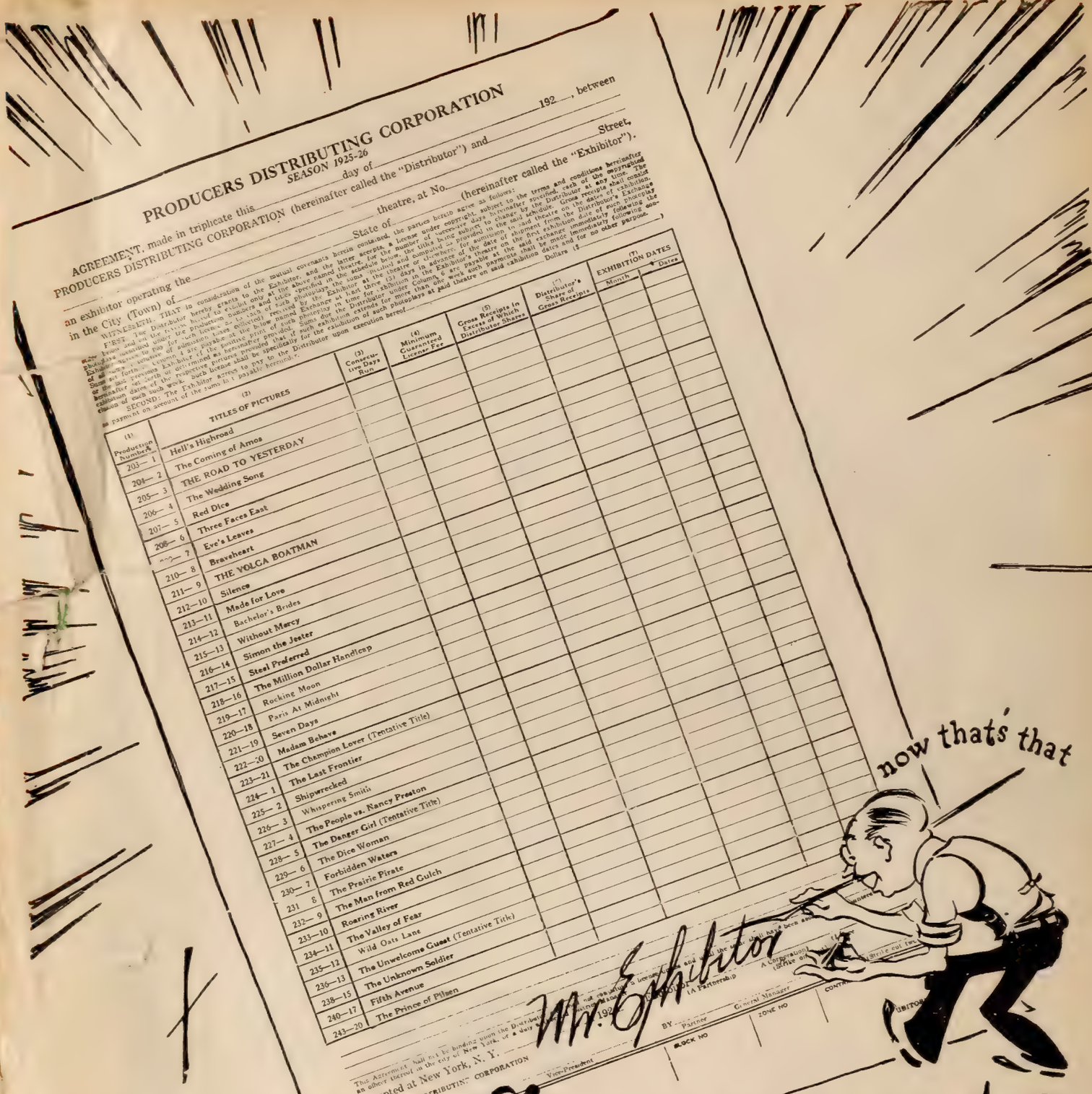
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